

**JULIE DELPY**

**ADAM GOLDBERG**



**57<sup>e</sup>** Internationale  
Filmfestspiele  
Berlin  
**Panorama**

# 2 DAYS IN PARIS

a film by **JULIE DELPY**

With **DANIEL BRÜHL MARIE PILLET ALBERT DELPY ALEXIA LANDEAU ADAN JODOROWSKY** and **ALEX NAHON**

REZO FILMS INTERNATIONAL presents a production POLARIS FILM PRODUCTION & FINANCE and TEMPÊTE SOUS UN CRÂNE PRODUCTIONS in co-production with 3L FILMPRODUKTION GmbH, in association with BACK UP MEDIA GmbH and MERICA MEDIAS  
 ADAM GOLDBERG, JULIE DELPY "2 Days in Paris" DANIEL BRÜHL, MARIE PILLET, ALBERT DELPY, ALEXIA LANDEAU, ADAN JODOROWSKY, ALEX NAHON Director of Photography LUBOMIR BAKCHEV  
 Sound NICOLAS CANTIN, JOERG HOEHNE & SEBASTIAN MORSCH Costume Designer STEPHAN ROLLOT Make-up & Hair SUZANNE BENOIT Set Designer BARBARA MARC Set dresser SORAYA MANGIN Line Producer CHARLES PAVIOT  
 Location Manager LAURENCE DERAY Casting director FABIENNE BICHET First Assistant Director DYLAN TALLEUX Script Supervisor CHARLES JODOIN-KEATON Postproduction supervisor ETIENNE BOUSSAC  
 Music supervisors UWE LERCH, KLAUS FRERS, TOBIAS LORENZ Writer & Director JULIE DELPY Producers CHRISTOPHE MAZODIER, JULIE DELPY, THIERRY POTOK  
 Co-producers WERNER WIRSING, ULF ISRAEL Executive producers NIKOLAUS LOHMANN, TILO SEIFFERT Associate producer HUBERT TOINT



