

Dark tale for children and parents

THE ADVENTURERS OF THE IMAGE AND THE FILMS OF THE CONSTRUCTION SITE

present

Alain BASHUNG

Jean-Claude DREYFUS

Andréa FERREOL

Christian MORIN

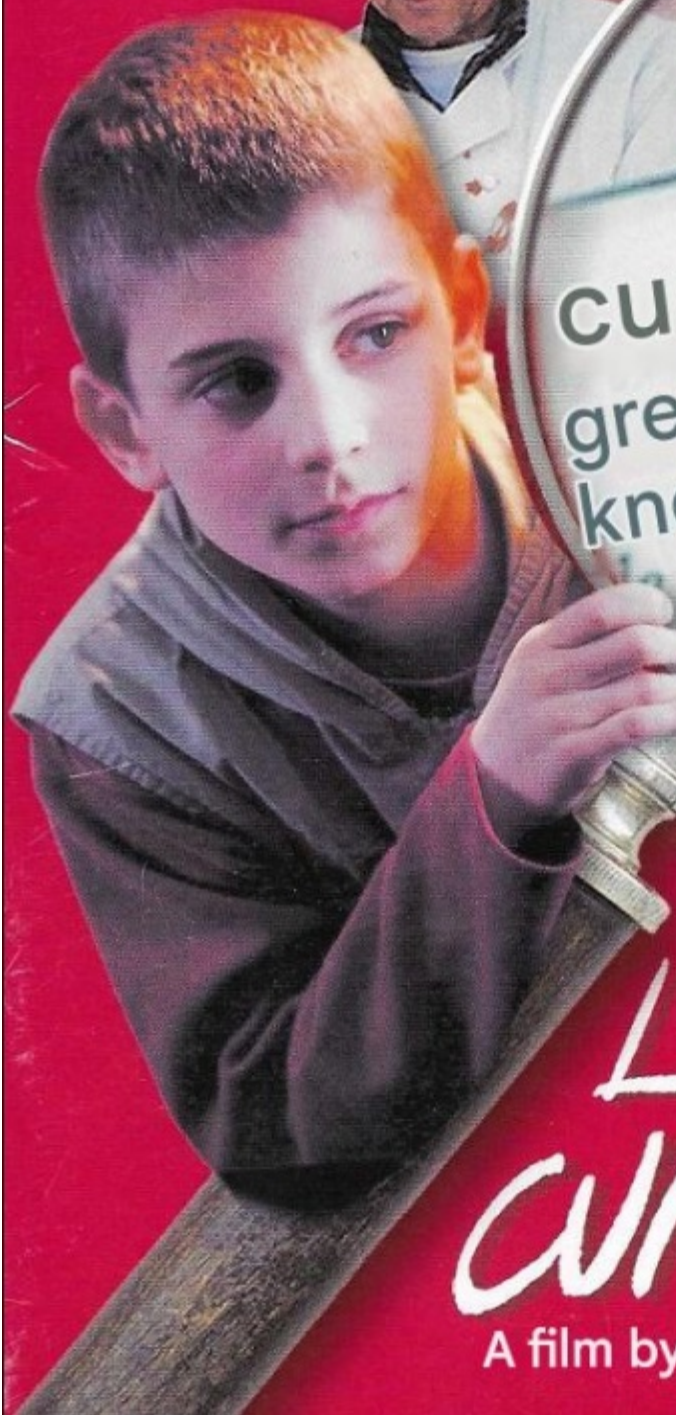
Sonia ROLLAND

ε

Milan ARGAUD



curious, euse adj
great desire to see, to
know. A mind curious
about everything. 2. Ouchote
maître les seorange Xux, to
listen sing



LE P'TIT CURIEUX

A film by Jean MARBOEUF



THE ADVENTURERS OF THE IMAGE AND THE FILMS OF THE CONSTRUCTION SITE

present



LE PETIT CURIEUX

A film by Jean MARBOEUF

AUDIENCE PRIZE Mons
International Festival 2004

with

Milan Argaud

Alain Bashung

Jean-Claude Dreyfus

Andrea Ferréol

Josiane Lévêque

Julie Marboeuf

Christian Morin

Sonia Rolland

Salome Weisz

Duration: 1 h 37

Released on April 28, 2004



A France 3 Cinéma co-production With



the support of the National Center of Cinematography

www.LePtitCurieux.com

Distributer

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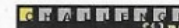
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Synopsis

LE P'TIT CURIEUX

I 1 is free. He is eye, ear, nose. He is astonishment, questioning. He is... Clément, little boy of 9 years old.

