



OFFICIAL SELECTION
FESTIVAL DE CANNES

**IN THE NAME
OF MY
DAUGHTER**

L'HOMME QU'ON AIMAIT TROP

FIDÉLITÉ PRESENTS

GUILLAUME CANET
CATHERINE DENEUVE
ADÈLE HAENEL



OFFICIAL SELECTION
FESTIVAL DE CANNES

IN THE NAME OF MY DAUGHTER

L'HOMME QU'ON AIMAIT TROP

A FILM BY
ANDRÉ TÉCHINÉ

INTERNATIONAL PRESS

MAGALI MONTET and DELPHINE MAYELE
magali@magalimontet.com / Phone : +33 (0)6 71 63 36 16
delphine@magalimontet.com / Phone : +33 (0)6 60 89 85 41

INTERNATIONAL SALES

ELLE DRIVER
24, La Croisette, 5th Floor
sales@elledriver.eu

116 minutes

SYNOPSIS

1976. When her marriage falls apart, Agnes Le Roux moves back to the South of France from Africa to live with her mother, Renee, owner of the Palais de La Mediterranee casino in Nice. There, Agnes falls in love with Maurice Agnelet, a lawyer and Renee's business advisor, who is ten years her senior. Maurice continues to have relationships with other women. Agnes is madly in love with him. As a shareholder in the Palais de la Mediterranee casino, Agnes decides to sell what should have been her inheritance to go it alone. A fixed card game threatens the casino's financial stability. Someone is trying to intimidate her mother. Behind the scenes hangs the shadow of the mafia and Fratoni, the owner of a rival casino, who wants to take over the Palais de la Mediterranee. Agnelet, who has fallen from grace with Renee, introduces Agnes to Fratoni. Fratoni offers her 3 million francs to vote against her mother in the shareholder's meeting. Agnes accepts the offer. Renee loses control of the casino. Agnes finds it hard to cope with her betrayal. Maurice also distances himself from her. In November 1977, after a failed suicide attempt, Agnes disappears. Her body is never found. Thirty years on, Maurice Agnelet remains the prime suspect in a murder case with no body and no proof of his guilt. Convinced of his involvement, Renee is prepared to fight to the bitter end to see him put behind bars...



INTERVIEW ANDRÉ TÉCHINÉ

The film started out as a commission. What did they want you to do?

Originally, the idea was for me to make a loose adaptation of Renee Le Roux's memoirs, *Une Femme face à la mafia* (lit: A woman up against the Mafia) written by her son Jean-Charles. From the outset, I knew that I wanted Catherine Deneuve to play the part of Renee Le Roux. The book tells the story of the casino wars on the French Riviera between the 1970's – 1980's, from the protagonist's point of view. It includes the account of the takeover of Madame Le Roux's Palais de la Mediterranee casino by Jean-Dominique Fratoni, with the support of Jacques Medecin, the then mayor of Nice.

What interested you about this story?

I focussed my attention on the relationship between Renee Le Roux, her daughter Agnes, and Maurice Agnelet: the iron-fisted mother, the rebellious daughter and Agnelet's desire for recognition by society. It was Agnes that I was most interested in. I wanted to paint her portrait. I agreed to make the film after reading the letters that Agnes had written to Agnelet because, quite unexpectedly, I found a surprising resemblance with another female character that I had long wanted to bring to the screen, Julie de Lespinasse. There are many parallels between the passionate love letters of this 18th century woman of letters and Agnes – heir to the Palais de la Mediterranee's – letters. For example: *"I love you how you must be loved, with excess, madness, ardour and despair."*

You turned the story of the casino wars into a story of psychological confrontation that takes on a myth-like status.

This is a war film. But on a human level. I was determined not to remove the events that drive the plot. I wanted to show the process of a takeover of power, the methods used to bring down a casino, the workings of a business in this very shady environment with all the elements of cruelty and servitude. I wanted to follow through on all the events that really happened until the downfall, until defeat. This war-like aspect structures the narrative.

How did you write the screenplay?

I started out writing the screenplay with Jean-Charles Le Roux, who had all the facts to hand. We wrote a treatment, outlining a detailed sequence of events to give the film a clear structure. Jean-Charles Le Roux was involved alongside his mother in the struggle to get Maurice Agnelet convicted. He was convinced that Agnelet had murdered Agnes. I made it clear to Le Roux that I was not going to make a film that incriminated Agnelet. This remained a very sensitive issue during our time spent working together. Then I worked with the filmmaker Cedric Anger on a second version of the film to help flesh out the scenes.

