

WINNER BERLIN INTERNATIONAL FILM FESTIVAL TEDDY AWARD BEST FEATURE FILM

WINNER BEST NARRATIVE FEATURE NEW YORK LESBIAN & GAY FILM FESTIVAL

BERNARD GIRAUDEAU MALIK ZIDI LUDIVINE SAGNIER ANNA THOMSON

WATER DROPS ON BURNING ROCKS

A FILM BY FRANÇOIS OZON

BASED ON A PLAY BY
R.W.FASSBINDER



A ZEITGEIST FILMS RELEASE

WATER DROPS ON BURNING ROCKS

A FILM BY FRANÇOIS OZON

CAST

Leopold: BERNARD GIRAUDEAU
Franz: MALIK ZIDI
Anna: LUDIVINE SAGNIER
Vera: ANNA THOMSON

CREW

Director: FRANÇOIS OZON
Screenplay: FRANÇOIS OZON
adapted from the Fassbinder play
"TROPFEN AUF HEISSE STEINE"
Camera Operator: JEANNE LAPOIRIE
Sound Engineer: ERIC DEVULDER
Sets: ARNAUD DE MOLERON
Costumes: PASCALINE CHAVANNE
First Assistant: HUBERT BARBIN
Editor: LAURENCE BAWEDIN
Sound Mix: JEAN-PIERRE LAFORCE
Production: FIDELITE PRODUCTION
Olivier Delbosc and Marc Missonnier
LES FILMS ALAIN SARDE
Alain Sarde and Christine Gozlan
a coproduction with EURO SPACE (Japan)
with the participation of STUDIO IMAGES 6
(France)

France • 2000
Color • 82 mins
In French with English subtitles
1:1.66 • Dolby SRD

A ZEITGEIST FILMS RELEASE

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SYNOPSIS

Germany, the '70s. Leopold, a smug, still-hunky 50-year-old businessman, picks up and seduces fresh-faced, carrot-topped 19-year-old Franz who swiftly moves into his bachelor pad. Their cozy relationship soon sours as Leopold, a kind of gone-to-seed Dirk Bogarde, turns cranky and argumentative. When Franz's buxom blond girlfriend surfaces, and then Leopold's elegant and enigmatic ex, things get funnier, steamier and a lot more complicated.

Fassbinder blazed to glory in the 1970s and early 80s with dozens of movies that charted the relationship between sex and power, in and out of the bedroom. As with his best work, **WATER DROPS ON BURNING ROCKS**—brilliantly adapted by one of France's most daring and innovative new directors—is fraught with intimations of violence, irony, betrayal, and sexual shenanigans run amok.

—synopsis courtesy of Film Forum, New York

THE ACTORS

BERNARD GIRAUDEAU as Leopold

Bernard Giraudeau is one of France's most beloved actors. In a career spanning some 25 years, Giraudeau has starred and appeared in over 40 feature films. His diverse talent and theatrical background have earned him roles in contemporary films as well as numerous period pieces. Giraudeau played Moliere opposite Sophie Marceau in Vera Belmont's *MARQUISE* and the unscrupulous court priest Vilecourt in Patrice Leconte's *RIDICULE*. During the '80s, Giraudeau appeared in some of France's biggest box-office hits (Claude Pinoteau's *LA BOUM*, starring Sophie Marceau, and Alexandre Arcady's *LE GRAND PARDON*, with Jean-Louis Trintignant) and cult classics (Patrice Leconte's *LES SPECIALISTES* and Christopher Frank's *YEAR OF THE JELLYFISH*, with Valerie Kaprisky).

Giraudeau has also made two features as a writer-director: the 1995 adventure film *LES CAPRICES D'UN FLEUVE*, in which he also starred, and 1989's *L'AUTRE / THE OTHER*, starring Francisco Rabal. He recently shot a documentary entitled *CHILI NORTE - CHILI SURE*.

Born in La Rochelle, France, in 1947, the accomplished theater actor has also appeared in numerous television films, notably Roberto Enrico's *SAINT-EXUPERY* (1994), in which he played the famous author of "The Little Prince."

