

# GOLIATH

Directed by Frédéric Tellier



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## **SYNOPSIS:**

While Patrick is a tenacious lawyer specializing in environmental law. France is a school teacher who becomes an activist after her husband develops cancer from exposure to a pesticide. Mathias is an ambitious lobbyist working for an international chemical corporation. The paths of these characters collide as the lives of thousands are affected by a tragic act that sparks a powerful movement while the corporation fights to prevent the truth from being revealed.

# **INTERVIEW WITH FREDERIC TELLIER (DIRECTOR)**

## **How long have you had GOLIATH in mind and how did the idea for the film come about?**

Without it being a goal that I set myself, my films to date have been based on or have dealt with true stories. So they go through a long phase of immersion and investigation before I can see if a subject that interests, intrigues or troubles me can actually give rise to a film. GOLIATH was no exception. I was in the process of writing SKI when I came across this issue of pesticides by chance while reading a little book that was not exclusively about pesticides, but more broadly reported on the agricultural environment and what we eat.

## **How does your work proceed from there?**

First of all, this book changed my life as a citizen and as a consumer. I thought that this report on the state of our agriculture, our civilisation, our way of consuming, our ability not to see the chaos around us, actually reflected our individual and collective history. I quickly told my friend and producer Julien Madon about this personal revelation. And it was he who suggested that I make a film about it. I then embarked on an investigation that would last more or less 5 years because the industry is not particularly transparent. There are very few books that talk about the lobby movement, and very few agrochemical lobbyists, so-called committed politicians or specialised journalists who are willing to tell their stories. Initially, I was thinking of linking SKI and GOLIATH, but THROUGH THE FIRE progressed more quickly, or rather GOLIATH, because of this complicated investigation took more time... In any case, this investigative work resulted in a first draft of a 70-page story with about ten characters, and with the idea that it would be a patchwork film in which everything would intertwine to illustrate how the forces of evil affect people in general, how we paradoxically manage to achieve an incredible efficiency in farming, and yet throw away so much of the surplus of this production at the end of each month, and while every other day, a farmer commits suicide, out of despair, exhaustion and debt. Simon Moutairou (co-writer) joined us at this point, so that we could work together to develop the script of GOLIATH.

## **Why did you choose to work with him?**

Simon was introduced to me by Julien Madon, with whom he worked on several films, at the time of SKI. We didn't work together in the end, but I liked his energy, his simplicity, his honesty, his knowledge, and his background. And when we met for GOLIATH, I could see straight away that he knew the subject because his mother was very committed to this issue. He has that humanistic soul that I felt was essential to the writing of this film, over and above his skills and talent as a screenwriter.

## **How do you work together to write?**

My method of writing involves doing something that could really look like psychoanalysis sequences applied to the characters and the story itself. To understand what everyone stands for. And why this or that situation

happens. So for several months, with Simon, we don't write, we just talk and take notes. We systematically torture our ideas. I can't thank my producer enough for understanding and accepting this time, after which Simon tackled my initial 70 pages. Simon then proposed to merge my 10 characters into three main ones, and 4 secondary ones (Zef, the young farmer, the insider, the AFP journalist). We worked together for almost two years to come up with the script as I finally shot it.

### **How did this central trio of characters come about?**

I think my films always tell the same story of civilised and uncivilised men facing each other. In GOLIATH, the portrayal of a lobbyist - someone worse, more pitiful in my eyes than the entrepreneur who employs him - immediately came to mind, as did another character who would be the opposite and suffer from this situation: a woman who would have left the city hoping to have a good life but who finds herself fighting against those who caused her partner's cancer. And in the middle of these two, a third character: the one who represents the law and leads his investigation. It could have been a journalist, but this figure has been seen a lot in films, it could also have been a politician, but in the end, we opted for a lawyer. Someone in law. And alongside this trio, I had chosen to add two young women farmers. They were inspired by a friend who took over her parents' farm with her sister. I added love into the mix. I chose to make them a couple because of the life project they would lead together, and also this idea that the industry, trying to keep them out, would at some point be nasty and petty enough to think of using the argument of moral standards against them, before coming to terms with the fact that, the industry could only ever be in the wrong on this point thanks to societal progress.

### **After spending so many years documenting, how do you manage to dive back into fiction?**

There is obviously a risk of drowning in documentation and of telling a story only as an expert from the inside, and one that no one would be able to access. But once my subject is well understood, well researched, the real pleasure is moving on to the story, to relate characters, fragments of life full of stress, joy, sorrow, struggle, breakthrough, despair, hope, victory, and failure. Clashes. The real pleasure is in sharing a film with the audience! In fact, my producer kept telling me to add more drama to the film. On the other hand, I knew that I had to be careful not to oversimplify the dialogue either. In the thrill of creating characters and bringing them to life, I had to embrace and show the complexity of the environment in which they live. Sometimes, I think, even to the point of being obscene with the use of certain words or jibes...

### **GOLIATH opens without anyone knowing for almost half an hour just what it is going to be about. Was there a desire to lose the viewer?**

Completely. Firstly, because I love it as a viewer when a film doesn't give me everything right away, and when it turns out to be sprawling, when it grabs me in spite of myself, when it involves me and integrates me with it, and leaves me the time to make my own way inside its plot. I love that giddy feeling. And then because I wanted people to get to know the characters and get attached to them before the story really unfolds. I am well aware that I make films dealing with high-stakes subjects, but I don't think that I make films that are solely

about the subject, what makes me decide to embark on the making of a film are its characters. And the beauty of the story, its emotion. I knew from the start that I wanted a hard-hitting structure that would begin with a monologue, or dialogue, coming to a powerful statement, and a final eye-to-eye account with ourselves, with oneself.

### **How do you write a character you want to hate so much, like Mathias, the lobbyist? Do you try to instil humanity in the character despite everything?**

I wanted above all to avoid showing a bad guy who ultimately becomes a good guy, who would have a typical final redemption that was not necessarily realistic. As if everyone is always nice in film and apologises. I really think you can be a bastard all your life. Without ever changing course or showing regret. On the other hand, we come to terms with the truth, with our own truth. We are human scum, we are selfish, or manipulative, we use others, we create misfortune or suffering, but for the sake of something, which makes us lie to ourselves. And then we're not all scum, we still give to charity, we're nice in public, we're funny... Sadly, we all know of these people. In psychology this is called perverse morality. It's a notion that fascinates me. Not all people who act badly always question themselves. But I wanted someone just like this (played by Laurent Stocker) to snap and explain it to him face to face without Mathias (Pierre Niney) having seen it coming. Obviously, I hated Mathias from the start, but I also like to inject some ambivalence into my words. So, in the words that come out of the lobbyist's mouth, there are many things that we can all think of and that we hear every day, for example the idea that "if I don't do it, someone else will", which, without being obviously a (good) reason, is not wrong. Or even: "We must lighten our mental load", which means what exactly? Think less?

And all this takes shape thanks to the magnetism of Pierre (Niney) who brilliantly embodies this lobbyist, his ambition, his arrogance, his verve. As soon as he appears on the screen, he grabs us, draws us in, in spite of ourselves.