Who will he be tomorrow? What will he do? How is one happy?

He wants to know, he wants to understand.

So he spies. Camera in hand, eyes wide open, he roams the streets of his small provincial town, follows the "grown-ups", studies them.

He is curious, Clément, a detective of happiness.

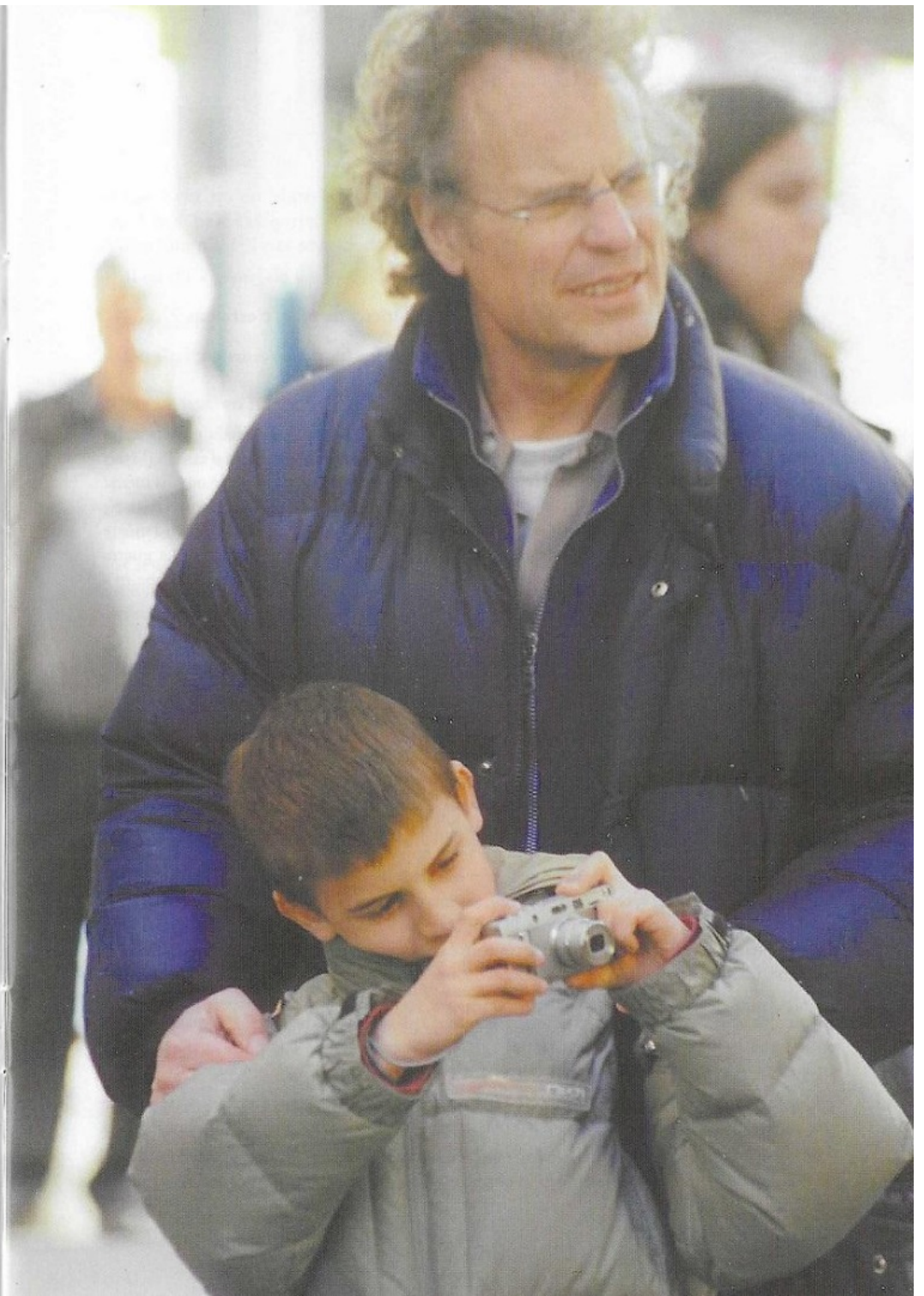
What adventure awaits him around the corner? Who has the answer?
"Mr. Dubois", the bookseller who loves Oscar Wilde?
<<< Lady Chicken » who kisses him greedily.
<<< The police inspector, a civil servant of curiosity who peers behind closed shutters and knows "people's lives"?
<<< The concierge », chatterbox << loudspeaker >>?
<< Sandra >>, the optician who peers at existence through her window.
"Astrid", his little girlfriend, with the devastating face? Or Mom who cries every night about Dad leaving?