SELECTED FILMOGRAPHY

2000	<i>WATER DROPS ON BURNING ROCKS</i> (dir. Francois Ozon)
1999	<i>UNE AFFAIRE DE GOUT</i> (dir. Bernard Rapp)
1998	<i>LE DOUBLE DE MA MOITIE</i> (dir. Yves Amoureux)
1997	<i>TGV</i> (dir. Moussa Toure)
1996	<i>MARTHE</i> (dir. Jean-Loup Hubert), <i>MARQUISE</i> (dir. Vera Belmont) <i>LA VIE SILENCIEUSE DE MARIANNA UCRIA</i> (dir. Roberto Facnza)
1995	<i>RIDICULE</i> (dir. Patrice Leconte), <i>LES CAPRICES D'UN FLEUVE</i> (dir. Bernard Giraudeau)
1993	<i>LE FILS PREFERE / THE FAVORITE SON</i> (dir. Nicole Garcia) <i>ELLES NE PENSENT QU'A CA</i> (dir. Charlotte Dubreuil)
1992	<i>UNE NOUVELLE VIE / A NEW LIFE</i> (dir. Olivier Assayas) <i>DROLE D'OISEAUX</i> (dir. Peter Kassovitz)
1991	<i>APRES L'AMOUR</i> (dir. Diane Kurys)
1990	<i>LA REINE BLANCHE</i> (dir. Jean-Loup Hubert)
1 1987	<i>VENT DE PANIQUE</i> (dir. Bernard Stora) <i>L'HOMME VOILE</i> (dir. Maroun Bagdadil)
1986	<i>POUSSIERE D'ANGE</i> (dir. Edouard Niermans)
1985	<i>LES LONGS MANTEAUX</i> (dir. Gilles Behat) <i>BRAS DE FER</i> (dir. Gerard Verges)
1984	<i>L'ANNEE DES MEDUSES / YEAR OF THE JELLYFISH</i> (dir. Christopher Frank) <i>LES SPECIALISTES</i> (dir. Patrice Leconte)
1983	<i>RUE BARBARE</i> (dir. Gilles Behat)
1982	<i>LE RUFFIAN</i> (dir. Jose Giovanni) <i>HECATE</i> (dir. Daniel Schmidt)
1981	<i>LE GRAND PARDON</i> (dir. Alexandre Arcady) <i>CROQUE LA VIE</i> (dir. Jean-Charles Tachella) <i>PASSIONE D'AMORE / PASSION OF LOVE</i> (dir. Ettore Scola)
1980	<i>VIENS CHEZ MOI, J'HABITE CHEZ UNE COPINE</i> (dir. Patrice Leconte) <i>LA BOUM</i> (dir. Claude Pinoteau)
1979	<i>LE TOUBIB</i> (dir. Pierre Granier-Deferre)
1978	<i>ET LA TENDRESSE? ... BORDEL!</i> (dir. Patrick Shulmann)
1977	<i>MOI, FLEUR BLEUE</i> (dir. Eric Le Hung)
1976	<i>BiLiTiS</i> (dir. David Hamilton)
1975	<i>JAMAIS PLUS TOUJOURS</i> (dir. Yannick Bellon) <i>LE GITAN</i> (dir. Jose Giovanni)
1973	<i>DEUX HOMMES DANS LA VILLE</i> (dir. Jose Giovanni)

THE ACTORS

ANNA THOMSON as Vera

American actress Anna Thomson is perhaps best known for her recent performances in two Amos Kollek films: 1998's *FIONA* and 1997's *SUE*. Over the past 20 years, however, Miss Thomson has appeared in over 40 feature films, from American independents to Hollywood blockbusters.

