

Emmanuel Chaumet presents



SEMAINE
DE LA CRITIQUE
CANNES 2016
FILM D'OUVERTURE

VINCENT LACOSTE

VIRGINIE EFIRA

MELVIL POUPAUD

In bed
with
Victoria

A film by Justine Triet

SCREENINGS

OFFICIAL SCREENINGS

THU. 12, 8:30 AM @ ESPACE MIRAMAR
THU. 12, 2:30 PM @ ESPACE MIRAMAR
THU. 12, 8:00 PM @ ESPACE MIRAMAR
FRI. 13, 8:30 AM @ SALLE BUNUEL (REPRISE)

MARKET SCREENINGS

FRI. 13, 10:00 AM @ OLYMPIA 8 (BUYERS ONLY)
SUN. 15, 5:30 PM @ ARCADES 1
THU. 19, 3:30 PM @ RIVIERA 1

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France - 2016 - Color - 98 minutes - 1 : 85



Synopsis

Victoria Spick (Virginie Efira) is a criminal lawyer whose love life is null and void.

At a wedding, she catches up with her old friend Vincent (Melvil Poupaud) and runs into Sam (Vincent Lacoste) a loser she successfully defended in court.

The next day, Vincent is accused of attempting to murder his girlfriend. The only witness is the victim's dog. Victoria reluctantly agrees to defend Vincent and hires Sam to be her *au pair* boy. Thus begins a series of cataclysms in Victoria's life.



Justine Triet Interview

Is *In Bed with Victoria* a happy film about depression?

I'd call it a desperate comedy about the chaotic life of a modern woman.

Why a comedy?

I think comedy provides a more graceful way to evoke my obsessions: the difficulties inherent in male/female relationships, solitude, children, justice, money, sex. Comedy gives me some distance. I wanted to paint a portrait of a woman we discover gradually, layer by layer. Her sexual troubles are exacerbated by other worries in her life: her friend's trial, her ex's harassment. The characters progressively reveal themselves to be more troubled and complex than they may originally appear, as in *Age of Panic*. This isn't about a wide-eyed innocent or a chronicle of her love life. It's the story of a complex woman caught in an emotional spiral that is brought to a head by her professional predicament. Her personal life bleeds into her work life and vice-versa throughout the film. The goal was to illustrate that. What knocks her down and what makes her get up again.

What were your references? American comedy comes to mind.

Yes, absolutely. Howard Hawks, Billy Wilder and Blake Edwards have inspired me, but so has Sacha Guitry. His film *Désiré* in particular, with its fraught class relations and the seduction between the boss and her valet. Woody Allen too, obviously. I also recently discovered James L. Brooks' *How Do You Know* and *Spanglish*, which I loved. My taste for comedy has developed with time. And I have a passion for comedy series like *Silicon Valley* or the somewhat less respectable sitcom *Mom*, which to my mind blends comedy and drama like no other and has shown me just how far you can delve into dark, trashy areas in a humorous way.

One of the comical elements of the film is the superimposition of scenes where Victoria seeks advice from friends, shrinks, a psychic, an acupuncturist...

Yes, the film is centered as much on Victoria's reflective musings as it is on the action. One of the goals in writing the script was to create a series of scenes where Victoria confides to the wrong people in the wrong places. She tells men she's



supposed to be sleeping with about her work anxieties; she tells a client she's supposed to be defending about her ex; she tells her first shrink about her second. There are often gaps between the social position people represent and the way they behave. I wanted to pull the film from drama toward comedy to create an energy that would be electrified by that paradox.

In Bed with Victoria also plays around with the codes of romantic comedy.

Yes, but what the characters say to each other is sometimes far more cruel. The class divisions are cruel, too. The last sequence embodies the film's ambivalence. We've got one foot in romanticism and the other in cynicism when Victoria declares her love for Sam after losing everything, and he starts trying to bargain with her.

You also borrow codes from another genre, the courtroom drama.

Yes, there are a number of references to Preminger's *Anatomy of a Murder*: the dog on the witness stand, the underwear... But I depart from the stark realism of courtroom drama quite neatly thanks to the animals. I adapted my story from an actual case. A woman was found hanged and her Dalmatian was tested to see how he would react to the scent of suspects she'd known well. That story helped me steer Victoria clear of a sordid sex scandal. When she gives her closing arguments - completely out of it and about to faint

while attempting to discredit the testimony of a dog - we laugh because reality has been invaded by absurdity.

