

LES FILMS DU LENDEMAIN ET LA BOËTIE FILMS
PRÉSENTENT

ISABELLE HUPPERT

IS

50% COP

50% DRUG DEALER

100% PURE



FESTIVAL DE
L'ALPE D'HUEZ 2020
SÉLECTION OFFICIELLE

MAMA WEED

A FILM BY **JEAN-PAUL SALOMÉ**



LES FILMS DU LENDEMAIN AND LA BOÉTIE FILMS PRESENT



ISABELLE HUPPERT
MAMA WEED

A FILM BY **JEAN-PAUL SALOMÉ**
WITH **HIPPOLYTE GIRARDOT**

106 min. - France - 2019 - Scope - 5.1

INTERNATIONAL SALES

Le Pacte

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SYNOPSIS

Patience Portefeux is a French-Arabic police translator, specialized in phone tapping for the anti-narcotics unit. The job is tough and low-paid, but the commander is charming... One day, whilst listening to wanted drug dealers, she discovers one of them is the son of the fantastic woman who takes care of her mother. She decides to protect him and is brought in the middle of a drug network.

When she gets her hands on a huge load of hash, with the help of her new partner, the former police dog DNA, she seizes the opportunity and becomes Mama Weed, drug wholesaler, thanks to her field experience... and all the information she gets in her job!

INTERVIEW WITH JEAN-PAUL SALOMÉ

What made you want to adapt *La Daronne* by Hannelore Cayre?

I really liked the novel, especially its tone, and the blend of comedy and thriller. Above all, I saw in it the possibility of a lovely portrait of a woman, and a great role for Isabelle Huppert. I imagined the contrast between her and her somewhat frail stature, and this tough man's world of cops and dealers who drive Porsche Cayennes, and the irreverent way she treats them. But nothing would have happened without a fortunate set of circumstances. In summer 2017, I left Unifrance, where I had been president for more than four years. In my last months there, I travelled a lot with Isabelle Huppert, who was promoting *ELLE* by Paul Verhoeven all over the world. We got along well. At the end of these trips, I told her I'd really like to work with her. "Oh yes, a comedy would be great!" Isabelle replied. Meanwhile, Marc Irmer, who produced the 2009 film *LEGAL AID*, directed by Hannelore Cayre, had thought of me to adapt *La Daronne*. I was sent the book, which I loved. I met Hannelore. Other directors were sniffing around, but she told me they were more interested in the thriller aspect and wanted to play down the comedy. I told her I was interested in the balance between the genres, which seemed to please her. I told her about Huppert, she only half-believed me. In an amazing coincidence, when I called Isabelle, who was arriving at her holiday destination, she told me she'd bought the book at the airport, read it on the plane, and really liked it. On condition that she liked the script, we were on! Hannelore wanted to participate in the adaptation, so we got down to writing.

What are the major differences between the book and the script?

Patience's past is more developed in the book: Her childhood, her father's dealings. We thought about writing in some flashbacks, but

it made the narrative very complicated. We decided it was better if the memories infused the character in a more underground way. We worked up the character played by Hippolyte Girardot, who was more in the background in the original text. He didn't see anything, she totally manipulated him. On screen, he might have looked like an absolute cretin! It was also lacking some elements of danger. We developed a double jeopardy, that of the Cherkaoui brothers on the one hand, and the police during a deal in Barbès on the other. Even from a point of view of credibility, it's difficult to sell a ton and a half of hash in Paris without anyone asking where it came from. But the script was more or less faithful. What's more, Hannelore, no doubt weary of repeating herself, sometimes wanted to move away from the novel. I was the guardian of the temple, reminding her that it worked just fine. Isabelle Huppert put a bit of pressure on us, because her schedule is very busy between film shoots and stage work. She had to be sure she was on board so she could set aside the dates. She liked what we gave her to read at Christmas 2017, while asking us to add a little zaniness to her character. She found her more colorful in the book. So, we gave it some more work.

Did Hannelore Cayre tell you where this story came from?