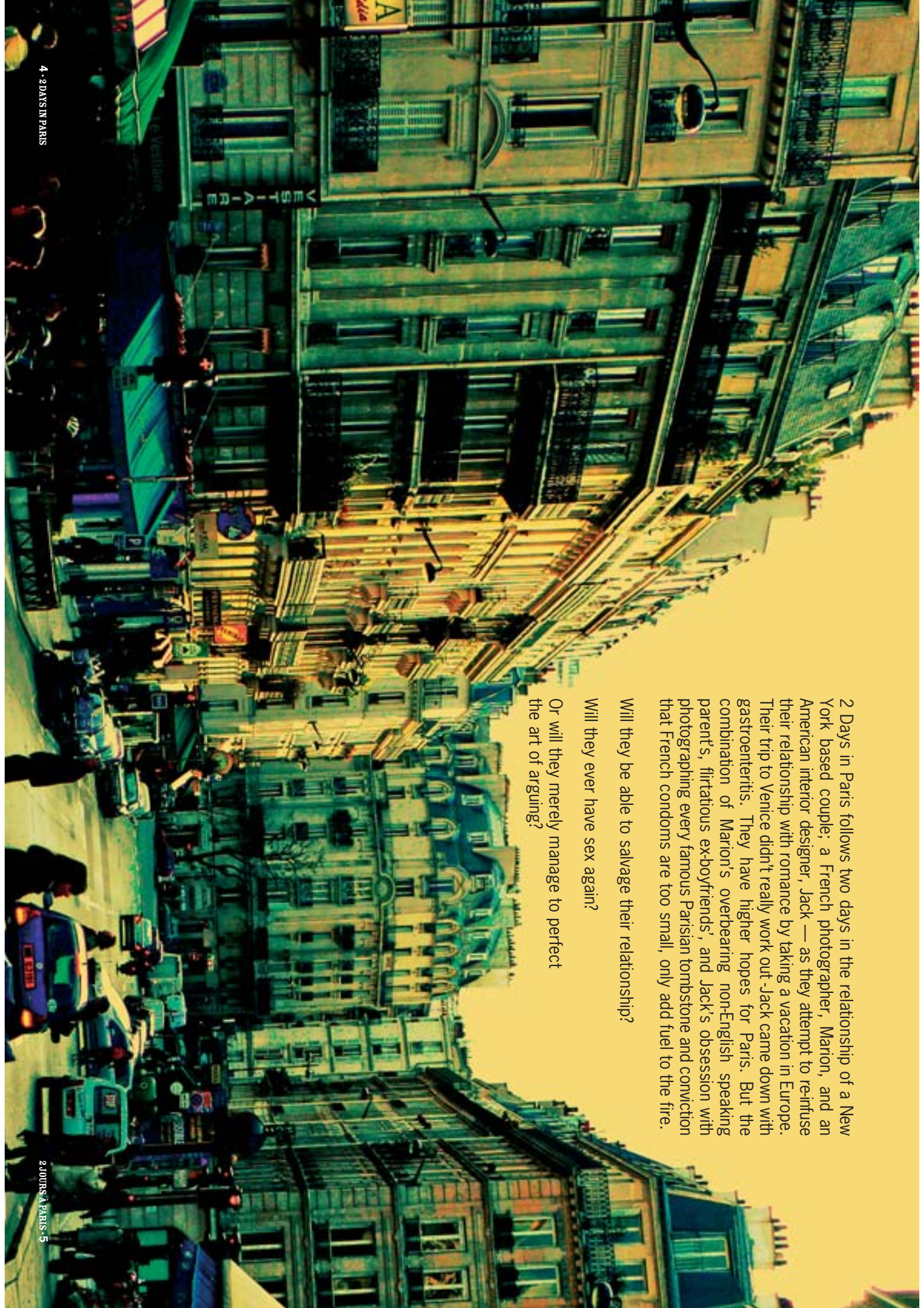
# 2 DAYS IN PARIS

## A FILM BY JULIE DELPY

Language  
English and French  
Nationality  
French and German  
Length 1h36  
Format 1:1,85

**Production Contacts:**  
Polaris Film Productions & Finance  
Christophe Mazodier  
97, avenue Felix Faure  
75015 Paris- France  
Ph: + 33 6 22 66 12 68  
[polaris@9online.fr](mailto:polaris@9online.fr)

3L Filmproduktion GmbH  
Ulf Israel  
Schleefstrasse 3  
44287 Dortmund - Germany  
Ph: +49 231 9455 310  
Fx: +49 231 9455 399  
[ulf.israel@3lfp.de](mailto:ulf.israel@3lfp.de)



2 Days in Paris follows two days in the relationship of a New York based couple; a French photographer, Marion, and an American interior designer, Jack — as they attempt to re-ignite their relationship with romance by taking a vacation in Europe. Their trip to Venice didn't really work out -Jack came down with gastroenteritis. They have higher hopes for Paris. But the combination of Marion's overbearing non-English speaking parents, flirtatious ex-boyfriends', and Jack's obsession with photographing every famous Parisian tombstone and conviction that French condoms are too small, only add fuel to the fire.

Will they be able to salvage their relationship?

Will they ever have sex again?

Or will they merely manage to perfect the art of arguing?

# interview with JULIE DELPY

## WHAT DECIDED YOU TO MAKE THIS FILM?

I actually thought about making this film about 5,6 years ago. I've been writing projects here and there for years but they always cost above 2 millions, like *The Courtes* (based on the true story of Erzebet Bathory) or *"The End of the War"*, a movie set in the Pacific about Japanese soldiers during WWII (in Japanese), or *"World War and other fun stuff to watch on the evening news"*, a comedy on war and the media. I've been trying to get those projects off the ground for years and was having a hard time convincing people to give me money for it since they are closer to 5 million budget movies. A friend of mine advised me to make a lower budget movie as my first, and especially one that would not be too different from what people are used to see me in. Since I had co-written *"Before Sunset"*, I knew that if I presented something in the same budget scale, it would be easier to finance. But I also wanted to make a very different film; in a way, I wanted to do the opposite. I had already written a lot of *"2 Days in Paris"* when I started writing *"Before Sunset"*, so somehow, *"2 Days"* came first.