### **You see that with THROUGH THE FIRE. Was it a given that you would work together again?**

I wanted to work with him again. He's extraordinary. He really moves me. An outstanding actor, capable of anything. Really anything, I think. He is brilliant. But none of the three actors I had in mind had the roles they end up playing: the lawyer, for example, was originally a woman. They were the ones who came up with the final breakdown and, from there, we rewrote the characters to suit each one.

### **Why did you want to work for the first time with Emmanuelle Bercot and Gilles Lellouche?**

I didn't know Emmanuelle personally, but I have always admired her since I discovered her in Bertrand Tavernier's IT ALL STARTS TODAY in 1998. As a woman, as an artist, as an actress, as a director. So I had wanted to work with her for a long time. And I liked her proposal of a character who is not completely sympathetic at the beginning, a bit rough even. Her emotional strength is incredible. And her laugh too. And her smiles. As for Gilles, I would say that he popped up in my thoughts over time, so to speak. And as luck

would have it, we bumped into each other when I had a meeting with Julien Madon. We had never met before. I told him I wanted to work with him, he told me it was mutual, and we never left each other! Gilles is a tremendous actor. And in rewriting the lawyer character for him, I tried to instil all his masculinity and charm. And also his more subtle vulnerabilities, which I liked a lot about him.

**We have a feeling that you worked Patrick, this role of lawyer he chose for himself, like a French Columbo: unshaven, badly combed, with clothes always crumpled and a crooked tie...**

Yes. Like almost all idealists, Patrick failed to live up to his expectations. He was pushed to the sidelines because he was disruptive and spoke the truth. And he also suffered in his private life, with a divorce that led to alcoholism for a time and his partners turning their backs on him. He is now a damaged guy who doesn't take much care of his appearance. All this shit going on in his life has given him perspective. With this case, he seems to be able to regain what he has lost, but without being driven by a sense of revenge. He's just a guy doing his job! He just doesn't have anything left to lose when he comes up against these powerful guys symbolised by the lobbyist played by Pierre (Niney), so he's not afraid. For him there is no other issue than the truth.

**In addition to this trio, it is impossible not to mention the symbolic presence of Jacques Perrin who has acted and produced so many socially engaged films. What made you want to call on him - even though he has hardly made a film in almost fifteen years - for a character who has also lost much more than he has gained and longs for peace when Patrick goes to get him?**

What a thrill to shoot with Jacques Perrin! Imagine that! What a gift of life! I wanted a big actor for this role and when the casting director mentioned his name to me, it was a no-brainer! Jacques Perrin is a king! A king of cinema! King of actors, king of directors, king of the inventors of cinema technique, king of socially engaged filmmakers, king of elegance... I will never forget my first meeting with him; what a funny, lively, perceptive person! I couldn't shake the feeling that I was looking at a major contributor to French cinema on all levels. And I can still hear him saying to me with his incredible charm, "I thank you because we old actors are no longer offered roles", before adding, "This role embodies all the struggles of my life". I was overwhelmed. In the film, of course, we see glimmers of the roles he has played or the films he has directed or produced; from Z to OCEANS for example... In the patchwork of the film, he represents someone who had the courage to fight, but too soon, and who ended up being broken by the system. Someone who has been on the wrong side of things, has become aware of it, has turned around but finds themselves with nowhere to go years later. An insider who has seen things, who knows them, and who is aware of the seemingly inevitable failure of certain struggles. He knows how dangerous the people Patrick is attacking are. I am lucky to be around actresses and actors. In my opinion, they are giants. Emperors and empresses of emotion. Look at my luck on this film: Pierre Niney, Gilles Lellouche, Emmanuelle Bercot, Yannick Rénier, Marie Gillain, Laurent Stocker, Jacques Perrin!!! And all the other great ones too.

## **You also reunite with Chloé Stéfani who plays a farmer, for your third collaboration after SKI and THROUGH THE FIRE...**

And I was very happy about it! Chloe is a wonderful actress, fresh, natural, authentic. She is pure and brings me luck. She is a chameleon actress, she likes to transform herself for roles, to live other lives. And it is really nice to live with her. The supporting cast also took a long time to put together. I wanted actors and actresses who were sensitive to the subject matter of the film and who resonated with me emotionally. I would not have been able to direct them otherwise.

## **How do you work with your actors beforehand?**

I try to have a fairly precise working method, even if, to my great regret, we never have the time or the means to rehearse properly all together to explore the many facets of each character and each situation. I then try to do this work as best I can, separately with each actor (because they each have their own personality, their own way of working, their own way of focusing on their emotions...) or in pairs. As with the script, I start with phases of deciphering and "psychoanalysis" of the text and the characters. Then, once we've got it right, I go through the whole text again with more precise words on intentions and emotions. And then, generally, there's no more time, so I consciously include a degree of improvisation, acceptance of tightrope walking at the time of shooting, and... we just go for it!

## **How does the visual atmosphere of GOLIATH develop with your director of photography Renaud Chassaing?**

It all starts with the script and then, from then on, with Renaud, we start talking about painters and photographers more than films as references. In GOLIATH, I wanted to show both that nature (and life) is beautiful and that bastards are damaging it, consciously, cynically, with impunity. I wanted this contrast. I didn't want a grey atmosphere to affirm a dramatic story, but beautiful shots of nature allowing poetic, almost dreamlike evocations, in a true realist style, like Manet or Caillebotte. We also discussed the photographic work of Philip Lorca DiCorcia. I am looking for a certain beauty, an aesthetic on the screen. While maintaining realism. I think I am a formalist. I made a lot of advertising films which were very formative for me, they were my on-the-job art school. I use the camera and the photo to experience and make people experience. For me, it is a tool for emotion and for capturing emotion.

## **With so many characters and stories intersecting, was editing with Virginie Bruant a particularly complex step?**

For me, the editing of each film is an extremely painful stage! The most painful of the whole process, I think. Because it always takes me a lot of time and effort to find my feeling during the shooting. On the set, I work a lot with the script supervisor to note down the impressions I get from the sequence we are shooting and what the actors give to the camera, to the film, what they are saying to me. And I use these notes as a basis for editing to make sure they resurface. If this is not the case, if I can't see my feelings from the shoot when I see the edited sequence, then something is wrong. So it takes a lot of time for the editor I work with and I know that often they feel like they're at a dead end. But when I edit, I really want to make a first cut that

corresponds to the film that I wrote, that I directed, that I felt with the actors; I want to do everything I can with this idea. It's only afterwards that I take a step back by switching or cutting this or that scene to see if it might work better. For GOLIATH, the final cut is very close to the original script, except for some cuts of course. For me, editing is not at all a rewriting of the film, but a step that aims to rediscover the initial writing of the film, but with another tool.

### **Did you ever think of a series to cover this subject and to develop more characters?**

No. I was asked for a while, but I didn't want to tell this story and these characters in the form of a series. I've done a lot of TV and I'd love to do it again, but I really feel that TV and film writing are not the same. In the same way that one does not reach the soul of the spectator and the TV viewer in the same way. Contrary to what is often said, you don't have more time to develop characters in ten episodes on TV than in a film for the cinema. For me, with the exception of the theatre, nothing develops the soul of the characters more than the cinema. There is more time in a series to do a lot of things, but it is still dominated by the requirement that every ten minutes there must be a significant event. This greatly hinders the development of a deep sense of drama. The tense face-to-face sequence between the characters of Mathias and Patrick would not have been possible in a series in my opinion. I would have been told it was too long. For this story, I really wanted cinema and a very big screen. An exceptional image, and sound from all sides! An incredibly immersive experience. I also think that deep down I really wanted to present this show to the audience first, the collective experience. The idea of spectators sitting next to each other, not knowing each other, feeling each other's reactions in the same way or very differently, brings me great joy. And this enriches the viewing experience immensely.