Without giving away her secret, I think I can say that the personal story of Patience's parents is a romanticized vision of her own parents. Hannelore also put a lot of herself in the "lefty anarchist" side of her heroine. When, for example, after office drinks organized

by the police, she rails against the dealers who are “sent on radicalization programs for three grams of hash”, that’s something she might have said. She invented the crime thriller side of the story based on what she observed as a criminal lawyer, having defended quite a few dealers. She knows the procedures, the dialog, and so on. That’s another thing I liked about the book, the accuracy of observation of this world of big- and small-time dealers, and also the shopkeepers, some of them Chinese immigrants, who are the victims of trafficking or who have been roughed up by thugs. I liked the way Hannelore made each of them speak with a precise and inventive way. During court hearings, she had noticed how, for the North African community, it was often the same two or three interpreters who handled all the cases, including those involving terrorism. It was even a bit scary: There was no cross-checking, no one verified the translation of the wire taps. If someone ill-intentioned translated incorrectly for their own ends, no one would know. That’s not exactly the case with *Patience*. She mainly wants to help this nurse who is providing a relatively happy end to her life by showing her the affection that she, her own daughter, is not able to give. But once the drugs are on the loose, why not go and get them?

Did you meet with any legal interpreters?

Yes, two. One helped us to translate the script into Arabic – he knew the terms used by the dealers. Then there was a woman who translated from Portuguese, who specializes in cases involving Brazil, fake ID papers, cocaine dealing, etc. She showed us how she worked, sometimes translating wire taps at her home. Sometimes she would be doing the ironing while listening to the recordings! Both had taken part in police operations like the arrest at the start of the film. It’s a job that has been long overlooked: Legal interpreters were for a long time paid out of the Ministry of Justice’s “stamps and envelopes” budget. They didn’t make any retirement contributions. That only changed quite recently. That explains why *Patience* is worried about her future. I also met some

cops from the drug squad, to see how they work with translators, how questioning works, the waiting around, the nights of listening to wire taps. I got them to read the scenes and they gave me some interesting feedback.

The film’s veracity is also closely linked to its portrayal of contemporary Paris.

I moved to Ménilmontant in April 2017. Three months later, I was reading this book set entirely around where I live. It was also a way of discovering my neighborhood. Sometimes I walked to the set. The little hotel where the dealers are arrested is just two blocks away at Couronnes, and the old people’s home is close by. I did some of the location scouting on my own, taking photos on my iPhone and telling the production crew to check it out. I also looked for some higher points of view to see Paris differently, like the Eiffel Tower seen from the Rue de Ménilmontant, a shot looking down on the Hôtel-Dieu or the new law courts complex, to show the city before plunging into it. When I can’t shoot inside a building because I can’t get permission, I like to show the exterior. I feel that gives credibility to the sequence, giving it authenticity. I thought it was important to film the Paris of today and the neighborhoods around Belleville and Ménilmontant, which you don’t see so much in French cinema. Various communities live alongside each other there, like the Wenzhou community which has taken over quite a few shops, but there are also North Africans, Orthodox Jews, etc. I wanted this melting pot, which seems natural in American films, to appear on screen, notably among the extras, without any caricature. Madame Fo, who must have arrived in France 20 years ago, has kept her accent, but her son speaks perfect French. And yes, Wenzhou weddings are often the target of hold-ups because there’s a lot of cash sloshing around!

How did Isabelle Huppert prepare for the shoot?

She doesn’t speak Arabic, so she had to learn her lines phonetically. That’s when having a hard worker like her becomes very useful. We

started shooting in November 2018. By summer, she already had all her lines recorded in several different ways, spoken by a man, by a woman, at normal speed, slowed down. She learned it syllable by syllable, intonation by intonation. I was naturally anxious. She told me it was hard. Her coach, who worked with us right up to the shoot, reassured me. Isabelle went off to shoot FRANKIE in Portugal, I think she was learning our lines between takes, whenever she had a moment. When the time came, she knew it all by heart. It was amazing. If it had been disaster, we could have dubbed, even partially. But there was no need. We had Moroccans listen to her lines, and they said she spoke well, with a slight French accent. Marité Coutard produced her wardrobe, making her a rich matriarch who lords it over the little dealers when she arranges to meet them in a luxury hotel, or a more modest mother, when she passes on the merchandise in a suburban convenience store.