Did you change any of the facts in order to strengthen the dramatic impact the film might have?

We tried to simplify the plot, notably by removing the characters of Agnes's brothers and sisters as well as Agnelet's son's two brothers (there was not enough time to explore them all). We did this to reinforce the three main characters of the plot and create a central 'triangle' of relationships. As to the order in which the events take place, we only allowed ourselves one change: in real life, the closure of the casino and the subsequent occupation by the staff took place later on. Dramatically speaking, I felt that it was more important to tell the story of the "fall" of the Palais de la Mediterranee casino in the same time frame as Agnes's disappearance.



You also had to decide up to which point you were going to tell the story, beyond Agnes Le Roux's disappearance in November 1977.

For a long time, it wasn't my intention to dramatize the court case. I harboured bad memories about films where the action takes place in courtrooms. The first time I was truly bored at the cinema was when I went to see Andre Cayette's film *Justice is Done* – but there are a lot of good films about court cases too, especially American ones. Anyway, it became clear that it was impossible to ignore the judicial aspect. Renee Le Roux's determination to see Maurice Agnelet convicted was a key part of this story. For her, it was the crux. And, the justice system and its contradictory decisions constitute the official outcome of this case.

Justice, also meaning the fact of deciding once and for all what is true and what isn't.

Yes, although in this particular case, we don't really know the truth. There is no body, no crime scene and no real evidence. A lot of the material used during the court hearing was circumstantial or inadmissible. For example, the prosecution said that because Agnelet didn't leave a message on Agnes's answering machine out of concern for her welfare when she went missing, proves his guilt. But you could equally turn this argument around and say that a murderer might leave messages to cover his tracks. There were lots of inconsequential lines of discussion like that in the trial.

You never envisaged changing the names or turning the film into a fiction?

No. It was important to stick to the real narrative. It's a way of saying that real tragedy takes place in our world. Incidentally, Guillaume Canet was in touch with Maurice Agnelet, and he told him about the conversations he had with Agnes, after the shares in the casino were sold, and when the press accused Agnes of betraying her mother and she was so desperate. Those are words that I could never have made up, but that I chose to be spoken by the character. It would have been absurd to change the names, and not anchor this unbelievable story in what is its real framework.

Your film *The Girl on the Train* was also based on a well-known news story. Are there any similarities in the creative process in these two films?

What they have in common is that they are both based on extraordinary events that really did happen: real-life dramas. But the stories and themes are very different. *The Girl on the Train* was about how lying can be a means to hide suffering. *L'Homme qu'on aimait trop (In the Name of My Daughter)* is about a 3-way power struggle.

You chose not to include the more overtly political dimension that is in the book *Une Femme face à la mafia* (lit: A Woman up against the Mafia) in which Jacques Medecin is one of the central characters.

Everything in the book is there in the film. I didn't exclude any part of the book, including this element, but my film focuses on Agnes Le Roux's disappearance. Still today, there is no actual proof that her disappearance was linked to the mafia. This film is undoubtedly political, but not at a grass roots level. What I show is a social class in turmoil, its turf wars, its calculating, predatory nature; all of this is 'political' in this story about inheritance. The film shows the way in which the people caught up in this are affected.

Money and the hunger for power are clearly at the centre of this story, but there is something more, in the subconscious, something impulsive. For example, when Agnes launches into an African dance that becomes a trance.

This moment in the film illustrates Agnes's unwillingness to conform. Here she uses her body to express herself freely in contrast to the restrictive discipline of ballet that was part of her early education. She is asserting her independent nature. It is an escape, a release. It's very striking.





How did you decide how the film should look?

For the scenes that take place in the casino, I wanted it to look very European, a sort of anti-Las Vegas. In complete contrast to the set design of Scorsese's – splendidly filmed – *Casino*. Olivier Radot and I imagined the work of the artist Klimt, and his depiction of bejewelled women and Orientalism. For Catherine Deneuve's costumes, Pascaline Chavanne took inspiration from Jacques Demy's *Bay of Angels* and Josef von Sternberg's *The Shanghai Gesture*. In the same way that the set design and the costumes were fantastical, the light in this film acts as a smokescreen. It is similar to that used for say a sophisticated comedy set on the French Riviera. The production values disguise the inherent violence that is to unfold. It's camouflage. Behind it lies tragedy. I wanted to swim against the tide and against the oppressive nature of such a dark tale. Despite the inevitability of this true story, I wanted to make a film where the mood appears 'light', a daylight film where there are practically no scenes shot at night. I wanted to exaggerate the brightness of the colours and the camera movements. I wanted scenes where we filmed the sea and went up into the mountains.