### **What kind of music did you have in mind early on to accompany it?**

A very raw music that is a character in itself. After having co-composed the soundtracks of my first two films, I chose to work with Bertrand Blessing here. To take the risk - and here again my producer followed me! - of a composer who is not a film music specialist. Even if it was watching a film that I had this idea because Bertrand composed the soundtrack for Stéphane Brizé's AT WAR. I loved his music, so when I got home, I went online to look at his work. And I was won over by his approach, his madness, his universe. From the very first time we met, I felt he was very aware of the subject and of my approach. Bertrand started working very early on, well before the shoot, based on the script and a small playlist I had given him, I encouraged him to do something he was really feeling. Then, during the shooting, I often called him and sent him bits of rushes. He composed about sixty pieces in all. We kept 20 of them. Bertrand has that romantic rock feel that I was looking for.

### **When you make a film like this, you must have the belief that cinema can change the world?**

I believe this, probably rather naively, but based on my own experience. I come from a modest background. When I was very young, my mother took me and my older brother to a local cinema, a cineclub. And it changed my life! Seeing films, being confronted with other thoughts, dreaming, escaping from my world for



two hours... So if it changed my life, it can change others' lives! In any case, as a spectator, I expect cinema to challenge me. The work of Pakula, Lumet, Arthur Penn, Kubrick or Forman inspired me so much. There are two main categories of cinema: the cinema of entertainment and the cinema of transmission. Distraction seems to me more useful than ever at the moment, but my films lean towards a cinema of transmission. This does not mean that there is no entertainment, no escape, no emotion, no desire to act. I am aware of this because great subjects can make for great entertainment. *The Insider*, *The Pelican Brief*, the films of Boisset, Costa-Gavras, Ken Loach or Bertrand Tavernier are living proof of this and have had such an impact on me. (Bertrand Tavernier's enthusiasm for SKI also personally lifted my spirits at a time when I was beginning to tire of the profession. I owe him a great deal). Yes, of course, cinema, a film can change a life and the world to some extent. Just like a book, a poem, a play. There is life, love, children, friendship, laughter, great joys to be lived to the full, great pain to be overcome... and the cinema. Right? Otherwise, why live at all?

## **INTERVIEW WITH GILLES LELLOUCHE (CAST)**

### **What attracted you to Frédéric Tellier's films before shooting with him?**

SK1 was something else! The kind of film that people always say the French can't make. I love investigative and trial films and I thought Frédéric handled both with incredible skill. Especially for a first film. The writing, the direction, the acting, everything blew me away! A film stripped of all unnecessary effects. A filmmaker who is bold and who considers the audience as adult and intelligent people and therefore does not try to premeditate everything.

### **For GOLIATH, he explained that while he had thought of Emmanuelle Bercot, Pierre Niney and you for the main roles, it was not for the characters that you finally played. What did he offer you?**

The role of the lobbyist. But I felt that I had already had the opportunity to play this kind of character, these slightly cynical guys, these cold-blooded animals obsessed only by the lure of profit, notably in Cédric Klapisch's MY PIECE OF THE PIE. In the version of the script I had read, the lawyer was a woman, so I told Frédéric to make him a man. He asked me for two or three days to think about it. Then he agreed and rewrote everything to that effect. I was overjoyed at the idea of having the chance to deal with this subject with this director and at the same time fulfilling one of my lifelong dreams: to play a lawyer on screen.

### **A lawyer who has taken some knocks in life and does not hide his vulnerabilities...**

I've always been a fan of Sidney Lumet's THE VERDICT with Paul Newman. I love characters living on the fringes, a bit edgy. Absolute anti-heroes damaged by life who have a change of heart and go to war again as a last round. I couldn't have defined Patrick better, with his dented love life and underlying alcoholism. A modern-day Don Quixote who fights against a much bigger and stronger man than himself, but with an incredible faith and rage. This struggle - even if it may seem futile - carries with it an ideal that speaks to me.

### **Embodying this character also requires a physical composition. A way of behaving, of wearing badly ironed clothes, of being unshaven and unkempt...**

Yes, the composition is interesting. His appearance is always sloppy and therefore he doesn't inspire confidence. I liked this idea very much and I immediately suggested to Frédéric that we go in that direction as a perfect contrast to the icy world and the lobbyist so brilliantly played by Pierre (Niney) that he has to face.

### **Did you meet with lawyers to prepare this role?**

Yes. I even submitted the text to them for approval. I also attended a lot of court cases. This really inspired me and helped me because I had a very American view of this profession and the courts in general. I'd spent

so much time watching American trial films that they had inevitably rubbed off on me. When I saw the reality of the legal profession in France, the many differences jumped out at me. There is less showmanship. We are into something much more factual. We do not challenge the jury like in the United States where there is more of a show.

### **And how did you work on this character with Frédéric Tellier?**

Frédéric is very open to all proposals but, once on the set, he insists - and this is quite normal - on respecting his text. So I built this character through a lot of discussions with him beforehand to agree on an approach and a course that we would follow until the end. It's easy to work with Frédéric because he has a very clear vision of what he wants to achieve. This is obviously very reassuring for an actor, and not something that happens all that often.

### **Your character has two very powerful face-to-face scenes. The first is against the lobbyist played by Pierre Niney. How did you experience this clash between David and Goliath?**

I met Pierre during a Cannes promo for INSIDE OUT. All we did was laugh; we couldn't stop! As we are both quite giggly, I must admit that I was very apprehensive about this face-to-face in GOLIATH, but obviously very excited about shooting with him. But that day we were both as focused as ever. The shoot lasted one day. And it's a great memory.

### **The second powerful confrontation shows this lawyer facing the parents of the young farmer who committed suicide and who accepted money in exchange for their silence. At this point, Patrick understands that all is lost, or almost, and cannot hide his incomprehension and his immense disappointment at their actions...**

I was lucky enough to shoot this scene in front of two great actors. I could see in their eyes the dejection and shame of their characters after this decision. They played it in a very accurate and human way. So I just had to draw on their acting, with the added bonus of having a director who gave me time and space. I was able to work with the silences to experience and tell the story of this world that is falling apart for Patrick. This scene is symbolic of a film that is anything but synthetic, that never takes shortcuts. I was able to build on both a wonderful text and a director who allowed time for things to unfold. In a film where efficiency is the only consideration, this scene might not have survived the editing process. In any case, it would never have taken up so much space. Its inclusion, as well as the presence of many such sequences for the characters of Emmanuelle and Pierre, creates a film that is both ultra-technical with a dense text, rich in information, and hyper-human.