SELECTED FILMOGRAPHY

- 2000 *WATER DROPS ON BURNING ROCKS* (dir. Francois Ozon)
- FAST FOOD, FAST WOMEN* (dir. Amos Kollek)
- 1998 *FIONA* (dir. Amos Kollek)
- 1997 *TROUBLE AT THE CORNER* (dir. Alan Madison)
- SUE* (dir. Amos Kollek)
- SIX WAYS TO SUNDAY* (dir. Adam Bernstein)
- OTHER VOICES, OTHER ROOMS* (dir. David Rocksavage)
- STRINGER* (dir. Klaus Biedermann)
- 1996 *RIPPER* (dir. Phil Parmet)
- JADED* (dir. Caryn Krooth)
- I SHOT ANDY WARHOL* (dir. Mary Harron)
- 1995 *DRUNKS* (dir. Peter Cohn)
- CAFE SOCIETY* (dir. Raymond De Felitta)
- ANGELA* (dir. Rebecca Miller)
- ANGUS* (dir. Patrick Read Johnson)
- 1994 *HANDGUN* (dir. Whitney Ransick)
- BAD BOYS* (dir. Michael Bay)
- THE CROW* (dir. Alex Proyas)
- BABY'S DAY OUT* (dir. John Hughes)
- 1993 *TRUE ROMANCE* (dir. Tony Scott)
- 1992 *UNFORGIVEN* (dir. Clint Eastwood)
- CRISS CROSS* (dir. Chris Menges)
- 1990 *TUNE IN TOMORROW* (dir. Jon Amiel)
- 1989 *WARLOCK* (dir. Steve Miner)
- WHITE HOT* (dir. Robby Benson)
- 1988 *TALK RADIO* (dir. Oliver Stone)
- BIRD* (dir. Clint Eastwood)
- 1987 *WALL STREET* (dir. Oliver Stone)
- FATAL ATTRACTION* (dir. Adrian Lyne)
- 1986 *SOMETHING WILD* (dir. Jonathan Demme)
- AT CLOSE RANGE* (dir. James Foley)
- 1985 *MURPHY'S ROMANCE* (dir. Martin Ritt)
- DESPERATELY SEEKING SUSAN* (dir. Susan Seidelman)
- 1984 *MARIA,S LOVERS* (dir. Andrei Konchalovsky)
- THE POPE OF GREENWICH VILLAGE* (dir. Stuart Rosenberg)
- 1980 *HEAVEN'S GATE* (dir. Michael Cimino)

THE ACTORS

MALIK ZIDI as Franz

Newcomer Malik Zidi is one of France's best bets for young actors to watch. The 25-year-old Paris born actor received much attention for his appearance in Sebastien Lifshitz's 1996 short film *LES CORPS OUVERTS*. In addition to his starring role as Franz in *WATER DROPS ON BURNING ROCKS*, Zidi will soon be seen in Patrick Braoudé's *LE ONZIEME ELEMENT*.

FEATURE FILMS

2000	<i>WATER DROPS ON BURNING ROCKS</i> (dir. Francois Ozon)
2000	<i>LE ONZIEME COMMANDEMENT</i> (dir. Patrick Braoude)
1998	<i>PLACE VENDOME</i> (dir. Nicole Garcia)

LUDIVINE SAGNIER as Anna

At only 20 years of age, Ludivine Sagnier has established herself as one of France's brightest acting hopes. In addition to her role as Anna in *WATER DROPS ON BURNING ROCKS*, Miss Sagnier will soon be seen starring in Jerome Levy's *LE PATRON PARLE FRANCAIS*. For her role in Guillaume Breaud's 1997 short film *ACIDE ANIME* she won numerous Best Actress awards at film festivals. In the past year, Miss Sagnier acted in four soon-to-be seen short films: *GUEDIN* (dir. Fredy Busso), *DES MONSTRES A L'ETAT PUR* (dir. Sylvie Meyer), *UN SOIR OÙ LA LUNE ÉTAIT BLANCHE* (dir. Rodolphe Tissot) and *MON FRÈRE* (dir. Mathias Fegyveres).

FEATURE FILMS

2000	<i>WATER DROPS ON BURNING ROCKS</i> (dir. François Ozon)
	<i>LE PATRON PARLE FRANCAIS</i> (working title) (dir. Jerome Levy)
1999	<i>REMBRANDT</i> (dir. Charles Matton)
	<i>LES ENFANTS DU SIECLE</i> (dir. Diane Kurys)
1998	<i>LES MARIS, LES FEMMES, LES AMANTS</i> (dir. Pascal Thomas)

THE DIRECTOR FRANÇOIS OZON

François Ozon was born in 1967 in Paris. He graduated University with a Masters degree in cinema, then attended the prestigious film school FEMIS. Since then he has never stopped filming, producing one or two films a year in Super 8, video, 16mm and eventually in 35mm. Many of his films were selected by short film festivals worldwide and have been shown on the Canal + and Arte channels in France. With LA PETITE MORT in 1995 he began his ongoing association with Fidélité Productions, and that same year directed a documentary about the politician Lionel Jospin, just prior to the French Presidential elections. In 1996 he was awarded the “Léopard de Demain” for A SUMMER DRESS at the Locarno Film Festival.