A large part of the complexity and the appeal of this film relies on the character of Agnes Le Roux. How did you choose the actress to play her part?

I had been following Adele Haenel's (*Water Lilies*) work for some time. I knew that she was a beautiful and powerful young actress. I had seen her play girls from working class backgrounds and I liked the idea of offering her the part of a rich young heiress, and being the daughter of Catherine Deneuve. She has such wonderful natural elegance. And she knows how to be tough. She has Agnes Le Roux's athletic build, with a mix of vitality and a hint of madness, and is very impetuous: she's straight up, no frills, a whirlwind of youthful energy. Agnes Le Roux is the antithesis of your average victim: she's active, sporty; she wants to work and open her own shop. She's not some fragile little thing, and is a far cry from your archetypal spoilt child. There is something very radiant about her, which, I think I'm right in saying, comes across even more effectively with her hair dyed brown.

L'Homme qu'on aimait trop (In the Name of My Daughter) is your seventh film with Catherine Deneuve. What is particular about this role?

It's the first time that Catherine Deneuve has been asked to really exaggerate the role of masquerade and sophistication in one of my films. We had such fun with her spectacular outfits and she never wore the same thing twice. Madame Le Roux, who was once a cat-walk model for Balenciaga, was always 'on show' at the Palais de la Mediterranee casino before she took over the running of it, under the influence of Agnelet.

Dressing up was part of her social ritual. Renee is like a goddess watching over her kingdom. But at the same time Renee Le Roux is probably the most resilient character out of all the characters Catherine Deneuve has ever played in my films. This character appears dominant, determined and ruthless and is the total opposite of the instability that was our chosen register (to capture the elusive). The only precedent I can think of, out of all of her roles in fact is that of *Tristana* in the last part of Bunuel's film, when she plays a very hard old woman. In *L'Homme qu'on aimait trop (In the Name of My Daughter)*, she goes further. She is furiously determined; she wants Agnelet's head on a plate. Despite her age, she is as strong as an ox.

And Guillaume Canet?

I had wanted to work with him for a very long time. To play Agnelet, we needed an actor who was very attractive but who was also "ideal son-in-law" material. The part required that the actor went behind the pretense and revealed the other darker side of his nature. I had seen Guillaume Canet play sympathetic roles, but I knew he was also capable of being disconcerting, of obscuring the truth and of being unnerving, a bit like Cary Grant in *Suspicion* (what exactly has he got in mind?). That's what interested me about the real Agnelet. A man who protects himself from his own feelings, a closed book, whilst all the while being charming and seductive. Guillaume managed to bring all of these facets together in the role. He wasn't frightened of being subservient to Renee Le Roux and Fraton. He wasn't frightened of being sadistic and cruel with Agnes. He took on the cowardice and cruelty of the character, never looking for pity or affection. Agnelet is an orchestrator: he gets people to play a part; he manipulates them and then records them. But he trips up and falls into the trap of his own lies. He is his own worst enemy. That is his tragic side. During his last trial it was his own son (and supporter) who accused him of murdering Agnes. Behind his Don Juan smile he reminds me of a quote from Pascal: "*The twofold nature of man is so evident that some have thought that we had two souls*".

FILMOGRAPHY

ANDRÉ TÉCHINÉ

2014 IN THE NAME OF MY DAUGHTER
2011 UNFORGIVABLE
2009 THE GIRL ON THE TRAIN
2007 LES TÉMOINS
2004 CHANGING TIMES
2003 STRAYED
2001 FAR
1998 ALICE AND MARTIN
1996 THIEVES
1994 WILD REEDS
1993 MY FAVORITE SEASON
1991 I DON'T KISS
1987 THE INNOCENTS
1986 SCENE OF THE CRIME
1985 RENDEZ-VOUS
1981 HOTEL AMERICA
1979 THE BRONTË SISTERS
1976 BAROCCO
1974 SOUVENIRS D'EN FRANCE
1969 PAULINA IS LEAVING