### **Was the film you saw close to what you had read?**

Yes, but with more soul and a human touch. Thanks to the extraordinary work of Emmanuelle (Bercot) and Pierre (Niney), both of whom are deeply moving. Laurent Stocker and his character who has a sort of

unexpected burst of life in his job as a lobbyist is just as exceptional. But I could also mention Marie Gillain, who was a pleasure to work with again, Yannick Rénier and the whole cast, because actors play a major role in Frédéric's work. And then GOLIATH is one of those meaningful, necessary, intelligent films that are not just for entertainment, even if you are never bored watching them. A beautiful and moving film that I am proud to be a part of.

# **INTERVIEW WITH EMMANUELLE BERCOT (CAST)**

## **How did you view Frédéric Tellier's films before working with him?**

I had only seen his work in SK1, and I liked the very precise way in which he took on the Guy Georges case, his recreation of the energy of those years. I was particularly impressed by the trial part and the performance of Adama Niane in the very challenging role of Guy Georges. And I remember that I thought it was pretty bold to take on this very sensitive story.

## **How did he suggest you join the cast of GOLIATH?**

Four days before I was due to start shooting PEACEFUL, my agent called me and explained that Frédéric was writing a film for which he absolutely wanted Pierre Niney, Gilles Lellouche and me to star. So of course, this totally unexpected partnership intrigued me! We had a drink that evening and Frédéric introduced himself to me as the president of my fan club! I could see that he was very familiar with my work. And of course, this desire to work with me is touching. At that time, the script for GOLIATH was not yet finished, but he told me the story and explained that he would like me to play the role of the lawyer who was then a woman. Then, months later, when we met again, he told me that Gilles Lellouche had wanted this role and that he wanted me to play a lobbyist. And then, even later, he explained to me that he couldn't see me in the role of the villain and offered me the role of the activist. So it was a big game of musical chairs, but it didn't matter to me. From my very first discussions with Frédéric, I was very keen to work with him, whatever role he was going to offer me.

## **How did you feel when you first read the script?**

Honestly, at first, I was a bit disappointed to have a role that was so close to me and what I was used to doing, even though I was going to be able to find my feet more easily. But that feeling soon faded. Because I immediately liked this character and her humble side who all of a sudden has to fight giants. France is not interested in politics. She is thrust into this story out of love and rage that her husband is sick from these pesticides. She had never planned to get involved, to become an activist. And I like the way Frédéric's script shows it. Little by little. Of the three main characters, she is the one we see most in her private life, in her daily life that has been destroyed just because she lives next to a field where pesticides have been sprayed under her nose, even though she has not developed cancer herself.

## **How did you prepare for this character?**

I started shooting GOLIATH only a week after the last shot of PEACEFUL. So I didn't have time to prepare as much as I usually do. So the fact that it was close to what I was used to was actually a plus, even though I'm obviously no more a gym teacher than I am a cart driver at Amazon! The biggest challenge for me was therefore gaining credibility in these two professions. I was lucky enough to arrive on location a few days before the shoot and I spent those days immersed to get a feel for the character. From then on, as far as

portraying the character's rebellion or even violence is concerned, it's something that I have in me and that I didn't have to go very far to find.

### **Did you already know about the issue of glyphosates?**

I had read articles on the subject but was not an expert. Although, there was a link with the film 150 MILLIGRAMS that I had made - these deliberate poisonings. So I was a bit familiar with this topic... But of course, Frédéric sent me a number of articles on the subject. And I personally have watched a lot of reports on various activist initiatives to gain credibility in the attitude one should have in these moments. I can think of one scene where I struggled a bit. The one where France goes to see the farmer responsible for spraying pesticides on her field to get him to sign some papers and where she ends up grabbing him, pushing him away and spitting in his face. On the first take, I acted out this scene very violently. And immediately Frédéric explained to me that this was not what he expected. To him, it looked like a street fight. He reminded me that France was just a simple little girl in a new situation who should be surprised by the violence that emanates from her and not give the impression that she is used to this kind of reaction. So I had to find my way towards this accidental violence, far from the violence that could spontaneously emanate from me.

### **What kind of director is Frédéric Tellier?**

He is someone who has an incredible love for actors, great admiration, and respect for them. In front of his camera, we are carried by this love and kindness. Not to mention that he works in an atmosphere of absolute calm. This fascinates me all the more because I am exactly the opposite! Never do we see him stress or panic. And he sets the tone for the set, which makes his shoots extremely enjoyable. Frédéric is driven by a gentleness and care for others at all times. As for his direction of the actors, we feel that he has chosen us for the right reasons, so he trusts us. He is not ultra-directive. At first, I thought he was almost too happy too fast with my takes, but I soon realised that if I did a take where I was off, he would correct me immediately. But again, with tact, elegance, and gentleness. Frédéric is really perceptive. As soon as you are slightly off the scene, even on a detail, he sees it. With him, we hardly rehearse, and we shoot a first take where he likes to see what will instinctively come from us. And generally speaking, he does very few takes and is able to express his satisfaction easily. He's doesn't hold back when it comes to sharing the pleasure he experiences. And he takes great care in filming us.

### **There is also a certain utopian dream with him, that films like GOLIATH and cinema in general can change the world or at least the way we look at it...**

Frédéric has this purity about him, in its most noble sense, which I find extremely touching. And he is a hypersensitive person. He makes films with absolute authenticity. And he is genuinely and deeply moved by the subjects he tackles. His films are not calculated, and he manages to speak to the general public without artifice and to make a great spectacle with considerable aesthetic ambition. He looks for beauty in everything. He dares, for example, to capture shots of nature, showing wheat fields in spectacular light that I would never dream of doing. But it is so sincere that it works perfectly on screen. Frédéric does not make films with a subject but films with characters through which he relates a subject. It's visceral with him. He is possessed and moved by what he says. And he channels his own emotion through his characters to reach the audience.

## **Did you find the finished film to be far from the script you had in mind?**

I really felt the script I had read, but what struck me was the way the different actors embodied the characters. Chloe Stefani, who plays the young farmer who commits suicide, is unbelievably authentic. Gilles Lellouche amazed me by the way he was able to slip into the skin of this exhausted, crumpled lawyer, who just gets on with it, a magnificent anti-hero. As for Pierre Niney, he cuts a sharp figure in this lobbyist character that he embodies physically in an impressive way with this face that masks the mess that must be going on inside his head. Even though I'm not a fan of the term, I think GOLIATH is really an actors' film. Because Frédéric conveys this complex story - which he never tries to simplify artificially - through the attachment we feel for his characters. For all his characters, including the lobbyist. None is reduced to an archetypal good guy or bad guy. And I was moved by all of them. And struck by the film. By its powerful denunciation as well as by its emotional power.

## **INTERVIEW WITH PIERRE NINEY (CAST)**

### **Did you know that you would work with Frédéric again after THROUGH THE FIRE? What attracted you to this first collaboration?**

Frédéric is passionate about cinema and a hard worker who doesn't put on an act. He loves actors and he makes them feel it. I loved doing THROUGH THE FIRE with him. His commitment pushes us to do our best. We have the same sacred vision of cinema, I think. And he also has a great sense of humour, which I think is an asset when working with difficult and tough subjects.

### **What did you know about the subject matter of GOLIATH before you started this adventure?**

I was already interested in the subject of plant protection products. I live in the countryside, and this is an everyday topic for rural people.