Who has the answer?

He doesn't know!

He will find an answer, not the one he wanted...

Then he will grow.



Interview

with Jean Marboeuf

Clément, "the little curious one", this little boy curious about everything, is that you?

Flaubert said that Madame Bovary was him... so?

What kind of kid were you?

I was born under the bombs, my mother was afraid, I didn't want to go out. We had to use forceps. I didn't like life right away. A dirty brat, a fighter, not happy to be there. I was a dunce, "zero in conduct". Later we found out that I had a twin. I'm not even sure I was born. My father died. I did "the four hundred blows", went to correctional, got a six-month suspended sentence... "they" took away my civil rights but still wanted to send me to Algeria. Two friends died in this dirty "French story". The war ended. Fortunately, I had two passions, football and cinema. Roger Stéphane hired me as a secretary. He "educated" me... like the bookseller in the film. That saved me.

The first title of your film was "Who eats the hearts of men?" In fact, this is the question that the hero constantly asks himself through his astonishments, his discoveries, his encounters. Isn't the answer simply evil, a kind of evil inherent in the human condition?

Clement does not ask himself the question of evil, but that of good: how does one become happy? He realizes that people's happiness is only appearance and hides deep wounds. So he wonders "who" or "what" caused these wounds and if he, Clement, will also have to endure these sufferings, if he too will only be happy externally. Clement is naturally candid. He is born to life, he opens his eyes wide and, thanks to his camera, captures the moment, fixes it, studies it. He is an "ethnologist" of his own life through that of others because he assumes that "grown-ups", those who have lived, know, are aware of the secret of existence. He believes that life has a meaning, how can he not assume it when he sees all these people around him bustling about, full of certainties? -, he wants to know this secret and does not understand why it is hidden from him, why he is lied to, why he is pushed aside. He is, quite simply, curious about life.

What is striking in this film, even more than in the previous ones, is that you do not make any moral judgment. If evil exists, people are not divided into "good" and "bad". No one is really responsible.

Who is guilty, the society that is no longer capable of having its countervailing powers, its safeguards or the Man who manages society? You, me? I don't know anymore. The egg or the chicken? I believed too much in the "great evening", in fraternity, in solidarity. I am disenchanted... but I still hope, disrespectful dreamer.

You know that we like to classify films by category, by genre. Isn't your film atypical?

He is of the "life-type".

What is this?

We laugh, we cry, we are cold, we are afraid!

Isn't this, in fact, a tale?

Yes, probably, a tale, an initiatory tale... an odyssey, the odyssey of "Clément, the little curious boy who wanted to learn to be happy".

The image of the kaleidoscope through which your young hero likes to look at the world has a clearly symbolic meaning. Can you tell us more about it?

Clément educates himself by listening, watching, searching in dictionaries, spying. I am self-taught, I learned "The Deserter" by Boris Vian in prison. Afterwards, I learned that Boris Vian had written books. I read them, he talked about a certain Jean-Sol Partre. I read Sartre... he quoted writers... It's a skein of culture, you pick up there, you push a door, you take a path. Each word takes you to another, elsewhere. Maybe that's the kaleidoscope.

What place does "Le p'tit curieux" occupy in your filmography?

Every filmmaker searches for "his film" his whole life. He occasionally catches a glimpse of it, through a shot, a scene, approaches it, touches it, it slips away, reappears then evaporates, volatile. The filmmaker continues his quest, reaches a dead end, emigrates, mystifies himself, gets lost in a Machiavellian labyrinth. One day, a miracle of obstinacy, a glimmer. He charges forward, reaches his goal.

Is this the case?

Yes, I love him, deeply.

For what ?

Because it touches on what interests me the most, appearances and the... dark side. What moves us... what we hide from ourselves... what we are.

Your film is not very optimistic?

