

Nobody Else But You

A film by
Gérald Hustache-Mathieu

102 minutes, 35mm & digital, color, Scope, Dolby SRD, French w/English subtitles, France, 2011



FIRST RUN FEATURES

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Synopsis

Rousseau is a bestselling crime novelist from Paris, troubled by writer's block. Candice Lecoeur is a local beauty, gracing the famous "Belle de Jura" cheese packaging, who has gotten it into her head that she might well be the reincarnation of Marilyn Monroe. The two will meet in the coldest village in France, but only after Candice has been found dead. The case was closed before it even opened and the cause of death declared suicide by sleeping pills. Rousseau is the only one who doesn't buy it. Reality turns out to be stranger than fiction – and a source of inspiration – as Rousseau uncovers the truth about Candice's past and her untimely death. Boasting strong lead performances and gorgeous wintertime landscapes, this off-beat mystery breathes fresh life into the thriller genre.

Interview with filmmaker Gerald Hustache-Mathieu

At the beginning of the film, Candice talks about her diaries and says "they are not written with the talent of a great writer. I don't have any style, or if I do it's rubbish." Yet David Rousseau reveals that Candice writes better than him...Is the real subject of this film lack of self-esteem?

One could also add these words spoken by Marilyn Monroe, "I'm not very bright, I think"... or "People are going to think that I am no good, or laugh, or put me down, or think that I cannot act." Lack of confidence, or rather an inferiority complex, sits at the centre of this film, even though I didn't realise this at the outset.

It is hard to categorise the genre of your film. Is it a thriller, a comedy...?

Genre films are interesting because of the structure they present. I wanted to tackle the Film-Noir genre, to have a change in tack from my previous films. But you can never completely reinvent yourself...The thriller aspect is just a backdrop to this film. The film style tends more towards comedy and also, I hope, to drama. In cinema, I like mixing genres, combining the serious with the seemingly light-hearted...because as I see it, real life is like that.

Where did the idea to take inspiration from Marilyn Monroe come from?

It really wasn't the intention from the start. The idea was to make a thriller in Mouthe, and to tell the story of an improbable encounter: a detective and a victim, who was already dead. But I read an article and discovered a psychiatrist who claimed that a patient of his (Sherrie Lea Laird, who was the singer in the rock group *Pandemonia*) was the reincarnation of Marilyn Monroe. The psychiatrist used hypnotic regression techniques to enable Sherrie to relive experiences from her past life, memories that were undoubtedly connected to Marilyn's life...!

You just have to watch the videos on Youtube on the subject to make up your own mind...That was the spark of an idea that led to the development of the script: I find Marilyn's personality so fascinating.

What is it about her that fascinates you?

Obviously, I had seen a few of her films but all I knew about her were the usual clichés. The article about the psychiatrist and his patient gave me a very strong impetus to find out more about Marilyn. For the script, I was looking to create a mystery to be solved...What better story than that of the perfect embodiment of the Hollywood actress, the abandoned orphan, who had such a tragic and mysterious end? Her personality has been analysed, her body autopsied and scrutinised in detail, and even though she revealed everything, including her breasts and buttocks, we are still all looking for the Marilyn's true persona. She still is, and always will be, an enigma.

A surface that you project onto can also metaphorically act as a mirror. What did her image reflect back?

Marilyn epitomises the *American Dream*, in fact she *is* the dream. The dream to one day become "somebody". Yet, she also epitomises the flipside: both the tragedy and the inability to be happy. She was the most famous actress in the world but also "the saddest woman in the world" according to Arthur Miller. She had fame, beauty and men at her feet, but her self-esteem was non-existent. She embodies the subject I wanted to address in my film more than any other person.

In certain scenes, like the "Jokari" scene in *Misfits* or the "Happy Birthday Mr President" scene you go for a direct comparison...

Yes, but we weren't just trying to copy those scenes. The scene from Marilyn's film that I sampled is as much a part of this film as any other scene. Everything has already been said, written and filmed, but in music you can sample and remix. Why not apply this to cinema?

A policeman in your film points out "we're not in America here, we're in Mouthe". Why did you choose to set the story in this town, the coldest in France?

I once heard about Mouthe in a news story and ever since I have always wanted to make a film there. There is something quite strange and mysterious about this town and the people who live there. Another reason was in the snow the Hauts-Doubs region reminds me of the Midwest and Minnesota. Filming there, gave me some relief to my frustration of not being able to film America's wide-open spaces! As French filmmakers, we constantly find ourselves up against the American myth. I wanted to work my way around this by going and finding the "America" in Mouthe.

What does the "American Dream" mean to you?

It's *the* dream: "I'd be safe and warm if I was in L.A.". The illusion of a land where everything is possible. It's something that a lot of the characters in the film have in common: Leloup imagines himself joining the forensic police in Canada, Betty is waiting for her Prince Charming, the hairdresser's eyes light up as she imagines herself becoming a novelist's muse. They dream, as does everyone else, of social recognition, and of simply making a success of their lives. Rousseau makes up an Icelandic pseudonym and dreams of writing *The Black Dahlia*. Candice becomes a different woman: a fake blonde. She follows her teenage dream and believes that she is the reincarnation of Marilyn Monroe! "An audition", just saying the words makes her dream...

Is your hang up, not being a great American film maker?