### **What were your first reactions when you read the script?**

I was very moved by these different paths. But I also thought the film showed great scientific rigour in its approach to the subject. I liked the technicality the film had at certain moments. And of course, I liked the role of the plant protection product lobbyist right away. I find the subject matter morally fascinating. And the reality of this profession of "merchant of doubt" very secret and unknown.

### **For GOLIATH, he explained that while he had thought of Emmanuelle Bercot, Gilles Lellouche and you for the main roles, it was not for the characters that you finally played. What did he offer you?**

When Frédéric first told me about the film, he offered me the role of the sports teacher who becomes an environmental activist. A role that Emmanuelle Bercot plays perfectly in the end.

### **Why did you want to play this lobbyist?**

I found the behind-the-scenes aspects of the profession fascinating and very topical. The degree of overlap between state institutions and these multinationals is quite frightening. And of course, the human aspect... playing a man who defends and praises the benefits of products considered to be carcinogenic and managing to be, alongside this, a good family man, a loving husband, and a faithful friend, that interested me a lot. These men exist. Are they cynics? Or believing in what they do? The answer is often somewhere in between, I think. And it was exciting to work on this with Frédéric.



**How did you build this role with Frédéric and by yourself? Were you able to meet any ex-lobbyists and what did you gain from this?**

I found it difficult at first to make contact with lobbyists. And for good reason, these men and women do not want to talk about what they actually do. Then finally, I found the profiles of two ex-tobacco and pesticide lobbyists, who agreed to meet with me. It was great, I was able to discover their daily lives, and it was a great source of inspiration for the role of Mathias. One of them told me about lunches where she would come dressed in such and such a way with such and such a member of parliament in order to maximise the chances that he would agree to include an amendment in the law that was going to be voted on. And she also told me something rather terrifying that made me understand how much these multinationals calculate and anticipate: "Glyphosate will eventually be banned, of course. But Monsanto doesn't really care. They already have two other glyphosate-equivalent molecules ready to enter the market. The 'fight' over glyphosate is almost a distraction at this point".

**How do you view this lobbyist? Are you trying to save the person that everyone else always sees as a bastard?**

Save him, I don't think so. But to relate him as well as possible, yes. In his contradictions and his humanity. After all, this character exists in real life. It's interesting to tell the story of these professions that make up today's society. These people have been whispering in the ears of politicians for centuries... even if they don't directly order it.

**There is a whole physical composition for this character. A way of standing, of listening to others, of speaking up. How did you work on it?**

Mathias is outwardly very sure of himself. In many situations, he had to assert a dominating presence, but also an elegance and charm, which are formidable attributes in a lobbyist. He is someone who makes a very good living and who is efficient. I wanted him to be sharp behind the scenes and friendly in public. And of course, sincere and warm with his family. Happy as he can be with his wife and children. Frédéric asked me to watch WALL STREET again for the mood and the character of Gekko. We also liked Ben Affleck's scene in BOILER ROOM. The arrogance and self-confidence of this trader is frightening.

**In particular, he has two very striking face-to-face scenes. One faces the lawyer played by Gilles Lellouche, the other faces his colleague played by Laurent Stocker, who explains that he is throwing in the towel. How did the filming of these two moments go?**

These were two scenes that I loved on paper. And it was a lot of fun to work with Gilles and Laurent. Two wonderful actors. Gilles and I only had one scene together, so we didn't want to mess it up. The tension between these two men, who are professionally separated by everything, had to be palpable and realistic.

I really like this interaction of two worlds, two ways of looking at life. I even suggested to Frédéric that he flesh out Mathias' arguments a bit more at that point. I liked the apparent sincerity of everything he said. Perhaps he even believes it?

### **How did your work with Frédéric Tellier change on the set compared to THROUGH THE FIRE?**

It was a colder relationship in a way. I don't mean this in a derogatory way, but in THROUGH THE FIRE I played a victim, almost a hero. I had the full empathy of Frédéric and the team. With Mathias being a two-headed monster, Frédéric had to keep a certain distance from the character to find the balance of his film and its three protagonists, I think. It was also interesting, this mixture of real closeness that I naturally have with Frédéric and this mini distrust that Mathias provoked in people...

### **Was the film you saw close to what you had read?**

I think it's even stronger. Emmanuelle Bercot's portrayal captures the frustration of associations and the daily victims of pesticides. And Gilles makes this slightly messy but brave, outspoken, and passionate lawyer so human and real. They carry the hope of the film.

I hope GOLIATH carries this message and brings about a vital transition that my whole generation is eagerly awaiting...

# **INTERVIEW WITH JACQUES PERRIN (CAST)**

## **What did Frédéric Tellier tell you about GOLIATH when you first met him?**

He started by telling me about Z by Costa-Gavras, which I had produced and in which I had also acted. Through Frédéric's words, I immediately felt the commitment that we had at the time and therefore the importance of the subject he was going to deal with in GOLIATH, from the position of an activist. During this first meeting, Frédéric didn't want to go into details and let me discover his script, while pointing out that he saw a correspondence between the character he proposed and those I had played. So I realised that he wasn't asking me by chance. Which is always encouraging. He spoke really well about his film. And reading his script only confirmed this first intuition. There is something of the Costa Gavras/Jorge Semprun duo in his work with co-writer Simon Moutairou. I was impressed by what GOLIATH puts in the spotlight: this issue of pesticides and the tragedies that result from it. As I finished the script, I wondered why no one had ever made a film about it! So I accepted his proposal without a second's hesitation and I was reassured in my choice when I saw how this trio of director / co-writer / producer (Julien Madon) who work so well together knew how to perfectly integrate us actors into their cast. GOLIATH is special in that it deals with an essential subject in all its complexity and detail, and at the same time develops as many conflicting points of view as possible.

## **How would you describe your character in this story?**

He is a man who has recovered from everything, after being deeply hurt. He has reached a certain age and you can feel him tiring because he has exhausted himself in his struggles. He is someone who suffered for a long time before starting to investigate himself and then becoming aware of a whole hidden and deadly reality. He explains to the lawyer character played so brilliantly by Gilles Lellouche that he no longer has the strength for all that. Especially since he has a family, knows the price to pay for these fights and has much more to lose than to gain. You might hold it against him, but I don't think you should. You can sense that he feels that there is something more important than his own little comfort, but that he doubts he has the energy to achieve it. He has gone as far as he can go but is aware that nothing has changed, let alone moved forward.

## **How did you prepare for this role?**

Frédéric and I discussed this once in a one-on-one meeting. I realised straight away that we were on the same wavelength. So from there, I just built on his script but also on the fact that he wanted me and saw me in this character. This confidence saves you time in your work. So for me, stepping into this role was simply a matter of trying to understand its resources and its path: the exhaustion but also the ashes ready to ignite again. The curve to follow was clear. I understood that this man saw an opportunity to redeem himself in the proposal made by the lawyer. In fact, I had only one concern. There was a lot of dialogue. Long dialogues. I wondered if I was going to cope because I didn't want to change a word of this well written text. But once on the set, this little miracle always happens with such beautiful and powerful things to perform, they come back to you instantly. No words are stumbled over.