Isabelle Huppert is an actress who is more about performance than intention...

At the start of the working day, you have to reassure her about the motivation behind her actions and lines. In the morning, during make-up, we would talk freely about the day's scenes and the dialogue. She wanted to be sure she'd grasped the intentions, understood the meaning behind each line. For example, for the scene where Madame Fo and Patience talk about how to launder money, she wanted to be sure she'd understand the mechanism. Once you've settled on the final form of things, it's then all about implementing that. You have to find the right pace, the right timing for her and her partners. She has that instinct which allows her to say: "OK, I've got it", or "Let's go again, I can get more out of this". She's always looking. I think she really liked this character, which gave a lot of acting scope. She said that even in a smallest line, there was so much to do. Patience lies a lot, to everyone, to preserve her double life. Isabelle sometimes had to invent reactions, feign surprise. In

the scene where she visits Madame Fo at home, we didn't keep the line which closes their conversation: "Talking doesn't cook the rice." It's in the book and I thought it was funny. So, I asked the actress Jade Nadja Nguyen to use it to bring the conversation to a conclusion. And Isabelle immediately suggested she could repeat it as an echo. Like that other moment when she repeats Scotch's vivid phrase: "Hard times are over!"

Liliane Rovère is one of several dazzling secondary roles. How did you cast them?

I wanted Liliane's fantasy side, and also the subtext that comes from her speaking Yiddish with her daughter. We made sure that character exists, and that's a bit dry with Patience, but not too much. In the scene where Patience goes to see Khadija in the old people's home and tells her about the danger the Cherkaouis represent, it was Liliane who pointed out to me that she does nothing: "It's a shame, the character could have some flashes of lucidity and work her way into the conversation." We decided she'd comment on the scraps of conversation she overheard, like: "Who's going to prison?" We had to find the right rhythm for the scene for that to work, but it was worth it. It was hard finding Madame Fo. Jade is Vietnamese, but she managed to run herself into a Chinese woman. She immediately opted for a comedy angle, and I could see she was in tune with the film's feel. She also had to give as good as she got to Isabelle Huppert. The casting director Juliette Vincent and I were looking for the register of Italian comedy: The Cherkaoui brothers are mainly very threatening, but for Scotch and Chocapic, respectively played by Rachid Guellaz and Mourad Boudaoud, we had to find another Laurel and Hardy. They are the stooges and the film gently mocks them, without caricaturing them.

What about Hippolyte Girardot 's character?

To begin with, we thought of a wackier profile, but in the end,

we realized the character was more rooted, and that he helped to anchor this rather crazy story in a certain normality. Hippolyte played the role with great sincerity. He has authority that stems from his position as a captain in the drug squad, but he's also a rather spaced out, gentle character. His good nature means one could think he allows himself to be manipulated because he's in love with Patience. But only up to a point... The two of them are not on the same wavelength: He clearly wants to start over with a new life.

The film starts like a thriller, then veers into comedy, then gradually becomes the portrait of a woman full of emotion. Were these three parts there during the writing stage?

That structure emerged during editing. Along with Valérie Deseine, the editor, we saw the film imposed that kind of movement. When Hannelore saw the film, she said: "It's like in the book, but with extra emotion." Because the lead character frees herself from what's holding her back. She throws off what has been weighing on her for years. She inherited debt from her husband who, like his parents, was dabbling in some rather shady business. She found a stable job, but which didn't pay very well. And then this opportunity presented itself. In movie terms, Patience is kind of THELMA AND LOUISE, except she doesn't jump...

Does she get her father's boat back, or do they name another with her name?