In 1998 he premiered his first full-length feature, SITCOM, in Critics Week at Cannes, and that summer his hour-long feature SEE THE SEA was released to critical acclaim in the USA. In 1999 he premiered CRIMINAL LOVERS at the Venice Film Festival and just six months later premiered WATER DROPS ON BURNING ROCKS at Berlin, where it won the Teddy Award for Best Gay Feature Film.

A rare combination of humor, sensitivity and psychological insight has gained Ozon and his films international recognition. Without doubt, Ozon is France's most daring and inventive new director — no other has so boldly explored subjects like incest, murder, sexuality, suicide, sadomasochism and voyeurism. With three feature films and numerous shorts to his credit, Ozon has used his unique style in genres as diverse as psychological drama, comedy, sitcom, family drama, crime story, horror and the fairy tale.

According to critic Claire Vassé, François Ozon is “inspired by a high and demanding idea of film. He is distinguished above all by his predilection for portrayals of transgression and sexuality that lead the viewer into shadowy zones he would never have thought to visit.”

Ozon is currently working on his fourth feature film, SOUS LE SABLE, starring Charlotte Rampling and Bruno Kremer.

FRANÇOIS OZON FILMOGRAPHY

- 1986-1990 Made thirty Super 8 films
- 1991 DEUX PLUS UN (9 min, 16mm)
- LE TROU MADAME (Documentary, 10 min, Video)
- PEAU CONTRE PEAU (8 min, Video)
- UNE GOUTTE DE SANG (10 min, Video)
- 1992 THOMAS RECONSTITUÉ (10 min, Video)
- VICTOR (14 min, 35mm)
- 1993 UNE ROSE ENTRE NOUS (27 min, 35mm)
- 1994 TRUTH OR DARE (ACTION VÉRITÉ) (4 min, 35mm)
- LITTLE DEATH (LA PETITE MORT) (26 min, 35mm)
- 1995 A SUMMER DRESS (UNE ROBE D'ÉTÉ) (15 min, 35mm)
- BED SCENES (SCÈNES DE LIT) (26 min, 35mm)
- JOSPIN S'ÉCLAIRE (Documentary, 52 min)
- 1996 SEE THE SEA (REGARDE LA MER) (52 min, 35mm)
- 1997 SITCOM (85 min, 35mm)
- 1998 X 2000 (short)
- 1998 CRIMINAL LOVERS (LES AMANTS CRIMINELS) (90 min, 35mm)
- 1999 WATER DROPS ON BURNING ROCKS
(GOUTTES D'EAU SUR PIERRES BRÛLANTES) (82 mins, 35mm)
- 2000 UNDER THE SAND (SOUS LE SABLE) (in production)

AN INTERVIEW WITH FRANÇOIS OZON

COUPLES

I've wanted to make a film about a couple for a long time. A film about the difficulty of living together and putting up with the daily routine. In discovering Fassbinder's play, I realized that I didn't need to write an original screenplay. A play already existed on exactly what I felt like saying. Funny and moving at the same time, the breakdown of the couple touched me. It just so happened that I've always admired not only Fassbinder's films, but also his life as a filmmaker—his way of making films no matter what, with or without money, with a faithful troupe and with compulsive desire.

MARGINAL EXISTENCES

The couple in *WATER DROPS ON BURNING ROCKS* are two men, but homosexuality is never presented as an issue. Just as in Fassbinder's 1974 film *FOX AND HIS FRIENDS* (*FAUSTRECHT DER FREIHEIT*), when the character of Eugen takes his friend to his parents for dinner, the situation is not particularly treated. Fassbinder's power is to throw the spectator into the trivial details and daily life of a distinctive couple, and then succeed in showing a universal vision of couples. Fassbinder often said that marginal existences didn't exist. He maintained that the more a person lived outside of the social norm the more that person adapted to the dominant images of human relations. I liked the organized and very efficient mechanical manner of showing that we don't stop repeating the system in *FOX AND HIS FRIENDS*. In *WATER DROPS ON BURNING ROCKS*, Franz tries to duplicate on Anna what he himself was subjected to by Leopold.

THE SEVENTIES

Such a refusal of the idea of marginal existences could only be expressed by a man of the 70s, particularly conscious of the ambiguities of the sexual liberation. That's why I wanted to be faithful to that era which Fassbinder was so much a part of. I tried to avoid making an actual fashion statement about those years by watering down all the 70s folklore and clichés. With the art director, we wanted to keep the furniture and mood of the 60s and not highlight the period too much. It should also be said that those years were much less flamboyant in Germany than in France. The Germans were just starting to come out of a long work period of reconstruction, still bearing strong guilt connected to the past. This can be seen and felt in the sets. The colors aren't bright, but more dull and less cheerful—fake brick walls, black and white paints, which Fassbinder himself often used in his films.