### **What kind of director is Frédéric Tellier on the set?**

Frédéric does not inundate you with unnecessary details. He knows that everything is already in his text. The accuracy of his dialogue helps to get under the skin of his characters. His directing starts there. And as we quickly realise that he knows where he is going, we can let ourselves go. You feel watched. He loves actors and knows how to work with them. I also like his reservation when it comes to a successful scene. He does not get lost in unnecessary words, but you immediately feel what he felt.

### **And we can see that you are happy to perform...**

Oh, yes! I am a bit like the character. I'm ready to get fired up again, since the only reason I don't act much any more is because there are hardly any offers for actors my age. These two days offered to me by Frédéric brought me tremendous joy.

### **Was the film you saw similar to what you had read?**

The result is even more thrilling. Because Frédéric was able to give substance to this story. The actors - Pierre Niney, Gilles Lellouche, Emmanuelle Bercot in particular - really impressed me. From the first few minutes, I was a mere spectator to this story, in disbelief as to how such events could happen. You believe the situations, you believe the characters, you believe each of their interactions. Frédéric is part of a committed filmmaking style that I love, which questions the serious and often unpunished wrongs of society. He has the strong belief that in front of a big screen, everyone should be perfectly willing to take an interest in such subjects. The examples that come to mind are American. So I'm particularly happy to see a French filmmaker taking it on. And proud to be part of this adventure.

# CAST AND DIRECTOR'S BIOGRAPHIES

## FREDERIC TELLIER (DIRECTOR)

Frédéric Tellier is a French screenwriter, composer and director best known for his thriller SKI.

He began his career in the film industry in the 1990s, holding different positions in the field such as assistant director, technical advisor and artistic director.

Frédéric Tellier made his initial debut as a director on television. He directed season 1 of the series UN FLIC (2006) and followed up with the series SPIN (LES HOMMES DE L'OMBRE), (2012), in which he directed Nathalie Baye, Bruno Wolkowitch and Grégory Fitoussi.

He has also made several television films including PAUL SAUVAGE (2003), OBSESSIONS with Emilie Dequenne, Samuel Le Bihan, Olivier Sitruk and Lionnel Astier and THE ROBIN HOODS OF THE POOR (2011) which was awarded the Best Photography Award at the Luchon TV Film Festival.

In 2015, Frédéric Tellier wrote and directed his first feature film, SKI, inspired from the true story of Franck Magne, the inspector in charge of the "Guy Georges, the killer of Eastern Paris" case, a 1990s serial killer.

Starring Raphaël Personnaz, Nathalie Baye, Olivier Gourmet, Michel Vuillermoz, Christa Théret and Thierry Neuvic, SKI was critically acclaimed and nominated for two Cesar Awards including the Cesar Award for Best Adaptation and Best First Feature Film.

After casting Pierre Niney in his 2018 feature film TROUGH THE FIRE, Frédéric Tellier returns in 2022 with another gripping thriller, GOLIATH in which he reunited with Pierre Niney, alongside Gilles Lellouche, Emmanuelle Bercot and Jacques Perrin.

## FILMOGRAPHY

<b>2022</b>	<b>GOLIATH</b>
<b>2018</b>	<b>THROUGH THE FIRE</b>
<b>2014</b>	<b>SKI</b>
<b>2010</b>	<b>OBSESSIONS</b>
<b>2003</b>	<b>PAUL SAUVAGE</b>

## **GILLES LELLOUCHE (CAST)**

Graduated of the Cours Florent, Gilles Lellouche began his career by multiplying supporting roles: *THE HAMLET SISTERS* (Abdelkrim Bahloul, 1998), *WHAT I DID FOR LOVE* (Jérôme Cornuau, 1998) and *MY WIFE IS AN ACTRESS* (Yvan Attal, 2001). Guillaume Canet directed him in *WHATEVER YOU SAY* (2002) and *TELL NO ONE* (2006). Gilles Lellouche did the same, giving him the leading role of his first feature film *NARCO* (2004).

Since 2005, the actor-filmmaker became a regular in romantic comedies, playing the loser in *LOVE IS IN THE AIR* (Rémi Bezancon, 2005), a role for which he received the 2006 César of the Most Promising Actor. He also likes to play less friendly characters as in *MY PLACE IN THE SUN* (Eric de Montalier, 2007), *ROOM OF DEATH* (Alfred Lot, 2007) and *PARIS* (Cédric Klapisch, 2008).

In 2010, he played the lead role in the thriller *TRADER GAME* (Fabrice Genestal), portraying an unscrupulous trader alongside Michael Madsen, Charles Berling and Vahina Giocante. Gilles Lellouche became one of the most sought-after actors in French cinema. The actor passed both in front of and behind the camera alongside five other filmmakers (including Jean Dujardin and Fred Cavayé) in *THE PLAYERS*. He then embodied a double agent in the thriller *THE INFORMANT* (Julien Leclercq) and a mob boss in *THE CONNECTION* (Cédric Jimenez, 2014).

More recently, he played in comedies such as *THE JEWS* (Yvan Attal, 2016), *ROCK'N ROLL* (Guillaume Canet, 2017), *SOUS LE MEME TOIT* (Dominique Farrugia, 2017) and in *C'EST LA VIE* (Olivier Nakache, Eric Toledano, 2017), a role for which he received a César nomination for Best Supporting Actor in 2018. A nomination he already had for his performance in *LITTLE WHITE LIES* (Guillaume Canet, 2010). He also appeared in darker films, such as the historical thriller *THE MAN WITH THE IRON HEART* (Cédric Jimenez, 2017).

In 2019, Gilles were to be found in the films *IN SAFE HANDS* (Jeanne Herry), *LITTLE WHITE LIES 2* (Guillaume Canet) and *PARIS PIGALLE* (Cédric Anger).

In 2020, Gilles Lellouche is again to discover in the French cinemas playing a police officer in Cédric Jimenez new film *THE STRONGHOLD* and in Fred Cayave's new feature film *FAREWELL MR HOFFMAN* in 2021.

In 2022, Gilles Lellouche will play Patrick is a tenacious lawyer specializing in environmental law in Frédéric Tellier's thriller *GOLIATH* alongside Pierre Niney, Emmanuelle Bercot and Jacques Perrin.

## **SELECTED FILMOGRAPHY**

<b>2022</b>	<b>GOLIATH</b>	Frédéric TELLIER
<b>2021</b>	<b>FAREWELL MR HOFFMAN</b>	Fred CAVAYE
<b>2020</b>	<b>THE STRONGHOLD</b>	Cédric JIMENEZ

<b>2019</b>	<b>LITTLE WHITE LIES 2 NEW BIZ IN THE HOOD</b>	Guillaume CANET Mohamed HAMIDI
<b>2018</b>	<b>PARIS PIGALLE IN SAFE HANDS</b>	Cédric ANGER Jeanny HERRY
<b>2017</b>	<b>DIVING C'EST LA VIE THE MAN WITH AN IRON HEART  ROCK N' ROLL SOUS LE MEME TOIT</b>	Mélanie LAURENT O. NAKACHE & E.TOLEDANO Cédric JIMENEZ Guillaume CANET Dominique FARRUGIA
<b>2016</b>	<b>THE JEWS</b>	Yvan ATTAL
<b>2015</b>	<b>SKY FAMILIES  LES GORILLES</b>	Fabienne BERTHAUD Jean-Paul RAPPENEAU Tristan AUROUET
<b>2012</b>	<b>THE PLAYERS</b>	Emmanuelle BERCOT, Fred CAVAYE (and others)

## **PIERRE NINEY (CAST)**

Pierre Niney started his acting career at the age of 11, in the theater. He quickly demonstrated his acting skills and was admitted to the Cours Florent in 2008. Two years later, he joined the Comedie Francaise in 2010, and became the youngest member of the company.