Don't say that... it's full of life, of humanism. It's a positive, cheerful (no pun intended), tender film. Some people, it annoys me, compare it to "Amélie"... yes if we consider it as its negative, yes if we think that hope is born from despair, yes if we believe that <<< reality is what is not seen >>> as Mr. Dubois, the bookseller, says. ➤



Interview

with Jean Marboeuf

► If I were a pessimist, I wouldn't make films. I'm like the inspector (Alain Bashung), a utopian who wants to change the world and who, faced with his impotence, takes refuge in cynicism... or, like me, in the derisory. Why do you think I employed people like Yanne, Marchand, Galabru, Thibault, Brialy... because we say "I love you" with Socratic irony...

In "Le p'tit curieux": there are murdered women, a serial killer in a small provincial town. A plot in the style of a dark detective story diverted to the benefit of... what?

Clément, "The little curious one" says to the inspector: "It's great to be a policeman, we go into people's homes, we ask them why they do this, why they do that" like in "Mr. Balboss", like in "The City of Silences".



If "The Little Curious One" is your favorite movie... Yes!

...What are you going to do now?

I still have to follow in the footsteps of certain writers like Claude Mauriac who, from book to book, zoomed in on one of the pages, on a sentence, a word from their previous work, like a magnifying glass, an inspector of introspection.

And is it pleasant?

No, I wouldn't say that. Making films is not necessarily pleasant, it's sometimes even painful.

Painful or difficult?

Difficult, yes, of course, but when it's difficult... it's nice to look for a plan, to discuss with the actors, to celebrate Christmas at Easter, to be with a team, yes that's the good side... but to express a feeling... that's suffering.

By the way, how do you choose your actors?

To love!

You write for them or...

I write, then I try to see who brings something more to my characters.

Alain Bashung ?

I had already made a film with him, a TV movie rather. The TV movie was nice, Alain was average, it was my fault. I wanted to take my revenge. There, the role of the inspector, almost mute, a myth rather, a silhouette, only unsaid things... and the pain in him... that was Bashung. I was not mistaken. I find him extraordinary.



Jean-Claude Dreyfus?

An accomplice, he was in "Pétain" and...

Why did you do Pétain?

It pissed me off that no director dared to tackle the character head on. Jacques Kirsner, the producer - a pain in the ass but a man who has the courage to live up to his ambitions - suggested the thing to me. Pialat called me to tell me off, he thought he was the one who should direct the film, not a little shit like me. I like Pialat's films, even when in "Van Gogh" Gérard Séty does his drag queen number... but I don't like being told off. We met, we settled the matter, he apologized. But I was ready to pass the baby on to him... he's a master.

We were at Jean-Claude Dreyfus...

...We had made a Burma, a TV...

You've done a lot of TV movies!

I didn't study... in cinema, there are no retakes... so, TV, you learn, you try and sometimes you succeed. That was the case with this Burma, "Brouillard au pont de Tolbiac", one of the TV films I'm proud of. I even demanded that the negative be edited.

So it's a movie!

Do you know what a TV movie is?

Yes !

No... I'll tell you about "Brouillard". It was a time when I was making films one after the other. Guy Marchand was doing the series. He wanted to stop and end with a bang, he asked me to do one, as well as Averty. I told him that I wasn't interested except for "Brouillard"... I had met Léo Malet in his council house and he told me that he would never give up the rights to TV. Guy made inquiries. The producers had the rights. I dove in, we weren't missing out on a childhood dream. I met the producer who said to me: "...the fog? We won't get it. The Tolbiac bridge? We'll shoot somewhere else, and as for the first (essential) scene that takes place in the metro, we'll film it in a car." I got up and left. Guy caught up with me. We filmed with fog, metro and bridge. So, film or TV film, it's always a daily struggle. ►

with Jean Marboeuf

► And Dreyfus?

He is part of the fight. The producer of "Brouillard" didn't want him. I imposed him.

In the film, you gave him the role of the

bookseller. Because it's a role full of tenderness, delicacy... People always say he overdoes it... Here he proves the opposite!

Andréa Ferréol ?

We had filmed together in "Corentin", I like her truculence, her generosity, her brilliance... A great actress... I love Ferreri so much...

Sonia Rolland ?

I had seen her in the film by Radu Mihaileanu... on << Arte >>... she was very good... we met... I don't know who is the shyest... we hardly said anything... we just agreed.

Christian Morin ?

He was great in Pascal Thomas' film "Mercredi, folle journée". My daughter played a "Beaumarchais" with him.

Your daughter?

Coppola, speaking of his daughter, said that it is nice to film with people you love. I allow myself that luxury.

Let's get back to Christian Morin.

You know, I like artists who come from the music hall, from the boulevard theatre: Doris, Dufilho, Menez, there you go!