FILMOGRAPHY

GUILLAUME CANET

ACTOR

2014 IN THE NAME OF MY DAUGHTER by André Téchiné
LA PROCHAINE FOIS JE VISERAI LE CŒUR by Cédric Anger
2013 TURNING TIDE by Christophe Offenstein
2012 JAPPELOUP by Christian Duguay
2011 A BETTER LIFE by Cédric Kahn
THE PLAYERS by Alexandre Courtès
WAR OF THE BUTTONS by Christophe Barratier
2009 THE LAST FLIGHT by Karim Dridi
2008 LAST NIGHT by Massy Tadjedin
FAREWELL by Christian Carion
2007 SPY(IES) by Nicolas Saada
RIVALRS by Jacques Maillot
2006 THE KEY by Guillaume Nicloux
DARLING by Christine Carrière
HUNTING AND GATHERING by Claude Berri
TELL NO ONE by Guillaume Canet
2005 A TICKET TO SPACE by Eric Lartigau
2004 NARCO by Tristan Aurouet & Gilles Lellouche
HELL by Danis Tanovic
MERRY CHRISTMAS by Christian Carion
2003 LOVE ME IF YOU DARE by Yann Samuell
2002 WHATEVER YOU SAY by Guillaume Canet
2001 THE WARRIOR'S BROTHER by Pierre Jolivet
VIDOCQ by Pitof
MILLE MILLIÈME by Rémi Waterhouse
2000 THE DAY THE PONIES COME BACK by Jerry Schatzberg
LOVE BITES by Antoine de Caunes
FIDELITY by Andrzej Zulawski
1999 THE BEACH by Danny Boyle
I FOLLOW IN MY FATHER'S FOOTSTEPS by Rémi Waterhouse
1998 IN ALL INNOCENCE by Pierre Jolivet
THOSE WHO LOVE ME CAN TAKE THE TRAIN by Patrice Chéreau
1997 BARRACUDA by Philippe Haïm
1996 MADAME VERDOUX by Jean-Luc Raynaud
1994 FILS UNIQUE by Philippe Landouls

DIRECTOR

2013 BLOOD TIES
2009 LITTLE WHITE LIES
2005 TELL NO ONE
César of Best Director
2002 WHATEVER YOU SAY
2000 AVALANCHE (short movie)
Co-directed with Jean-Christophe Pagnac
Within the framework of CRISPS / Fight against drugs
1999 J'PEUX PAS DORMIR (short movie)
1998 JE T'AIM (short movie)
1995 SANS REGRET (short movie)

SELECTED FILMOGRAPHY

CATHERINE DENEUVE

- 2014** IN THE NAME OF MY DAUGHTER by André Téchiné
3 HEARTS by Benoît Jacquot
IN THE COURTYARD by Pierre Salvadori
- 2013** ON MY WAY by Emmanuelle Bercot
- 2012** ASTÉRIX AND OBÉLIX: GOD SAVE BRITANNIA by Laurent Tirard
LINES OF WELLINGTON by Valeria Sarmiento
- 2011** BELOVED by Christophe Honoré
- 2010** L'AMOUR FOU by Pierre Thoretton
HIS MOTHER'S EYES by Thierry Klifa
THE BIG PICTURE by Eric Lartigau
POTICHE by François Ozon
- 2009** BANCS PUBLICS (VERSAILLES RIVE DROITE) by Bruno Podalydès
- 2008** THE GIRL ON THE TRAIN by André Téchiné
- 2007** A CHRISTMAS TALE by Arnaud Desplechin
- 2006** AFTER HIM by Gaël Morel
FAMILY HERO by Thierry Klifa
- 2005** PALAIS ROYAL! by Valérie Lemerrier
- 2004** CHANGING TIMES by André Téchiné
KINGS AND QUEEN by Arnaud Desplechin
- 2001** NEAREST TO HEAVEN by Tonie Marshall
8 WOMEN by François Ozon
- 1999** DANCER IN THE DARK by Lars Von Trier
EAST-WEST by Régis Wargnier
BEAUTIFUL MOTHER by Gabriel Aghion
NIGHT WIND by Philippe Garrel
- 1998** POLA X by Léos Carax
PLACE VENDÔME by Nicole Garcia
- 1996** GENEALOGIES OF A CRIME by Raul Ruiz
- 1995** THIEVES by André Téchiné
- 1994** THE CONVENT by Manoel de Oliveira
- 1992** MY FAVORITE SEASON by André Téchiné
- 1991** INDOCHINA by Régis Wargnier
César of Best Actress
- 1988** STRANGE PLACE FOR AN ENCOUNTER by François Dupeyron
- 1987** AGENT TROUBLE by Jean-Pierre Mocky
- 1986** SCENE OF THE CRIME by André Téchiné
- 1984** LOVE SONGS by Elie Chouraqui
- 1983** FORT SAGANNE by Alain Corneau
LE BON PLAISIR by Francis Girod
- 1982** THE HUNGER by Tony Scott
THE AFRICAN by Philippe de Broca
- 1981** CONTRACT IN BLOOD by Robin Davis
CHOICE OF ARMS by Alain Corneau
HOTEL AMERICA by André Téchiné
- 1980** I LOVE YOU ALL by Claude Berri
THE LAST METRO by François Truffaut
César of Best Actress
- 1979** COURAGE FUYONS by Yves Robert
- 1977** DIRTY MONEY by Christian de Chalonge
- 1976** SI C'ÉTAIT À REFAIRE by Claude Lelouch
LOST SOUL by Dino Risi
- 1975** THE SAVAGE by Jean-Paul Rappeneau