GERMANY

Germany was the first foreign country I ever visited as a child. German was my first foreign language at school. Every summer I went to visit my penpal in Hamburg. I've always been very fond of Germany.

I expressly wished that the Heinrich Heine poem and the German songs in *WATER DROPS ON BURNING ROCKS* remain in the German language. I wanted the French public to be obliged to perceive in a different manner this language, in all its musical and mysterious quality. The French tend to not like hearing this language, which sends them naturally to a difficult period in history. German is nevertheless a language of great beauty, of great richness, in regard to its syntax, vocabulary and sounds in both poetry and philosophy. Fassbinder had a tendency to often use soft voices. There is a deliberate apparent calm which sends off a feeling of melancholy or cruel irony.

DEVICES

My two models for this adaptation of a play for the screen were *THE BITTER TEARS OF PETRA VON KANT* (1972)—frontality, single setting, studio, no exteriors. And *SMOKING/NO SMOKING*, in which Alain Resnais confronts the theatrical essence of the text as well as of the sets, the acting or the devices of language. I felt strongly about my French actors playing "Germans," like in the period films of Hollywood where American actors can be found in the court of Louis XIII, or as in *WHITY* (1970), Fassbinder's German western.

Making reference to Sternberg and Sirk, Fassbinder said that only the use of devices allowed the intrusion of the truth of characters. I tried to follow this principle in my direction -to pull the viewer into the film's world and in this way allow the viewer to go along with the characters.

Using devices isn't synonymous with exuberance. In *WATER DROPS ON BURNING ROCKS*, it's for me a frontal manner of seeing reality and including the spectator.

THE MUNDANE

For Fassbinder the mundane shows the real side of characters and also makes them more moving. Arguments about daily life problems and insignificant details provokes an uncomfortable complicity in the spectator which makes him or her closer to the characters. It seemed important to me to give more meaning to these "little things."

When I saw Fassbinder's play (a Paris production in French a few years ago), I was surprised to notice that I was almost the only person laughing (as is often the case for his films, too). One always has the tendency to take very seriously and in dramatic fashion Fassbinder's work since it is profoundly pessimistic. It seems to me, however, that it's actually the dark aspects which release vitality, force and a certain distancing which calls forth laughter. For this reason, I wanted to rely on certain comic situations, notably Leopold's natural cruelty toward Franz and Vera. But also in creating the dance scene as a means of release in which the characters abruptly get away from dialogue and let their bodies express themselves in a moving yet grotesque manner.

EDGES

A fairly systematic procedure of Fassbinder consisted of narrowing the field of view with edges of walls, doors, windows and plants which re-framed and imprisoned the characters. Sometimes filming actions behind glass windows gives the impression of seeing the characters like fish in an aquarium.

For the film's last shot, I had thought of a more optimistic ending. After the scene where Vera gestures towards taking her coat and then eventually leaves it on Franz's body, my point of view was such that if she abandoned the coat, then she would liberate herself in a way. A part of herself could die with Franz. So I decided that she should open the window, airing out the room of the smell of death, and then the sounds of the outside world could be heard. But my decorator, for budgetary reasons, had not foreseen the window opening. During the installation of the window, I came up with the idea that Vera should remain enclosed and not be able to open the window. A prisoner like most of Fassbinder's heroes. I filmed both endings and went with the darker one.

THE UNHAPPY

Franz and Leopold are both unhappy. Franz loses his identity in Leopold's desire, while the Pygmalion Leopold continually repeats the same process. He admits that he tires quickly, that he loses the taste for things after the exaltation of novelty. Once the certitude of his dominating power is established, he

becomes bored and finds pleasure in the routine of daily life. Neither one blossoms, reality doesn't keep its promises. As Fassbinder often said: "Love doesn't exist. There is only the possibility of love."

