

Strand Releasing presents

THE WOMEN ON THE 6TH FLOOR

A film by Philippe LE GUAY

**Starring Fabrice Luchini, Sandrine Kiberlain,
Natalia Verbeke, Carmen Maura**

Official Selection: Berlin Film Festival

Official Selection: Film Society of Lincoln Center's Rendez-Vous with French Cinema

Opening Night Film: City of Lights, City of Angels, 2011

Winner: Audience Award, City of Lights, City of Angels, 2011

Country of Origin: France
Format: 35mm/Color
Sound Format: Dolby Digital
Running Time: 104 minutes
Genre: Comedy
Not Rated

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SYNOPSIS

Paris, 1960. Jean-Louis (Fabrice Luchini, *Potiche*) lives a bourgeois existence absorbed in his work, cohabitating peacefully with his neurotic socialite wife Suzanne (Sandrine Kiberlain, *Mademoiselle Chambon*) while their children are away at boarding school. The couple's world is turned upside-down when they hire a Spanish maid María (Natalia Verbeke). Through María, Jean-Louis is introduced to an alternative reality just a few floors up on the building's sixth floor, the servants' quarters. He befriends a group of sassy Spanish maids (Pedro Almodóvar regular Carmen Maura, Lola Dueñas, Berta Ojea, Nuria Solé, Concha Galán), refugees of the Franco regime, who teach him there's more to life than stocks and bonds, and whose influence on the house will ultimately transform everyone's life.

INTERVIEW WITH PHILIPPE LE GUAY

How did “The Women on the 6th Floor” come about?

It all began with a childhood memory of my family’s Spanish housemaid, Lourdes. I spent the first few years of my life with her around. I ended up spending more time with her than with my own mother, to the extent that when I started speaking I got French and Spanish mixed up. When I started nursery school I spoke a kind of incomprehensible mumbo jumbo. I even said my prayers in Spanish. Though I have no specific recollection of these early years, my mother has told me about them and something from that time has remained with me. Then, when travelling in Spain, something clicked when I met a woman who told me all about her life in Paris in the 60s. The idea for a film about this community of Spanish housemaids took hold of me. I wrote an initial version of the screenplay with Jérôme Tonnerre: it was the story of a teenage boy whose parents neglected him and who found refuge and protection with the maids in his block of flats. Then I decided to change the point-of-view and imagined the father being introduced to the world up on the sixth floor. A different, less nostalgic film came together. Jérôme Tonnerre worked with me on it. He had a Spanish housemaid who’d been in France for forty years, and we asked her loads of questions. Our film takes place in 1962, at the end of the Algerian War, in the France of Charles de Gaulle. It’s not such a long time ago, but it’s another era, a different world...

The cinema has a long tradition of servants and their employers.

Yes, and so does the theatre! You need only think of Molière or Marivaux...Later Renoir, Guitry and Lubitsch drew from this tradition. What’s exciting about having servants in a story is you’re dealing with codes: politeness, what can be said and what cannot. This constantly creates performance issues and therefore directing issues.

Your film is not just a love story; first and foremost it’s about entering the world of these women.

The trap we had to avoid at all costs was the boss falling in love with the housemaid. That’s why I insisted there had to be not just one, but several women. Jean-Louis Joubert (Luchini) discovers a community, and their culture suddenly becomes part of his life. He is disturbed and upset, and ultimately seduced by them. The film introduces you to a world that is unknown despite being so close. I like the idea that something foreign can be found on your doorstep. The slightest occurrence can take you out of your world and reveal new ones to you; worlds that brush past each other without ever getting tangled up. In the film Jean-Louis sums it all up with the following sentence: “These women are living right over our heads, and we don’t know the least thing about them.”

How did you go about fleshing out your screenplay?

Jérôme Tonnerre and I met up with former housemaids living in the 16th arrondissement in Paris (and elsewhere) along with some of their employers. We also went to the Spanish Church in rue de la Pompe – where we shot a few scenes. There is a key figure there, el Padre Chuecan: a priest who’s been there since 1957 who is a walking reference book about that wave of immigration. He’s a bald, 80-year-old giant of a man who took thousands of Spanish immigrants under his wing when they came looking for work. The Church was a cultural and social meeting place. It was the first place these women went to when they arrived in Paris, and that’s where the job interviews happened. We got extraordinary real-life details out of meeting

these people. Every one of the anecdotes in the film was based on real events, like the story of Josephina, who believed she had gotten pregnant because she had taken a bath in her employer's bathtub...

Where did the material for the Joubert family come from?