No, she buys back her father's. She can afford it. This is the story of a woman who decides not to mourn, and to find part of her lost

paradise. "You could start afresh," one of her daughters tells her. "What if I decided to mope around?" answers Patience. She mopes around cheerfully. The boat wasn't in the book. In the final phase of writing, I asked my son, Antoine Salomé, for a helping hand. He thought it lacked a strong element, something crazy: Patience didn't become the Daronne just to pay her debts. Then one sleepless night I had the idea of those lovely boats, Rivas, which are like collector's cars. Isabelle's red locks, the boat's mahogany, it made a lovely cinematic image. I put the idea to Hannelore. No answer, whereas she usually responds very quickly. So, I called her, rather worried. "Listen, Jean-Paul, I'm very moved. I'm sending you a photo." When I got it, it was her as a child on a Riva! The boat was called Hannelore. What's more, Isabelle Huppert had a lot of fun piloting the boat flat-out on a Moroccan lake.

JEAN-PAUL SALOMÉ

FILMOGRAPHY

2019 MAMA WEED
2013 PLAYING
2010 THE CHAMELEON
2008 FEMALE AGENTS
2004 ARSÈNE LUPIN
2001 BELPHÉGOR, PHANTOM OF THE LOUVRE
1998 RESTONS GROUPÉS
1994 LES BRAQUEUSES

INTERVIEW WITH ISABELLE HUPPERT

What drew you to the project?

I came across the novel by chance when I heard the author, Hannelore Cayre, on the France Culture radio station. She was talking about her book, just before receiving the Grand Prix for crime literature 2017, I think. I was struck by what she said, so I dashed out to buy the book, which I thought was terrific. It contained the portrait of a woman, and the promise of destiny. I don't necessarily seek out roles in books, I do sometimes read for pleasure! But with *LA DARONNE*, I had sensed from what the author said about it that there was an interesting central character. And the material for a film which is not entirely sacrificed to the codes of genres, whether thriller or comedy. Jean-Paul Salomé, with whom I have traveled a lot for Unifrance events, told me he was interested in the book, and then later that he'd bought the rights. We had nearly worked together once a long time ago, so this was the opportunity to put that right.

Did you want to make a comedy?

That's not really how it works. You can always rewrite history and say that the desire came before the event. But in fact, no, I am not lacking in different registers, I've always thought there's an element of the tragic in the comic and vice versa. *LA DARONNE* is a subject Claude Chabrol would have liked: It contains all the ingredients for a satire, but, as much in the book as in the film, one never loses sight of a sort of humanism. I liked the need for the lead character to plunge into an adventure which makes her become complicit and adversarial. Complicit, because everything begins with this friendship with the nurse who looks after her mother. Adversarial, because she sucks as much money as possible from the woman she tricks. There's an amorality, an anarchistic side which I like. I also like the way it ends: Lightness and melancholy combined, a kind of solitude too. For this character, the romantic does not rule

out solitude. Nor courage: She's not afraid to venture where she goes.

How would you sum up the life of your character, Patience?

She's a woman who underwent a brutal bereavement, which she recounts in a scene with Hippolyte Girardot, an amazing co-star. Finding herself alone, she takes care of everything, her daughters and her mother. She doesn't ask herself too many questions when this unexpected windfall arrives. She throws herself into the venture, she is amoral almost without knowing it. The legacy of her parents, no doubt. And then she breaks free. But deep down, less for a new life than to regain a lost magnificence, to return to a previous lifestyle. She's somewhat the opposite of the character I played in *VILLA AMALIA*, he walked away from everything after a break-up. But honestly, those weren't things I consciously thought about when making the film. I don't need to think or formulate it, because they are just there: The weight of the past infuses the narrative in a subtle, allusive way. That gives a kind of poetry to the character and the film.

You had to learn Arabic...