This couple's case is almost unique in Fassbinder's work: the intellectual is dominant, as opposed to the situation in *FOX AND HIS FRIENDS*. Franz is a student. He likes poetry, reads, enjoys theater. He could intellectually look down on banal insurance salesman Leopold. But the desire for love leads Franz to lower himself to Leopold's level and place himself under his grip. All of us could find ourself in a similar situation, but usually happier. It's incredible that at 19 years old, Fassbinder was able to describe so accurately and with such maturity this voluntary lowering of oneself to the mundane, both vital and suicidal.

VERA

I didn't follow Fassbinder's text to the letter. I changed some dialogue, certain situations, Leopold's age and what precedes the ending, notably the character of Vera, who had no real dramaturgical usefulness and was sort of like an office flower pot. *WATER DROPS ON BURNING ROCKS* is an adolescent work which Fassbinder never staged, basically leaving it unfinished. I tried to enrich the elements of the future work. So I used the story which inspired Fassbinder for *IN A YEAR OF THIRTEEN MOONS* (1978), making Vera a transsexual and taking up the identity problem issue paralleling that of Franz. For Franz, Vera is who he could have imagined becoming under Leopold's influence.

Ending the film on Vera seemed natural to me since I particularly like the authority with which Fassbinder made his films on the side of his victims. But in shooting the last shot, I was a little worried about the effects of a reverse dolly. I feared that it would feel like a distancing, a separation, since Vera ended up becoming the character which touched me the most. I didn't want us to leave her, forgetting her story. Luckily I discovered Françoise Hardy's song "Traum" during editing. The song allowed the last shot to miraculously be what I wanted: a double feeling of esthetic distancing and emotional closeness.

AN INTERVIEW WITH ANNA THOMSON

By Laurent Valière (Le Mouv' Radio) Translated from French

How did François Ozon contact you ?

The first time he called me, I was on the jury at the Festival of the Three Continents in Nantes. He introduced himself as a friend of Agnès Chabot , the French publicist for "Sue", whom I like very much. He explained that his film was an adaptation of a Fassbinder play. I said: "Ok, great !". He sent me the screenplay and suggested we meet in Paris after the Festival. But at the last moment I had to change my plans and it was impossible for me to be in Paris. So I called him, and said that I was sorry, but I would not be in Paris and I thanked him for thinking of me. Two weeks later I received a fax from François Ozon's office asking for my size for the costumes. I thought it was a mistake , that I couldn't be in the cast because I hadn't had the chance to meet the director. So I didn't answer. After the third fax, I thought that it may not have been a mistake, so I answered and it started like that. Poor François, I'm sure it was a mistake because he never saw me .

Had you seen any of his films before accepting the part ?

No, but I knew Fassbinder's films.

How was the shooting ?

Oh, I loved it ! I love François. The whole team was incredibly nice. The shooting took place in a Parisian suburb. François knows exactly what he wants, he's very clear and always in a good mood. For example, once he tried on all the actors' costumes and said: "Ah, these costumes fit me so perfectly ! " He has a very light touch , he's always laughing and it was perfect for me.

Did you notice a difference between François Ozon and Amos Kollek in the direction of actors?

I love Amos, but they are quite different. Actually, we can say that Amos is the opposite of François. I like Amos very much, I owe him everything. He is so shy and tall. François is always impeccably dressed, whereas we always know by looking at Amos's shirt what he had for lunch. Amos doesn't speak much, but basically he 's very nice, very clever. Actually, they seem to be opposites, but deep down, perhaps they are very much the same. In the direction of actors, it's the same thing. François always says everything on his mind, but it's part of his charm, whereas Amos always tries to choose the right word.

Tell us a little bit more about the dance scene

Oh yes, it's totally strange. François told me that his film was a comedy. Even when I told him that the screenplay was not funny at all , he kept telling me that it was a comedy . The dance scene was very difficult, because the four actors had to dance exactly together, and this was tough. After the shooting, François came to see me and said: "Anna, I saw the rushes , the film is very gloomy , it's not funny at all, but the dance scene is great !" So, in my opinion, his film is a tragedy with a comedy in the middle of it. Maybe it is very Fassbinderian, I don't know...

Did François Ozon know that you spoke French ?

Not at all. One day he told Agnès [Chabot] that he couldn't find anyone for Véra's character, that he was desperately looking for someone like a french-speaking Anna Thomson. So Agnès convinced him that I spoke French and he called me. I speak French because I grew up in France and I studied in French schools until my 16th birthday. I spent almost half of my life in France and my best memories are in France. I'm trying to live in the United States but it's not great, it's terrible...