In 2007, after playing a small role in the comedy NOS 18 ANS, and appearing alongside Sophie Marceau in LOL, Niney went on to star in auteur films such as LA CONSOLATION by Nicolas Klotz and Elisabeth Perceval and THE ARMY OF CRIME by Robert Guédiguian, whom he worked with again in 2010 for THE SNOWS OF KILIMANJARO.

After appearing opposite Benoît Poelvoorde and Isabelle Carré in the comedy ROMANTICS ANONYMOUS, Pierre Niney got his first major role in Frédéric Louf's drama 18 YEARS OLD AND RISING, where he first met Lou de Laâge.

Following the movie, he was nominated twice for the Best Promising Actor César Award for 18 YEARS OLD AND RISING and JUST LIKE BROTHERS, in which he starred alongside Francois-Xavier Demaison, Mélanie Thierry and Nicolas Duvauchelle in 2012.

He then gained further recognition from the cinema industry and starred in 20 YEARS APART, in which he starred alongside Virginie Effira. In 2013 he took a break from the big screen and returned to the stage, taking on the role of Hyppolite in PHEDRE.

His career fully took off with his performance as Yves Saint Laurent, in the eponymous biography directed by Jalil Lespert, leading him to win the Best Actor César Award in 2015.

Niney then starred in Francois Ozon's FRANTZ, portrayed Commander Coustea in THE ODDYSSEY and was casted as Romain Gary in Eric Barbier's PROMISE AT DAWN alongside Charlotte Gainsbourg. His international career was further cemented when he appeared in Hugh Hudson's ALTAMIRA in 2016m starring opposite Rupert Everett, Antonio Banderas and Golshifteh Farahani.

Five years after A PERFECT MAN, Pierre Niney and Yann Gozlan collaborated again with BLACK BOX in 2021. Pierre Niney plays Mathieu Vasseur, a young and talented black box analyst on a mission to solve the mysterious crash of a brand-new aircraft. Starring opposite Lou de Laâge, BLACK BOX is also a reunion for the two actors, ten years after their first collaboration.

In GOLIATH, Pierre Niney will embody Mathias, an unscrupulous lobbyist co-starring Best Actress winner Emmanuelle Bercot as Frances, and acclaimed César nominee Gilles Lellouche as Patrick.

## **FILMOGRAPHY**

<b>2022</b>	<b>GOLIATH</b>	Frédéric TELLIER
<b>2021</b>	<b>LOVERS</b>	Nicole GARCIA



	<b>BLACK BOX</b>	Yann GOZLAN
<b>2021</b>	<b>OSS 117: FROM AFRICA WITH LOVE</b>	Nicolas BEDOS
<b>2019</b>	<b>SOMEONE SOMEWHERE / DEUX MOI</b>	Cedric KLAPISCH
<b>2018</b>	<b>THROUGH THE FIRE</b>	Frédéric TELLIER
<b>2017</b>	<b>PROMISE AT DAWN</b>	Eric BARBIER
<b>2016</b>	<b>THE ODYSSEY</b>	Jérôme SALLE
	<b>FRANTZ</b>	Francois OZON
	<b>FIVE</b>	Igor GOTESMAN
<b>2015</b>	<b>THE PERFECT MAN</b>	Yann GOZLAN
<b>2014</b>	<b>YVES SAINT LAURENT</b>	Jalil LESPERT
<b>2013</b>	<b>IT BOY</b>	David MOREAU
<b>2012</b>	<b>JUST LIKE BROTHERS</b>	Hugo GELIN
<b>2011</b>	<b>18 YEARS OLD AND RISING</b>	Frédéric LOUF
	<b>THE SNOWS OF KILIMANJARO</b>	Robert GUEDIGUIAN
<b>2010</b>	<b>ROMANTICS ANONYMOUS</b>	Jean-Pierre AMERIS
	<b>LES DIAMANTS DE LA VICTOIRE</b>	Vincent MONNET
	<b>BLACK HEAVEN</b>	Gilles MARCHAND
<b>2009</b>	<b>MOM LOST IT!</b>	Josée DAYAN
	<b>THE UNDERCOVER WAR</b>	Nicolas STEIL
<b>2008</b>	<b>LOL (LAUGHING OUT LOUD)</b>	Lisa AZUELOS
	<b>SCHOOL'S OUT</b>	Frédéric BERTHE

## **EMMANUELLE BERCOT (CAST)**

Emmanuelle Bercot is a French actress, film director and screenwriter. She initiated her career in theater after having trained as a dancer. In 1994, she joined the direction department of FEMIS (French Film School) in 1994.

In 1996, she wrote TRUE ROMANES a documentary on the gypsies, the short film LES VACANCES (Cannes Jury Prize 97), the short film LA PUCE in 1998 about a sexual relationship between a very young girl and a man in his thirties, which provoked much debate in France following its release, and the television film LE CHOIX D'ELODIE in 1998 starring the actress Isild Le Besco.

In 2001, Emmanuelle Bercot directed her feature film debut, CLEMENT. In 2009, Emmanuelle Bercot directed the telefilm STUDENT SERVICES for Canal+ about a student, that begins to prostitute herself to meet her financial needs and is, then, divided between this "easy" money and her disgust for herself.

In 2011, she worked on the widely acclaimed film POLISSE by Maïwenn with whom she co-wrote the screenplay, also taking on the role of one of the police officers of the minors' protection squad. This co-written production earned her a nomination alongside Maïwenn for the best original screenplay at the César Awards 2012.

The same year, she produced a sketch in the film THE PLAYERS, a comedy on adultery with Gilles Lellouche and Jean Dujardin, before directing Catherine Deneuve in ON MY WAY, where the famous actress plays a sexagenarian who decides to leave her life behind.

Two years later, Emmanuelle Bercot makes a comeback with the strong film STANDING TALL, selected to open the 2015 Cannes film festival, where she was also awarded the Best Actress Award for her heartbreaking role as a broken woman in Maïwenn's MY KING. Bercot then returned behind the camera to direct 150 MILIGRAMS, a biopic centered on Irène Frachon, the doctor publicly uncovered the Mediator scandal.

In 2021, Emmanuelle Bercot returned to Cannes with PEACEFUL starring Catherine Deneuve and Benoit Magimel. In 2022, she will be returning on screen in Frederic Tellier's GOLIATH as Frances, an activist fighting for justice for her husband after his cancer diagnosis.