Yes, understanding and speaking Arabic is part of the character, it's even what triggers the narrative. It was a fun challenge, but very difficult. The same year, I had to speak some Chinese in *LUZ* by Flora Lau, and a lot of Arabic in *LA DARONNE*. For languages that are quite close to ours, it's fairly simple, but Chinese and Arabic have lots of sounds that we struggle to reproduce. It's just part of the job. I got down to it a few months in advance, I hope I speak it well enough. To begin with, I only understood the overall meaning of a sentence. Gradually, I managed to understand which word or group of words corresponded to what meaning. But the music of the language is so important that in a way, not understanding anything didn't matter. I concentrated on reproducing that music as best I could. It's never separate from the rest: I speak Arabic disguised as an Arab woman, sometimes a very rich Arab woman, sometimes a poorer woman. I really like the costume that the Daronne wears in the convenience store, I think it's very authentic. When her dress

becomes more sparkling, it's more of a disguise. It was all a lot of fun: I couldn't separate the language from the dressing up.

You're an actress who works in the moment, have you ever put in so much work beforehand?

Learning the piano for *THE PIANIST* was in the same vein. There are things one cannot anticipate, the pure acting, the film in the process of being made, which runs ahead of you: There's nothing else to do but let things happen. But playing the piano, or learning a language, that requires time and there is no short cut. Making a costume does, too. Not only the Daronne's disguises. The costume designer, Marité Coutard, with whom I had already worked on *LA RITOURNELLE* by Marc Fitoussi, did a fantastic job. Oh yes, I also rehearsed a lot with the dog. I'm not much of a dog person. But it's interesting to watch animals being filmed. He was introduced to me several times, he was nice, his trainer was there. I saw him in the courtyard of my building. It was fine: We walked three times around the courtyard together. It was a pleasant shoot, firstly because working with Jean-Paul Salomé is very agreeable. The approach he proposed meant the character exhibits the full range of feelings, which he allowed me to show – nothing was hidden. That's a luxury for an actress. Then it was a well-prepared film. The screenplay had evolved since I first read it. We changed it so the film was increasingly centered on Patience's thoughts and feelings, without ignoring everything that was going on around her. When we began shooting, we were ready; there wasn't much to do. And I think you can tell, just like in Paul Verhoeven's *ELLE*. They are both films which are completely taken up with the lead character. For an actress, it's always terrific to have a juicy role like that, a bit like a thread that one picks apart. I say juicy role rather than great (it's obviously great), because these are rich roles thanks to the infinite variety they offer. It's always one thing and its opposite: Strong, fragile; funny, sad. There are no set moves, it's all freestyle.

So, no psychology, no constructing the character?

No, I don't believe in those notions. But there has to be some substance, some depth, so you give some explanation to the spectator, in a discreet way. I really like the relationship I have with Madame Fo, the character makes me laugh, and so does the actress who plays her, Jade Nguyen. I like the sorority between the Daronne, Madame Fo, and Khadija, three women from different origins, brought together by a lovely solidarity. What works well in the film is going against archetypes, portraying strength from a position of fragility, portraying trickery from a position of candor – that's what's amusing. Playing a super-heroine when you're someone like me, who really doesn't look like one! I think of that shot of my little silhouette in front of the wind turbine: Jean-Paul used his talent as a director, the power of cinema, so that the images speak for themselves. I felt that contrast in the novel, the "little mouse" in the world of men, a misleadingly self-effacing character.

Patience often tells lies. Does lying change the way you act?

It's certainly a source of comedy. In a way, you dominate your world when you lie, it's a sort of power Patience has over people. Do I feel that when acting? I act using successive layers which overlay and make up the character. But cinema allows one to interpret looks so much that it's true, lying offers a great variety of performance. It's a lot of fun to do: The scenes with Hippolyte Girardot, when she's trying to glean information without revealing herself; or when she translates herself. I shared the character's jubilation in lying. There's a fusion between the character and the actress. Comedy authorizes certain effects; you just have to dose it right.