- 1972** A COP by Jean-Pierre Melville
- 1971** LIZA by Marco Ferreri
IT ONLY HAPPENS TO OTHERS by Nadine Trintignant
- 1970** DONKEY SKIN by Jacques Demy
- 1969** TRISTANA by Luis Buñuel
MISSISSIPPI MERMAID by François Truffaut
- 1968** HEARTBEAT by Alain Cavalier
- 1967** BENJAMIN by Michel Deville
BELLE DE JOUR by Luis Buñuel
- 1966** THE YOUNG GIRLS OF ROCHEFORT by Jacques Demy
- 1965** A MATTER OF RESISTANCE by Jean-Paul Rappeneau
REPULSION by Roman Polanski
- 1963** THE UMBRELLAS OF CHERBOURG by Jacques Demy

FILMOGRAPHY

ADÈLE HAENEL

- 2014** IN THE NAME OF MY DAUGHTER by André Téchiné
- 2013** SUZANNE by Katell Quillévéré
César of Best Supporting Actress
- 2011** THREE WORLDS by Catherine Corsini
ALYAH by Elie Wajeman
HEAT WAVE by Jean-Jacques Jauffret
- 2010** HOUSE OF TOLERANCE by Bertrand Bonello
EN VILLE by Valérie Mréjen and Bertrand Schefer
- 2007** WATER LILIES by Céline Sciamma
- 2002** LES DIABLES by Christophe Ruggia

CAST

GUILLAUME CANET MAURICE AGNELET
CATHERINE DENEUVE RENÉE LEROUX
ADÈLE HAENEL AGNÈS LEROUX
JEAN CORSO FRATONI
JUDITH CHEMLA FRANÇOISE



CREW

DIRECTOR ANDRÉ TÉCHINÉ
SCRIPT AND DIALOGUES ANDRÉ TÉCHINÉ, JEAN-CHARLES LE ROUX
and CÉDRIC ANGER
FROM "UNE FEMME FACE À LA MAFIA"
by RENÉE LE ROUX and JEAN-CHARLES LE ROUX,
ÉDITIONS ALBIN MICHEL
IMAGE JULIEN HIRSCH – A.F.C
EDITOR HERVÉ DE LUZE
SOUND BRIGITTE TAILLANDIER
FRANCIS WARGNIER
BORIS CHAPELLE
DAMIEN LAZZERINI
CYRIL HOLTZ
ORIGINAL MUSIC BENJAMIN BIOLAY
SET DESIGNER OLIVIER RADOT
COSTUME DESIGNER PASCALINE CHAVANNE
ASSISTANT DIRECTOR MICHEL NASRI
SCRIPT CLAUDINE TAULÈRE
LOCATION MANAGER CAROLINE RUELLE
MANUEL RECOLIN
POSTPRODUCTION DIRECTOR SUSANA ANTUNES
PRODUCTION DIRECTOR BRUNO BERNARD
EXECUTIVE PRODUCER CHRISTINE DE JEKEL
PRODUCED BY OLIVIER DELBOSC
MARC MISSONNIER
IN COPRODUCTION WITH VIP CINÉMA 1
MARS FILMS
CANE0 FILMS
IN ASSOCIATION WITH LA BANQUE POSTALE IMAGE 7
MANON 4
CINÉMAGE 8
SOFITVCINÉ
OCS
WITH THE PARTICIPATION OF CENTRE NATIONAL DU CINÉMA
WITH THE PARTICIPATION OF ET DE L'IMAGE ANIMÉE
WITH THE SUPPORT OF LA RÉGION PROVENCE-ALPES-CÔTE D'AZUR
AND LA RÉGION ÎLE-DE-FRANCE
IN PARTNERSHIP WITH CNC
INTERNATIONAL SALES ELLE DRIVER

m a r s
F I L M S