I also like the idea that Victoria is not just a victim. She's professionally ambitious, so I was able to instill in her a form of cynicism specific to the the legal profession, something I learned about by talking to lawyers while writing the script.

The film dances around the subject of sex throughout.

Sex is much talked about but almost never shown. The idea of sex permeates everything, even when we're not seeing it. The film satirizes love and sex. Vincent has sexual problems with the girlfriend who is accusing him of attempted murder. David reveals Victoria's past sex life in his blog. Victoria consults psychics and shrinks who encourage her to revive her sex life. And when she tries, each encounter is sorer than the last, making for scenes of pure comedy steeped in physical solitude. In the end, the strange, mysterious object of desire is the person who has remained private, cautious and almost virginal: Sam.

What can you tell us about the character Sam?

He's a nurse and a guardian angel. He's the most enigmatic person in the film. He works for Victoria and has access to her entire personal life, but the opposite is not true. He matures alongside her, soaking up everything he can. He slowly becomes a pillar of her fragile emotional balance, but she barely sees him. They grow closer as he helps her with



her cases. Ultimately they fall in love, albeit with a dash of cynicism linked to money.

In Bed with Victoria was a more expensive film to make than Age of Panic. How did the transition to a bigger budget feel? What were the differences in the way you worked?

The way we worked was totally different. Age of Panic was shot in 24 days, Victoria was double that. And since we weren't dependent on the conditions of the shoot this time, I was able to do what I wanted with the image. With a smaller budget, I would have had to shoot hand-held to move things along faster. Here, I was intent on anchoring the camera. I prefer for the emotion to come from the scene, not the camera movements.

On Age of Panic, the actors were all close friends. On Victoria; I didn't know them to begin with and found myself surrounded by people who were really giving it their all. We also worked in a studio and I loved that. Still, I continued to take my preferred risks: shooting with children and animals (a monkey and a Dalmatian). I also brought several non-professional actors on board. These elements keep the set focused. But the real difference was in the preparation stage. Victoria had a far more developed script than Age of Panic did. I shot a lot of footage for Victoria too, but I kept tight control over the length of the shots. I was obsessed by the rhythm of each scene, my mind always on the editing.

How did you establish the rhythm, which is specific to comedy? As soon as the film begins, it never lets up.

Television series no doubt influenced the rhythm. I stayed intently focused on the timing of each scene, as you can get bogged down on big film shoots. I told the actors to talk fast. For example, Melvil speaks considerably faster than usual. But I had to get the emotions across, too. The challenge was to strike the right balance between rhythm and emotion.

What made you choose Virginie Efira?

I was looking for a brilliant, funny and melancholy woman to play Victoria. I'd seen It Boy and she was great in that. But I must admit I really fell for her when I saw her on the celebrity adventure show Rendezvous en Terre Inconnue. When we met, I found her intense, smart and hilarious. In her acting, Virginie never emphasizes the intention. She's exhilarating in her understatement.

And Vincent Lacoste?

Pairing Virginie with Vincent really made sense to me. Vincent has candor and grace. He was the only person I could see in the role. I wanted to sexualize him in the second part of the film, give him two opposing facets. At first he's a bit lost, then he becomes more virile. Though I wasn't particularly thinking about their age difference, I find it interesting that the guy Victoria turns to is an earnest young man.

You also have some great supporting actors.

Melvil possesses a Cary Grant-style innocence, behind which lurks a hint of perversion. He's the perfect suspect. Laurent Poitrenaux brings a whimsical touch to the role of the terrifying ex-boyfriend with his quirky, geeky intellectual persona, and Laure Calamy is lots of fun as Victoria's passionately animated lawyer.

Tell us about your approach with the actors. The acting always rings true in your films.

I think I direct actors by ear. I listen to them more than I watch them. But most of all it's a question of having the right cast and the right atmosphere on set. I don't have a recipe. I try to maintain a certain tension so people don't fall asleep. I try out different things during takes to break the routine. I got a lot of help from Cynthia Arra, who was very involved with directing the actors. She never lets up on them.

Do you think you'll continue with comedy?

I dream of making a melodrama.