ISABELLE HUPPERT

SELECTIVE FILMOGRAPHY

MAMA WEED by Jean-Paul SALOMÉ
FRANKIE by Ira SACHS
GRETA by Neil JORDAN
MADAME HYDE by Serge BOZON
CLAIRE'S CAMERA by Hong SANG-SOO
HAPPY END by Michael HANEKE
SOUVENIR by Bavo DEFURNE
THINGS TO COME by Mia HANSEN-LØVE
ELLE by Paul VERHOEVEN
VALLEY OF LOVE by Guillaume NICLOUX
MACADAM STORIES by Samuel BENCHETRIT
LOUDER THAN BOMBS de Joachim TRIER
PARIS FOLLIES by Marc FITOUSSI
TIP TOP by Serge BOZON
ABUSE OF WEAKNESS by Catherine BREILLAT
IN ANOTHER COUNTRY by Hong SANG-SOO
AMOUR by Michael HANEKE
DORMANT BEAUTY by Marco BELLOCCHIO
CAPTIVE by Brillante MENDOZA
MY WORST NIGHTMARE by Anne FONTAINE
COPACABANA by Marc FITOUSSI
WHITE MATERIAL by Claire DENIS
VILLA AMALIA by Benoît JACQUOT
THE SEA WALL by Rithy PANH
HOME by Ursula MEIER
PRIVATE PROPERTY by Joachim LAFOSSE
COMEDY OF POWER by Claude CHABROL
GABRIELLE by Patrice CHÉREAU
MY MOTHER by Christophe HONORÉ
ME AND MY SISTER by Alexandra LECLÈRE
I HEART HUCKABEES by David O. RUSSELL

TIME OF THE WOLF by Michael HANEKE
EIGHT WOMEN by François OZON
THE PIANO TEACHER by Michael HANEKE
MERCİ POUR LE CHOCOLAT by Claude CHABROL
SENTIMENTAL DESTINIES by Olivier ASSAYAS
THE SCHOOL OF FLESH by Benoît JACQUOT
LA CÉRÉMONIE by Claude CHABROL
THE SEPARATION by Christian VINCENT
AMATEUR by Hal HARTLEY
MADAME BOVARY by Claude CHABROL
COUP DE TORCHON by Bertrand TAVERNIER
MALINA by Werner SCHROETER
A WOMAN'S REVENGE by Jacques DOILLON
STORY OF WOMEN by Claude CHABROL
MILAN NOIR by Ronald CHAMMAH
THE BEDROOM WINDOW by Curtis HANSON
SINCERELY CHARLOTTE by Caroline HUPPERT
LA GARCE by Christine PASCAL
THE STORY OF PIERA by Marco FERRERI
PASSION by Jean-Luc GODARD
COUP DE TORCHON by Bertrand TAVERNIER
DEEP WATER by Michel DEVILLE
LOULOU by Maurice PIALAT
HEAVEN'S GATE by Michael CIMINO
EVERY MAN FOR HIMSELF by Jean-Luc GODARD
THE HEIRESSSES by Márta MÉSZÁROS
THE BRONTË SISTERS by André TÉCHINÉ
VIOLETTE NOZIÈRE by Claude CHABROL
THE LACEMAKER by Claude GORETTA
GOING PLACES by Bertrand BLIER