## **FILMOGRAPHY**

<b>2022</b>	<b>GOLIATH</b>	Frédéric TELLIER
	<b>PEACEFUL</b>	Emmanuelle BERCOT
<b>2021</b>	<b>THE MAD WOMEN'S BALL</b>	Mélanie LAURENT
	<b>MY NIGHT</b>	Antoinette BOULAT
	<b>THE ENEMY</b>	Stephan Streker
<b>2020</b>	<b>JUMBO</b>	Zoé WITTOCK

	<b>HAPPY BIRTHDAY</b>	Cédric KAHN
<b>2019</b>	<b>SCHOOL'S OUT</b>	Sébastien MARNIER
	<b>GIRLS OF THE SUN</b>	Eva HUSSON
<b>2018</b>	<b>150 MILLIGRAMS</b>	Emmanuelle BERCOT
<b>2015</b>	<b>MY KING</b>	Maïwenn
	<b>STANDING TALL</b>	Emmanuelle BERCOT
	<b>ON MY WAY</b>	Emmanuelle BERCOT
<b>2013</b>	<b>RUE MANDAR</b>	Idit CEBULA
		Emmanuelle BERCOT, Fred
<b>2012</b>	<b>THE PLAYERS</b>	CAVAYE (and others)
<b>2011</b>	<b>POLISSE</b>	Maïwenn
<b>2009</b>	<b>STUDENT SERVICES</b>	Emmanuelle BERCOT
	<b>ENFANCES : UN REGARD D'UN</b>	
<b>2007</b>	<b>ENFANT</b>	Isild LE BESCO
<b>2005</b>	<b>WILD CAMP</b>	Christophe ALI
<b>2004</b>	<b>BACKSTAGE</b>	Emmanuelle BERCOT
<b>2003</b>	<b>A TOUT DE SUITE</b>	Benoît JACQUOT
<b>2001</b>	<b>CLEMENT</b>	Emmanuelle BERCOT
<b>1999</b>	<b>LE CHOIX D'ELODIE</b>	Emmanuelle BERCOT
<b>1999</b>	<b>UNE POUR TOUTES</b>	Claude LELOUCH
	<b>LA PUCE</b>	Emmanuelle BERCOT
	<b>IT ALL STARTS TODAY</b>	Bertrand TAVERNIER
<b>1998</b>	<b>CLASS TRIP</b>	Claude MILLER
<b>1996</b>	<b>THE GODS MUST BE DARING</b>	Michel DEVILLE
	<b>TRUE ROMANES</b>	Emmanuelle BERCOT
<b>1995</b>	<b>INNER CITY</b>	Jean-Francois RICHEL
<b>1991</b>	<b>RAGAZZI</b>	Mama KEITA

## **JACQUES PERRIN (CAST)**

Born into a theatrical family, Jacques Simonet, known as Jacques Perrin, is the son of actress Marie Perrin (whose maiden name he will later go by as his stage name) and Alexandre Simonet.

Accepted into the National Academy of Dramatic Arts at the age of 17, Jacques Perrin shortly started acting in plays. He then was cast in 1960 by Valerio Zurlini to appear in *GIRL WITH A SUITCASE*, becoming one of his favorite actors.

In 1962, Zurlini and Perrin were reunited in *CRONACA FAMILIARE (FAMILY DIARY)*, starring Marcello Mastroianni. The film was awarded the Golden Lion at the Venice Film Festival. He then starred in Pierre Schoendoerffer's *THE 317TH PLATOON*, followed by *THE SLEEPING CAR MURDERS*, the first feature film directed by Costa Gavras.

In 1966, he was given the starring role in two films: Vittorio de Seta's *ALMOST A MAN* and a Spanish film, *THE SEARCH*, directed by Angelino Fons. Both films earned him the Volpi Cup for Best Actor at the Venice Film Festival in 1967. He was also Catherine Deneuve's co-star in two Jacques Demy films, *THE YOUNG GIRLS OF ROCHEFORT (1967)* and *DONKEY SKIN (1970)*.

In addition to his work as an actor, and as head of the production company Reggane Films, he produced *Z* by Costa Gavras, which won two Academy Awards® in 1969 for Best Foreign Picture and Best Film Editing.

He then went on to produce the first feature film about the Algerian rebellion *ALGERIAN WAR* and two other films directed by Costa Gavras, *STATE OF SIEGE (1972)* and *SPECIAL SECTION* which won the Best Director Award at the Cannes Film Festival in 1976.

In 1976, he produced and starred in *THE DESERT OF THE TARTARS* by Valerio ZURLINI, alongside eminent actors including Vittorio Gassman, Giuliano Gemma, Philippe Noiret, Max Von Sydow. The film won the Grand Prix du Cinéma Français and the Donatello Award in Italy.

Jacques Perrin then devoted himself to nature documentary and produced a series of nature documentaries including *THE MONKEY FOLK* in 1988 *MICROCOSMOS* in 1995 and *OCEANS* in 2009 and *SEASONS* in 2015.

In 2022, Jacques Perrin will be starring in Frédéric Tellier's new gripping thriller *GOLIATH*, alongside Emmanuelle Bercot, Pierre Niney and Gilles Lellouche.

## **SELECTED FILMOGRAPHY**

**2022**

**GOLIATH**

Frédéric TELLIER

<b>2017</b>	<b>REMI WITHOUT FAMILY</b>	Antoine BLOSSIER
<b>2005</b>	<b>THE YOUNG LIEUTENANT</b>	Xavier BEAUVOIS
<b>1988</b>	<b>CINEMA PARADISO</b>	Giuseppe TORNATORE
<b>1984</b>	<b>THE JUDGE</b>	Philippe LEFEBVRE
<b>1982</b>	<b>A CAPTAIN'S HONOR</b>	Pierre SCHOENDOERFFER
<b>1981</b>	<b>THE ROARING FORTIES</b>	Christian DE CHALONGE
<b>1976</b>	<b>THE DESERT OF THE TARTARS</b>	Valério ZURLINI
<b>1977</b>	<b>DRUMMER CRAB</b>	Pierre SCHOENDOERFFE
	<b>THE DESERT OF THE TARTARS</b>	Valério ZURLINI
<b>1974</b>	<b>SPECIAL SECTION</b>	COSTA-GAVRAS
<b>1972</b>	<b>THE STRANGLER</b>	Paul VECCHIALI
<b>1970</b>	<b>DONKEY SKIN</b>	Jacques DEMY
<b>1968</b>	<b>Z</b>	COSTA GAVRAS
	<b>A LITTLE VIRTUOUS</b>	Serge KORBER
<b>1967</b>	<b>THE YOUNG GIRLS OF ROCHEFORT</b>	Jacques DEMY
<b>1966</b>	<b>HORIZON J</b>	Jacques RUFFIO
	<b>HALF A MAN</b>	Vittorio DE SETA
	<b>THE SEARCH</b>	Angelino FONTS
<b>1965</b>	<b>THE SLEEPING CAR MURDER</b>	COSTA GAVRAS
<b>1964</b>	<b>THE 317th PLATOON</b>	P.SCHOENDOERFFER
<b>1963</b>	<b>CORRUPTION</b>	Mauro BOLOGNINI
<b>1962</b>	<b>SUN IN YOUR EYES</b>	Jacques BOURDON
	<b>FAMILY DIARY</b>	Valério ZURLINI
<b>1960</b>	<b>GIRL WITH A SUITCASE</b>	Valério ZURLINI