Justine Triet

Justine Triet graduated from the Ecole Nationale Supérieure des Beaux-Arts in Paris. She then made two films on video which explore the place of the individual within a group: *Sur Place* (2007), shot during student protests; and *Solférino* (2008), made during the Presidential elections. In 2009 she made *Des Ombres dans la Maison* in a township of São Paulo. Her first fiction short, *Two Ships*, won a number of awards at French and international festivals, including the European Film Award at the 2012 Berlinale and the Grand Prix at both Angers and Belfort, and was shortlisted for the 2013 César nominations. Her first feature, *Age of Panic*, was screened in Cannes in 2013 as part of the ACID selection and nominated for a César in 2014 in the category of Best First Film. *In Bed with Victoria* is her second feature.

Filmography

- 2016 **IN BED WITH VICTORIA**
- 2013 **AGE OF PANIC** (La Bataille de Solférino)
- 2011 **TWO SHIPS** (Vilaine Fille, Mauvais Garçon), short
- 2010 **DES OMBRES DANS LA MAISON**, documentary
- 2008 **SOLFÉRINO**, documentary
- 2007 **SUR PLACE**, short





Virginie Efira

- 2015 **IN BED WITH VICTORIA** | Justine Triet
PRIS DE COURT | Emmanuelle Cuau
UP FOR LOVE | Laurent Tirard
ELLE | Paul Verhoeven
- 2014 **FAMILY FOR RENT** | Jean-Pierre Améris
HALF SISTER, FULL LOVE | Marion Vernoux
A SENSE OF WONDER | Eric Besnard
CAPRICE | Emmanuel Mouret
- 2013 **THE INVINCIBLES** | Frédéric Berthe
- 2012 **TURNING TIDE** | Christophe Offenstein
HOTEL TRANSYLVANIA
IT BOY | David Moreau
- 2011 **COOKIE** | Léa Fazer
DEAD MAN TALKING | Patrick Ridremont
- 2010 **MY WORST NIGHTMARE** | Anne Fontaine
- 2009 **THE PERFECT DATE** | Dominique Farrugia and Arnaud Lemort
SECOND CHANCE | Nicolas Cuhe
- 2008 **THE WHISTLER** | Philippe Lefebvre

Vincent Lacoste

- 2015 **IN BED WITH VICTORIA** | Justine Triet
SAINT AMOUR | Gustave Kervern and Benoît Délépine
RIGHT HERE RIGHT NOW | Pascal Bonitzer
- 2014 **THE VERY PRIVATE LIFE OF MISTER SIM** | Michel Leclerc
LOLO | Julie Delpy
PARISIENNE (Peur de rien) | Danielle Arbid
DIARY OF A CHAMBERMAID | Benoît Jacquot
EDEN | Mia Hansen-Løve
- 2013 **HIPPOCRATES** | Thomas Lilti
2015 César Nominations for Best Actor and Best Film
Best Feature Film, Angoulême Festival 2014
- 2012 **JACKY IN THE KINGDOM OF WOMEN** | Riad Sattouf
- 2011 **CAMILLE REWINDS** (Camille Redouble) | Noémie Lvovsky
ASTÉRIX AND OBÉLIX: GOD SAVE BRITANNIA | Laurent Tirard
PLAY IT LIKE GODARD (JC comme Jésus Christ) | Jonathan Zaccai
- 2010 **SKYLAB** | Julie Delpy
LOW COST | Maurice Barthélémy
CORNER BISTRO | Charles Nemes
WOK THE KASBAH (De l'huile sur le feu) | Nicolas Benamou
- 2009 **THE FRENCH KISSERS** (Les beaux gosses) | Riad Sattouf
Lumières Award for Most Promising Actor
César nomination for Most Promising Actor

Cast

Victoria	Virginie Efira
Sam	Vincent Lacoste
Vincent	Melvil Poupaud
David	Laurent Poitrenaux
Christelle	Laure Calamy
Eve	Alice Daquet

Crew

Director	Justine Triet
Screenplay	Justine Triet
Producer	Emmanuel Chaumet
production Manager	Claire Trinquet
Assistant Director	Guillaume Huin
DOP	Simon Beaufiles
Editing	Laurent Sénéchal
Sound	Julien Sicart Olivier Touche Simon Apostolou
Art Director	Olivier Meidinger
Production	Ecce Films
Co-production	France 2 Cinéma
With the participation of	CNC, Canal+, Ciné+, France Télévisions
In association with	Cinémage 10
French Distributor	Le Pacte
International Sales	Indie sales



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