Josiane Lévêque?

I knew her when she was writing and acting at the café théâtre with Catherine Arditi, Evelyne Dandry, Michèle Simonet. On a shoot, it is nice to have a nanny. Truffaut was right when he said that a director is a man to whom you ask thousands of questions per minute and to whom he does not know the answers... but you have to answer... so a look from a "nanny"... and it starts again.



Benjamin Boyer ?

I saw him at the theatre - I go to the theatre a lot - in "Bent", a play that Dreyfus had created. We made a short film together for Adami, shown on "Arte".

You are not afraid to mix the actors' horizons...

It's like a dinner out. The more different the people, the more interesting the conversation. If they're clones, it's boring.

And Milan Argaud?

When we talk about tests with children, we immediately think of those of Jean-Pierre Léaud for Truffaut's film... We hope for a miracle. The casting was long and complicated... And the miracle happened with Milan.

Is it a trend to watch films with children?

I don't know, I'm not very into fashion and there have always been films with children... and wonderful ones... << Zero de conduite >>, << Les disparus de Saint-Agile >>, << La guerre des boutons >>, naturally Truffaut, and << Le vieux homme et l'enfant >> etc. There are also a lot of films with revolvers, sex scenes, love stories...

Is it hard to shoot with a child?

It's harder to shoot "Vaudeville" with Guy Marchand, Roland Giraud, Jean-Marc Thibault who didn't stop telling each other jokes even during the clapperboard.

Jean Marboeuf, why so long since your last film?

I wanted to breathe, I went back to my countryside, to see the seasons. I wrote a << Poulpe >>, a play. My mother chose this moment to leave. There you go, I lived a little, "died" a lot.

your next film then? And

There you are going too fast... for the moment, I am at the crucial moment where one reveals to the "others" one's work. A formidable ordeal. Fellow travelers: Gérard Blain, Gérard Frotz-Coutaz, Jacques Davila, Serge Leroy have exhausted themselves on this high-tension stress that is the release of a film. You know that films are like men... unequal.

Do you think you belong to a school?

When I started, I wrote to all the directors for... three answered me: Chabrol, Mocky, Lautner... Chabrol was the technical advisor for my first film: <<< What a bastard. I told you I'm a dunce. >>>

1: "I'm hard on. Bonnot > Editions Baleine 2: "Worker's garden" created January 2005

with Jean Marboeuf

► What do you dream of?

To make Harry Baur, Louis Jouvet, Raimu... to make "Panique" by Duvivier, "Le corbeau" by Clouzot, "Madame de" by Ophuls, "A bout de souffle" by Godard.

What is your favorite movie?

It's not a film... it's a theater, the "Rex" in Meudon, where I spent my childhood. I went there every Sunday, I always sat in the same chair... I waited for darkness while reading the advertisements painted on the unrolled curtain and then... it started... I was somewhere else... not in my life... I was dreaming!

FILMOGRAPHY OF JEAN MARBOEUF

→ Feature films

1973 GOOD GARBAGE

Claude Brasseur, Bulle Ogier, Jean Rochefort, Fernand Ledoux.

1975 MR. BALBOSS

Michel Galabru, Andreas Voutsinas, Denis Manuel.

1977 MALE GENDER

Judith Magre, Michel Vitold, Michel Galabru, Jean-Marc Thibault, Jean-Pierre Darras.

1979 THE CITY OF SILENCES

Jean-Pierre Cassel, Michel Galabru, Michel Duchaussoy, Claire Maurier.

1981 THE PASSION OF LIGHT

Dominique Labourier, Guy Marchand, Michel Galabru, Claude Brasseur.

1985 VAUDEVILLE

Marie-Christine Barrault, Guy Marchand, Jean-Marc Thibault, Roland Giraud.

1987 GRAND GUIGNOL

Caroline Cellier, Guy Marchand, Michel Galabru, Jean-Claude Brialy, Denis Manuel.

1988 CORENTIN OR MARITAL MISFORTUNES

Roland Giraud, Patrick Chesnais, Andrea Ferréol, Jean Poiret.

1990 SEE THE ELEPHANT

Françoise Arnoul, Michel Duchaussoy, Bernard Menez, Jean-Marc Thibault, Julie Marboeuf.

1993 PETAIN

Jacques Dufilho, Jean Yanne, Jean-Pierre Cassel, Jean-Claude Dreyfus, Clovis Cornillac.