HIPPOLYTE GIRARDOT

SELECTIVE FILMOGRAPHY

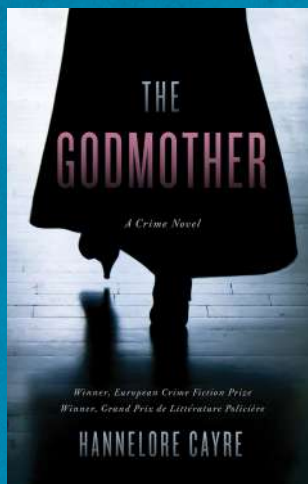
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|-------------|-----------------------------------------------------|-------------|----------------------------------------------------------|
| 2020 | MAMA WEED by Jean-Paul SALOMÉ | 2002 | KINGS AND QUEEN by Arnaud DESPLECHIN |
| 2019 | AN IRREPRESSIBLE WOMAN by Laurent HEYNEMANN | | HOUSE OF NINE by Steven MONROE |
| 2017 | ISMAEL'S GHOSTS by Arnaud DESPLECHIN | | THE MOUSTACHE by Emmanuel CARRÈRE |
| 2014 | THE GIRL KING by Mika KAURISMAKI | | RASHEVSKI'S TANGO by Samuel GARBARSKI |
| | LIFE OF RILEY by Alain RESNAIS | 1999 | JUMP TOMORROW by Joël HOPKINS |
| 2013 | BENOÎT BRISEFER – LES TAXIS ROUGES by Manuel PRADAL | 1997 | LONG LIVE THE REPUBLIC by Éric ROCHANT |
| | KIDON by Emmanuel NACCACHE | 1996 | LA CIBLE by Pierre COURRÈGE |
| 2011 | YOU AIN'T SEEN NOTHIN' YET by Alain RESNAIS | 1995 | 1914 THE GLORIOUS SUMMER de Christian de CHALLONGES |
| | TO LIFE by Jean-Jacques ZILBERMANN | | |
| | AN OPEN HEART by Marion LAINE | 1993 | THE PATRIOTS by Éric ROCHANT |
| 2010 | SLEEPING SICKNESS by Ulrich KÖHLER | | WHEN I WAS FIVE, I KILLED MYSELF by Jean-Claude SUSSFELD |
| | TOP FLOOR, LEFT WING by Angelo CIANCI | | |
| 2009 | HANDS UP by Romain GOUPIL | 1992 | LA FILLE DE L'AIR by Maroun BAGDADI |
| 2007 | QUIET CHAOS by Antonello GRIMALDI | 1991 | LOVE AFTER LOVE by Diane KURYS |
| | OFF AND RUNNING by Tonie MARSHALL | 1990 | OUT OF LIFE by Maroun BAGDADI |
| | PARK BENCHES by Bruno PODALYDÈS | 1989 | THE MAN INSIDE by Bobby ROTH |
| | L'INVITÉ by Laurent BOUHNİK | 1988 | LOVE WITHOUT PITY by Éric ROCHANT |
| | YUKI & NINA by Hippolyte GIRARDOT, Nobuhiro SUWA | 1986 | MANON OF THE SPRING by Claude BERRI |
| | FLIGHT OF THE RED BALLOON by Hou HSIAO-HSIEN | | THE MAGNIFICENT LOVER by Aline ISSERMAN |
| 2006 | MADE IN PARIS by Pascal BONITZER | 1985 | L'AMOUR OU PRESQUE by Patrice GAUTHIER |
| 2005 | THE PREMONITION by Jean-Pierre DARROUSSIN | 1983 | FIRST NAME : CARMEN by Anne-Marie MIEVILLE |
| 2003 | MODIGLIANI by Mick DAVIS | 1973 | JOHN'S WIFE by Yannick BELLON |

CAST

Patience Portefeux, « Mama Weed »	Isabelle Huppert
Philippe	Hippolyte Girardot
Khadidja	Farida Ouchani
Patience's mother	Liliane Rovère
Mrs Fo	Jade Nadja Nguyen
Scotch	Rachid Guellaz
Chocapic	Mourad Boudaoud
Hortense	Iris Bry
Gabrielle	Rebecca Marder <i>de la Comédie-Française</i>
Cherkaoui brothers	Youssef Sahraoui & Kamel Guenfoud

CREW

Director	Jean-Paul Salomé
Screenwriters	Hannelore Cayre and Jean-Paul Salomé With the collaboration of Antoine Salomé
Based on the novel	<i>La Daronne</i> by Hannelore Cayre, éditions Métailié
Cinematography	Julien Hirsch
Editor	Valérie Deseine
Sound	Laurent Poirier François Dumont Thomas Gauder
Assistant Director	Mathieu Thouvenot
Production Manager	Philippe Hagege
Script Supervisor	Christine Richard
Casting	Juliette Denis
Setting	Françoise Dupertuis
Costumes	Marité Coutard
Original Score	Bruno Coulais
Executive Producers	Kristina Larsen Jean-Baptiste Dupont
Coproducer	Geneviève Lemal
Delegate Producer	Kristina Larsen
French Distribution and International Sales	Le Pacte



Based on the acclaimed novel "The Godmother"
by Hannelore Cayre included
in the 100 notable books of 2019
selected by the editors of The New York Times Book Review

The
New York
Times