I know some people will think that I can only write about a French/American couple in Paris, but it's not the case when I write about other things no one gives me money for it so... I guess it's a bit unsettling when you meet a French woman that writes Japanese war movies.

So when I met Christophe Mazodier about another project, I told him about this one that I had in mind. Originally I wanted to make it totally guerilla with 20 000 euros etc. He offered to produce it and to raise more money — and he did, which wasn't easy because I had not written a full script yet! I finished the script after I got the financing, which is unusual. That's when 3 L got involved, and then Rezo. The movie got financed in Berlin last year on half a screenplay and actually there were 2 lines that convinced the financiers to jump in: Those 2 lines were:

— I would say that a blowjob is a big deal, after all it is a blowjob that brought down America's last chance at a healthy democracy.

— Is this a kid's size condom? Do they make condoms for kids?

## YOU WROTE THE SCRIPT IN A FEW WEEKS?

Yes and no. That's my way of writing: I do a lot of planning and thinking, then it comes out very fast. I wrote the first draft of *"Before Sunset"* in about 5 days but Richard Linklater, Ethan Hawke and I had worked on the idea for years. And then of course we kept on working on it. Same here I wrote the first draft very fast and then worked on it for quite some times until the last weekend before the shoot.

## WERE YOU NERVOUS ABOUT WRITING SOMETHING AFTER YOUR ACADEMY AWARD NOMINATION?

Well, it was a real honor to be nominated for *"Before Sunset"* with Rick and Ethan and I enjoyed writing that film very much and I believe it's a very classy and beautiful film, but I try not to think about the past and always look forward. Of course, this screenplay is so different in tone: I wanted



it to be crude, politically incorrect and a bit mean at times, when *"Sunset"* is very romantic and sweet — which this film is not. There's more edge in this one and much less romance, so the romantics might be a little surprised. It's another side of my writing, a side I didn't express in *"Sunset"* because of the nature of the story and characters. But again, this is just one other side. My next film will be something totally different, I like to write different genre.

## THERE ARE LOTS OF FRIENDS AND FAMILY IN THE CAST...

Well, when you decide to make a movie with little money, you want to be surrounded with people you trust, just like a family. Since it's my first film, I have not built these relationships that a director builds with his crew and producers over the years, so I felt better getting people I already knew in the cast. Plus I wrote most of the parts with actors in mind... I wrote the part of Jack for Adam Goldberg, for Marlon parent's I had my parents in mind because they are wonderful actors. I found out quickly that, for example, some financiers were scared away by the dad's crude dialogue. But I knew too that my dad would give it this adorable quality, because he looks like Santa Clause — like a perverted Santa Clause. And also on paper, the mom character seemed a bit like a strange woman but I knew my mom would give it this adorable quality. Same for my sister Alexa Landeau, etc...

Really, when I wrote the parts of Marion's parents, if I had not cast my real parents I would've been in so much trouble... They would have kidnapped my cat and blackmailed me!

## SO, "TWO DAYS" IS A ROMANTIC COMEDY SET IN PARIS?

I'd say it isn't a romantic comedy; it's more comedy than romantic. I really fought to keep the dark side of the film and the little political comments as well. The film is kind of harsh on everyone: men, women, the French, the Americans, etc.... Believe it or not the only ones that are offended a bit are the French — there is a long tradition in France of not criticizing anything that they do wrong. French people are perfect, it's true!

## FRANCE VERSUS AMERICA?

No, I don't confront the two cultures, but by living in both countries I see the differences — even if overall it's not so different: people are free and women are not mutilated by their own mothers... So it is the same world, but then there is something deeply different as well in the way we deal with basic things like love, family etc....