1997 DOG TIME

Evelyne Bouix, Françoise Arnoul, Catherine Ardit, Michèle Simonet, Josiane Lévêque, Julie Marboeuf.

2003 THE LITTLE CURIOUS ONE

Jean Marboeuf has also directed 9 short films and 16 TV films.

with

MILAN ARGAUD



How

did you land the role of Clément, "The Little Curious One"?

I had responded to an ad posted in my "Kung Fu" club for another film. I was among the two finalists, but I wasn't chosen. I had to play the role of a little Belgian, I didn't have the accent (laughs) no I'm joking! But then, right away, the casting director offered me to Jean Marboeuf for his film. I did two screen tests on Saturday and Sunday... on Monday I was chosen. I was proud to have "won".

So this was your first experience << of a movie actor >>. When you arrived on the set, what were your first impressions, were you nervous?

First of all I was surprised to see only one camera, I was convinced to see at least three or four cameras running at the same time. It's true that I felt a little lost, the first two days I wasn't very comfortable. And then the whole team put me at ease. It was nice, when I arrived in the morning, I kissed one, then two, then three... and it never ended. And for the "goodbye" same!

Isn't it very intimidating to find yourself facing stars like Alain Bashung, Jean-Claude Dreyfus, Andréa Ferréol...

In fact, apart from Alain Bashung, whom I had heard of, I didn't know them. really. Mom explained to me a little bit who Andréa Ferréol was for example. But then I wasn't really impressed, and then they were all really nice.

What are the scenes that, for one reason or another, particularly struck you?

One scene I remember well is the one in the car with Alain Bashung. We were shooting in the spring when the film was supposed to take place around Christmas time. I was dying of heat, I had a big sweater, a scarf, a down jacket...

Interview

with Milan Argaud

► It was great, a lobster in a big pot, except there was no water! And then there was also the "slap" with Benjamin (Boyer). We re-did the scene many times, each time I thought it was the right one. I ended up being disgusted with pies!

About Bashung, how was it with him?

First I would like to say that he is really good with the character he plays. I think he had everything he needed. The perfect look with the raincoat and the rest. We often talked together between two takes. It was great! One day I asked him to smoke his cigar. He accepted just for a puff. I turned all green, we had a good laugh.

How did you experience meeting your character Clément, the little curious one?

I think it's pretty good to be curious. In fact, I felt very good about being Clément very quickly. It was almost easy for me because I think he's a bit like me. He wants to know what's going on. And then what I find touching is that he protects his mother, he knows things, he understands certain things without really wanting to believe it...

By the way, what is it like to have another "mom", a movie mom?

We had a lot of fun with Julie (Marboeuf), especially in the bath scene, the water was always either too hot or too cold. In the final scene Julie brought out the anger in a magnificent way. It impressed me, moved me.

And in the end, how did your separation with... Clément go?

At the end of the film (shooting) I wanted him to go away, but he wouldn't go away. It was "too" hard to get rid of him. Even after the film, he didn't want to leave. Afterwards, for at least two weeks, it was really strange for me to be called Milan and not Clément. For a long time I was still "three-quarters Milan and one-quarter Clément".

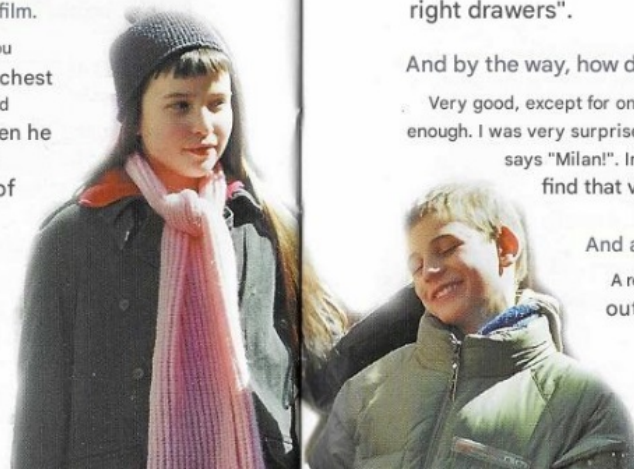
Let's get back to the filming, tell me a little about the other actors in the film.

Andréa Ferréol (Dame Poulet), I loved it when she said to me "come let me kiss you my chicken", it was, how can I say, a pleasure! And when she lifted her chest (gesture and laughter from Milan). Christian (Morin), you would have said that he had been a poultry farmer all his life when he removed the intestines, when he sharpened his big knife... I remember a scene where we had a good laugh: the blood was supposed to spurt out of a chicken, we had put small bags of blood inside, and it never worked.