Not even being the reincarnation of one! But in this film I think I have found a solution to this. Rousseau drops his pseudonym and signs his novel using his real name. He changes his

book's dull title to an onomatopoeia which I find a bit sad, but it could sound funny. By doing this, he rewinds the tape and accepts himself for who he is. Rousseau knows that there are other better writers than him, who produce novels that succeed in talking about the world, and give it a vision. He probably only knows how to write about two or three subjects but he tries to explore them, to write about them in a truthful way, that gets close to the bone. Rousseau's character is a response to Dino Buzzati's writings. These writings made a great impression on me: "What are you frightened of, idiot? Of people looking at you? Or how you go down in history? It doesn't take much: succeed in being yourself, with all you inherent weaknesses, as long as you are genuine and convincing. Absolute sincerity would in itself be a great testimony! Who could object to that?"

Cast Filmography

Gerald Hustache-Mathieu (Brigadier Bruno Leloup)

Feature films:

- 2010 *NOBODY ELSE BUT YOU* with Jean-Paul Rouve, Sophie Quinton
2006 *AVRIL* with Sophie Quinton, Nicolas Duvauchelle, Clément Sibony and Miou-Miou

Short films:

- 2002 *LA CHATTE ANDALOUSE* with Sophie Quinton, Blanca Li and Clémence Massart
Nominated for Best Short Film, César 2004
2001 *PEAU DE VACHE* with Sophie Quinton, Clémence Massart and Jean-Claude
Blanchard
Best Short Film, César 2003

Sophie Quinton (Candice Lecoeur)

- 2010 *FILS UNIQUE* de Miel van Hoogenbemt
POUPOUPIDOU de Gérald Hustache-Mathieu
2007 *L'EMPREINTE* de Safy Nebbou
PAR SUITE D'UN ARRET DE TRAVAIL de Frédéric Andrei
2006 *AVRIL* de Gérald Hustache-Mathieu
2005 *MUETTER* de Dominique Lienhard
2004 *MISS MONTIGNY* de Miel van Hoogenbemt
2003 *POIDS LEGER* de Jean-Pierre Ameris
2002 *QUI A TUE BAMBI ?* de Gilles Marchand
2001 *LA CAGE* de Alain Raoust

Jean-Paul Rouve (David Rousseau)

Director:

- 2007 *THE EASY WAY (SANS ARME, NI HAINE, NI VIOLENCE)*

Actor:

- 2010 *LES TUCHES* de Olivier Baroux
LOW COST de Maurice Barthelemy
POUR SOLDE DE TOUTE COMPTE de Pierre Lacan
NOBODY ELSE BUT YOU de Gérald Hustache-Mathieu
2009 *ADELE BLANC-SEC* de Luc Besson
2008 *LA TRES TRES GRANDE ENTREPRISE* de Pierre Jolivet
LE COACH de Olivier Doran
2007 *CE SOIR JE DORS CHEZ TOI* de Olivier Baroux
LA JEUNE FILLE ET LES LOUPS de Gilles Legrand
SANS ARME, NI HAINE, NI VIOLENCE de Jean-Paul Rouve
2006 *L'ILE AUX TRESORS* de Alain Berberian
LA MOME de Olivier Dahan

2005 NOS JOURS HEUREUX de Olivier Nakache et Eric Toledano
BUNKER PARADISE de Stefan Liberski
LE TEMPS DES PORTE-PLUMES de Daniel Duval

2004 JE PREFERE QU'ON RESTE AMIS de Olivier Nakache et Eric Toledano
N PETIT JEU SANS CONSEQUENCE de Bernard Rapp
BOUDU de Gérard Jugnot

2003 UN LONG DIMANCHE DE FIANÇAILLES de Jean-Pierre Jeunet
PODIUM de Yann Moix
MOI CESAR 10 ANS 1/2, 1M39 de Richard Berry
RRRRRRR!!! de Alain Chabat
MAIS QUI A TUE PAMELA ROSE ? de Eric Lartigau

2002 MON IDOLE de Guillaume Canet

2001 TANGUY de Etienne Chatiliez
MONSIEUR BATIGNOLES de Gérard Jugnot

2000 JOJO LA FRITE de Nicolas Cuche
LE PETIT POU CET de Olivier Dahan
ASTERIX ET OBELIX : MISSION Cleopatre de Alain Chabat

1999 KARNAVAL de Thomas Vincent
TRAFIC D'INFLUENCE de Dominique Farrugia

1998 SERIAL LOVER de James Huth

Crew

Director	Gérald Hustache-Mathieu
Writer	Gérald Hustache-Mathieu
In collaboration with	Juliette Sales
Photography	Pierre Cottereau
Sound	Pierre Andre / Franck Duval
Editing	Valérie Deseine
Original score	Stéphane Lopez
Production manager	Nicolas Picard
Producer	Isabelle Madelaine
Production	Dharmasala
In coproduction with	France 2 Cinema
With the participation of	Canal +, Cinecinema and of France Televisions
In association with	La Banque Postale Image 3 and La Sofica Soficinema 6
With the support of	La Region Ile-de-France and La Region Franche-Comte
And	La Communauté Européenne Programme Media
And the participation of	Diaphana Distribution

Cast

David Rousseau	Jean-Paul Rouve
Candice Lecoer	Sophie Quinton
Brigadier Bruno Leloup	Guillaume Goux
Commandant Colbert	Olivier Rabourdin
La réceptionniste	Clara Ponsot
Juliette Geminy	Arsinée Khanjian
Simon Denner	Eric Ruf
Gus	Lyes Salem
Cathy	Joséphine Demmeaux
Jean-François Burdeau	Ken Samuels
Bernard-Olivier Burdeau	Antoine Chappey
Clément Leprince	Fred Quiring
Julien Charlemagne	Nicolas Robin