To me there are two kinds of French people; the French like the character of Gael, that kind of horrible, disgusting bourgeoisie (like the people in power in France right now), and there's the Gauls that are closer to Marion's parents and therefore Marion but of course liberal Gauls. The parents are obviously liberals actually no, even better; they are anarchists. Anarchist Gauls! Jack is a liberal, cynic and open minded until his value of private property is shaken! In this case, Marion is his private property and the idea that he could have shared her with anyone in the past or actually in the present is unbearable to him.

The film is a lot about jealousy. The film talks about small issues that everyone deals with in a lifetime. I'd love to make a movie about war and corruption, but it's expensive so I make a movie about jealousy and human nature in a nutshell, and I make it funny because the kind of problems the characters have are not that serious.

## YOU SHOT THE FILM IN 4 WEEKS. WAS IT A CHOICE?

I would have loved an extra day for the shooting of the party, for example, but overall, I actually liked the emergency of the shoot for this film. We had no rehearsal time, which was the only difficult thing for me. Especially with Adam, I wanted at least a week of rehearsal, but he was on "Déjà vu" and showed up 12 hours before the shoot, so we had to adapt. Luckily, Adam is usually good on the first take. In retrospect I believe too much rehearsal time could have actually not been necessarily a good thing. I had no time to analyze the film too much. I don't believe it's a good thing for every film but for this one it adds something spontaneous. Now that I see it, I see little things in the film that teaches me more about myself than anything I've done.

## THE FILM HAS A LOT OF TALKS AND JOKES ABOUT SEX?

Yes.

?

My favorite thing is to tie helium balloons on men's penis with a nice ribbon because it looks pretty like that, just like a present.

THANK YOU.

8 - 2 DAYS IN PARIS

## JULIE DELPY FILMOGRAPHY

- 1984 **DETECTIVE** by Jean-Luc GODARD
  - 1986 **MAUVAIS SANG** by Leos CARAX
  - 1987 **KING LEAR** by Jean-Luc GODARD
  - PASSION OF BEATRICE** by Bertrand TAVERNIER
  - L'AUTRE NUIT (THE OTHER NIGHT)** by Jean-Pierre LIMOSIN
  - 1988 **LA NOGHE OSCURA** by Carlos SAURA
  - 1989 **EUROPA-FUROPA** by Agnieszka HOLLAND
  - 1990 **VOYAGER** by Volker SCHLÖNDORFF
  - 1991 **WARSHAWA** by Krzysztof KŁOWSKI
  - 1992 **WHITE** by Krzysztof KIESŁOWSKI
  - 1993 **KILLING ZOE** by Roger AVARY
  - 1994 **THE THREE MUSKETEERS** by Stephen HEREK
  - BEFORE SUNRISE** by Richard LINKLATER
  - 1995 **TYKHO MOON** by Enki BILLAL
  - 1996 **LES MILLES MERVEILLES DE L'UNIVERS** by Jean-Michel ROUX
  - AMERICAN WEREWOLF IN PARIS** by Anthony WALLER
  - 1997 **THE TREAT** by Jonathan GEMS
  - LA WITHOUT A MAP** by Mika KAURISMAKI
  - 1998 **THE PASSION OF AYN RAND** by Chris MENAULT
  - LOOKING FOR JIMMY** by Julie DELPY
  - BUT I'M A CHERLEADER** by Jamie BABBIT
  - 1999 **BEGINNERS LUCK** by Nick COHEN
  - 2000 **INVESTIGATING SEX** by Alan RUDOLPH
  - VILLA DES ROSES** by Frank VAN PASSEL
  - 2002 **ER** (TV - 7 episodes - 2001/2002 season)
  - 2004 **BEFORE SUNSET** by Richard LINKLATER
  - 2005 **BROKEN FLOWERS** by Jim JARMUSCH
  - THE LEGEND OF LUCY KEYS** by John STIMPSON
  - 2006 **THE HOAX** by Lasse HALSTROM
  - THE AIR I BREATHE** by Jieho LEE
  - 2 DAYS IN PARIS** by Julie DELPY
- DIRECTING AND WRITING CREDITS**
- NEW-YORK UNIVERSITY 92-93**
- Sight and Sound
- 1997 **BLAH BLAH BLAH** (writer/director) 11.52 mms
  - 2001 **LOOKING FOR JIMMY** (writer/director)
  - 2004 **J'AI PEUR, J'AI MAL, JE MEURS** (writer/director)
  - 2006 **BEFORE SUNSET** (writer) (Academy Award nom.)
  - 2006 **2 DAYS IN PARIS** (writer/director)