And the famous kiss scene with Sonia Rolland?

At first I agreed to do the kiss because... it was in the contract... But actually it wasn't that bad! She has soft lips...

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Your girlfriend Astrid?

At the beginning we got along well and then sometimes we argued a little. I laughed a lot once while watching the rushes of a scene with Salomé (Weisz): we were all smiles even though we had just said some not very tender words to each other. But overall it went well.

The concierge?

Josiane (Lévêque) "she has a sense of humor inside her", it comes out all the time. Even when what she says is not really funny, we still laugh.

And Jean-Claude Dreyfus?

What is great about Jean-Claude is that in life he is never sad. He arrives and it is happiness! I find that in his character he has "assured" in terms of sensitivity. Always in a half sadness and half joy, with a crack engraved in his heart.

How did you react when you first saw the finished film?

I really liked it, the ending is very moving. When you shoot all these scenes, not in order, it's hard to get an idea of what it will be like. I found that Jean had "put everything in the right drawers".

And by the way, how did it go with Jean Marboeuf?

Very good, except for one or two "savon" that he gave me because I didn't take "that" seriously enough. I was very surprised, when he gives the start of a scene, he doesn't say "action!" but he says "Milan!". In fact he always pronounces the name of the character concerned. I find that very nice, it puts us at ease.

And after "Le p'tit curieux", would you like to continue in cinema?

A real actor should not make just one film. I don't know if I will make a career out of it, but in any case I enjoyed the experience.

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Actors' phrases

Alain Bashung

<< Jean told me: you grow a beard, you don't wash your hair, you put on a crumpled raincoat, you watch Jouvét in *Quai des Orfèvres* and we'll make the film. That suited me! >>>

Toured with Arrabal, J-L Miesch, A. Isserman, J. Enrico, I. Duran Cohen, P. Leconte...



Benjamin Boyer

<<< The first time, you locked me in a washing machine. The second time you made me kiss Miss France. That's enough, I'm an actor, a theater person, stop the stunts. >>>

Nominated twice for the "Molière".

Theater: G. Bourdet, M. Bierry, T. Lavat, C. Lidon, J-L. Moreau.

<<< The little curious one >>> is his first feature film.



Jean-Claude Dreyfus

<<< The other times, you gave me despicable individuals to play. Here, it is the bookseller that you propose to me (Mr. Dubois) as his name indicates, it is with wood that we create paper. I hope that everything will be Clément for us like the name of the kid. >>>

Filmed with J-P. Jeunet and M. Caro, J-P. Mocky, A. Isserman, C. Lelouch, P. Leconte, B. Rapp, E. Rohmer, A. Corneau, Y. Boisset, W. Herzog, J-J. Annaud...

Theater: B. Besson, J. Lavelli, J. Savaty, J.P. Vincent, C. Régy, J. Lassalle, D. Long.



Andrea Ferréol

<<< Another role of a generous lady, Dame-Poulet is also a role of crazy love. I'll take it. >>>

On tour in nearly 100 films, with M. Ferreri, W. Schroeter, F. Girod, M. Drach, Ph. de Broca, F. Truffaut, J. Seria, R. Enrico, E. Rosi, E. Scola, P. Festa Campanile, R-W. Fassbinder, J-L. Comoli, J-P. Mocky, S. Fuller, P. Greenaway, M. Van Peebles, Y. Boisset,

C. Lelouch, C. Zidi, M. Monicelli, L. Cavani... Theatre: J.M Ribes, G. Wilson, C. Régy, S. Meldegg, C. Confortès.



Josiane Lévêque

<< There is a casting error in your film *Jean*. The role of Sonia Rolland was for me. Well, too bad, I agree to be the concierge. But it's the last time! >>> Filmed with S. Gainsbourg, C. Berri, P. Jolivet, P. Vecchiali, P. Kaufmann... Theater: J. Charron, N. Bataille, G. Wilson, M. Fagadeau, D. Long, B. Murat.



Julie Marboeuf

<<< It's hard to refuse the role of a mother, written by a father for his daughter. It's a magnificent script, family or not. >>

Toured with C. Chabrol, J. Becker, J-L Bouchaud...

Theater: J. Maclair, J-L Moreau, C. Correia, C. Lidon, J-M Adam, A. Sogno.