## ADAM GOLDBERG FILMOGRAPHY

- 1993 **DAZED AND CONFUSED** by Richard LINKLATER
- 1998 **SAVING PRIVATE RYAN** by Steven SPIELBERG
- 2001 **A BEAUTIFUL MIND** by Ron HOWARD
- 2002 **THE SALTUN SEA** by D.J. CARUSO
- 2003 **HOW TO LOSE A GUY IN 10 DAYS** by Donald PETRIE
- 2006 **MAN ABOUT TOWN** by Mike BINDER
- STAY ALIVE** by William Brent BELL
- ZODIAC** by David FINCHER
- DEJA VU** by Tony SCOTT
- 2 DAYS IN PARIS** by Julie DELPY

2 DAYS IN PARIS - 9

## TECHNICAL LIST

Writer & director Julie DELPY  
 Producers Christophe MAZODIER  
 Julie DELPY  
 Thierry POTOK  
 Co-producers Werner WIRSING  
 Ulf ISRAEL  
 Executive producers Nikolaus LOHMANN  
 Tilo SEIFFERT  
 Associate producer Hubert TOINT  
 Line Producer and production manager Charles PAVIOT  
 Director of Photography Lubomir BAKCHEV  
 Sound Engineer Nicolas CANTIN  
 Head of Audioproduction - Dubbing Mixer Joerg HOEHNE  
 Supervising Sound designer Sebastian MORSCHE  
 Costume Designer Stephan ROLLOTT  
 Key Make-up & Hair artist Suzanne BENOIT  
 Set Designer Barbara MARC  
 Soraya MANGIN  
 Location Manager Laurence DERAY  
 Production Accountant Christine RENAUD  
 Casting director Fabienne BICHET  
 First Assistant Director Dylan TALLEUX  
 Script Supervisor Charles JODOIN-KEATON  
 Editor Julie DELPY  
 Additional editor  
 & postproduction supervisor Etienne BOUSSAC  
 Additional editor Jeffrey M. WERNER  
 Color Grading Vera JESKE  
 Music Julie DELPY  
 Music recording and mixing Rainer OLEAK  
 Music supervisors Uwe LERCH  
 Klaus FRERS  
 Tobias LORENZ



## ARTISTIC LIST

Jack Adam GOLDBERG  
 Marion Julie DELPY  
 Lukas Daniel BRÜHL  
 Anna Marie PILLET  
 Jeannot Albert DELPY  
 Rose Alexia LANDEAU  
 Mathieu Adan JODOROWSKY  
 Manu Alex NAHON  
 Robbed Lady Charlotte MAURY-SENTIER  
 Vanessa Vanessa SEWARD  
 Gaël Thibaut DE LUSSY  
 First taxi driver Chick ORTEGA  
 Taxi driver with Jack Russel Patrick CHUPIN  
 Flirtacious taxi driver Antar BOUDACHE  
 Racist taxi driver Ludovic BERTHILLOT  
 Music day taxi driver Hubert TOINT  
 Sandra Sandra BERREBI  
 Edouard Arnaud BEUNAICHE  
 Micha Sisinsky Claude HAROLD  
 Doctor Benjamin BAROCHE  
 Fireman 1 Jean-Baptiste PUECH  
 Fireman 2 Clément ROUAULT  
 Fast-food Employee Nanou BENHAMMOU

# cercamon

world sales

Sebastien Chesneau

Cell: +971566063824

[sebastien@cercamon.biz](mailto:sebastien@cercamon.biz)