Christian Morin

<< What I liked about the script was this little neighborhood life, this provincial life... with its inhabitants who know each other and spy on each other... like in my childhood, near Bordeaux. >>> Filmed with P. Thomas, C. Gion, P. Pouzadou, M. Barthélémy... Theater: J-P Bazziconi, J-M. Adam, J. Bœuf.



Sonia Rolland

<<< I only get offered films with hot scenes. It's Christmas, it's cold, it's snowing and my partner is a nine-and-a-half-year-old boy. It's cool. >>> Filmed with R. Mihaileanu.



And

Milan Argaud

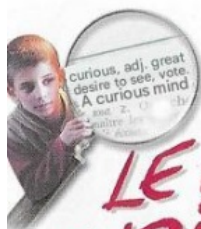
<<< On the last day of filming, I left Clément Faucheux to become Milan Argaud again, but I still have traces of Clément: curiosity, for example. >> First feature film



Salome Weisz

<<< The first days I liked Milan... then I didn't like Clément... and now I like the film. >>> First feature film





LE P'TIT CURIEUX

A word from the producer

Participating in bringing this film to life was for me the realization of a strong desire.

I had met Jean Marboeuf about fifteen years ago. We had not seen each other since. Two years ago, I had learned of the script for "Le P'tit Curieux" written by Jean. As soon as I finished reading it, I contacted Jean's assistant to tell her I wanted to meet him.

About six months later, I received a phone call from Jean Marboeuf. We arranged to meet the next day. We talked briefly about the time that had passed and very quickly Jean said to me: "You've read my script, so what?" I said to him: "I dream of producing your film." He simply replied: "Okay." Fifteen days later, we started preparing, and three months later, shooting.

Well, I'm happy. I'm proud of this film.

JEAN-FRANÇOIS GENEIX

Jean Rochard (NATO musical editions)

Jean Rochard is the regular producer of artists such as Tony

Hymas, Michel Portal, Happy Apple, Lol Coxhill, Tony Coe, Steve Beresford, Sam Rivers, Jef Lee Johnson, Michael Bland, Fat Kid Wednesdays, and of thematic projects with guests such as Marianne Faithfull, Charlie Watts, Elvin Jones, Lee Konitz, Jeff Beck, or the rap groups Dead Prez and The Coup...

A former photographer who moved into record production, he readily displays his taste for cinema, expressed in his projects dedicated to directors Jean-Luc Godard (Godard, ça vous chante?), Alfred Hitchcock (Six Sequences for Alfred Hitchcock), or in his work with actresses and actors: Nathalie Richard, Tonie Marshall, Floyd Westerman...

But it is above all in the very orientation of the records he produces that we can feel this relationship to the image halfway between documentary and fiction and an always << visual » conception of music (Buenaventura Durruti, Oyaté, Left for dead...)

<< I have always been attentive to Jean's work, even if we have previously collaborated only once in 1994 for L'Appel d'un ami (3000 scenarios against a virus). Seeing The Elephant is one of my favorite films. >>>

<<< For Le p'tit curieux, I worked with Jean from my catalog, trying to respond to what the film itself sent in terms of musical indications. >>>

Artistic sheet

Clement Milan Argaud
Police Inspector Alain Bashung
Mr. Dubois Jean-Claude Dreyfus
Lady Chicken Andrea Ferréol
The concierge Josiane Lévêque
Mom Julie Marboeuf
Poultry farmer Christian Morin
Optician Sonia Rolland
Astrid Salome Weisz
Dad Benjamin Boyer
Teacher Séverine Vincent
Gynecologist Emmanuel Booz
Medical secretary Isabelle Heurtaux

Technical sheet

Direction, screenplay and dialogues Jean Marboeuf
Producers Jean-François Geneix and Jean Marboeuf
Executive producer Jean-François Geneix
Director of photography Wilfrid Sempé
Cameraman Baptiste Magnien
His Xavier Piroelle and Laurent Benaim
Montage image **Anne-France Lebrun**
Montage son **Alexis Durand**
Mixing **Laurent Chassaingne**
* assistant director Julie Navarro
General Manager Charles Penvern
Scriptwriter Floriane Crépin
Costumes **Odile Sauton**
Decorator François Delaire
Set photographer David Verlant
Children's casting Laure Cochener
Music Jean Rochard (Editions NATO)
Coach Milan **Isabelle Heurtaux**

Press kit and photos can be downloaded from the
website www.LePtitCurieux.com/presse