I come from a middle-class family but the film is in no way autobiographical. My parents lived in Paris' 17th arrondissement, my father was a stockbroker, and I was sent to a boarding school just like the Joubert boys. But we have nothing else in common. As luck should have it, we did actually film on sets in an abandoned building, thirty yards from the school I attended as a child. We outfitted it as the Joubert flat, with the service entrance and the small bedrooms. The walls up there were knocked down and replaced with décor sheets so the filming would be logistically possible, because you could hardly get a camera in there! But the bedroom space is totally authentic.

At what point did you think Fabrice Luchini should play the main character?

Fabrice is known for his energy, the way he galvanizes a stage, film or TV set. He has extraordinary textual and verbal power, but he also has an amazing ability to step back. He loves writers motivated by resentment, and will quote despondent texts by people like Cioran or Thomas Bernhard, but deep inside he is not at all jaded. His facial expressions are enough to convince you how strong his link to childhood is. That's the inspiration for the film: the way he looks at these women in such amazement. As the filming progressed I realized more and more that Jean-Louis is a man who has never been loved. He says it casually when speaking about his mother: "My mother never loved anybody." And now these women on the sixth floor are gathering him in their arms, kissing him and looking after him. He is a child who has found protective women: surrogate mothers. For me, the film isn't so much about criticizing the middle classes as discovering emotions. In this milieu and period people are frozen; there's something obscene about saying what you are feeling. There is an incredible distance between a man and his wife and their children. Nobody kisses each other! From day one, Fabrice drew my attention to the fact that Jean-Louis Joubert was a hollowed-out character who takes, but never gives. Which is something he's not used to doing in his roles, we're more used to see him giving of himself...

This is the third film you've made with Luchini...

We do not resemble each other at all, but strangely he's almost become my alter ego. Fabrice loves the disillusioned; writers given to despair, while I like those with zeal and tenacity. But he is so joyful when he reads out depressing texts that his own energy transfigures them. He is entirely without ego when he works. He is totally into his work, approachable and responsive, a true partner. There was something strange that happened with Fabrice. I gave him the screenplay in May 2009, and he called me a few days later to tell me we needed to talk. We met up a few times, had lunch, took taxis together, and each time we spoke about totally unconnected things like Molière or Flaubert...and never about the project. It turned into a kind of joke, and right up to the end I wasn't sure whether he actually read the screenplay. Directing actors must begin in those seemingly non-productive phases, I suppose. I knew the decisive moment would be when he met the Spanish women. I think he basically hadn't been expecting it. He came into the office to find the six women sitting and looking at him. He sized the film up in an instant; he saw how exceptional these women were, some of them didn't speak a word of French. He was electrified and went right along with the whole thing. In spite of all his

experience, he is an instinctive actor who doesn't have things all mapped out before he starts. On set he allows the emotions and the atmosphere to take a hold of him.

Opposite Luchini there is Suzanne, the wife, played by Sandrine Kiberlain.

Fabrice and Sandrine have acted together twice, most notably in RIEN SUR ROBERT, directed by Pascal Bonitzer, and there is a great intimacy between them. Sandrine has the whole breezy and superficial side typical of certain middle class women, but she also brings a kind of fragility and anxiety to the film. Suzanne comes from the provinces; she doesn't quite understand the rules of this world, unlike her two girlfriends, who have got them completely mastered. She feels a bit stranded, and things often destabilize her, which makes her touching. Sandrine brings all this together with total precision and considerable humanity. Working with Sandrine also means constantly fleshing out the screenplay, or even taking things in a totally different direction. Take for instance the scene where the children come home from boarding school and Jean-Louis has gone to live on the sixth floor. In the first version, Suzanne had a sort of wounded pride. Then the idea came up that she should welcome her sons home with a bottle of white wine, and right away Sandrine pushed the indifference to the limit...

How did you put your Spanish community together?

I wasn't interested in having a chorus; I wanted a gallery of very individualized portraits. First I imagined a republican character who'd come to France after fleeing Franco's regime. At the other end of the scale I was looking for a super-devout zealot who goes to church every day and keeps arguing with the republican. Rising above the scrum and no doubt a mixture of the first two characters, is the one played by Carmen Maura, who calms things down and tempers the conflict. There is Teresa, who wants to find a French husband and María, of course, Concepción's niece, who comes to France looking for work, and who is at the center of everything that happens.

How did you select the actresses?

First of all, Carmen Maura is the great figurehead of Spanish cinema: I couldn't imagine the film without her in it. She is the first actress I saw. Even though the role isn't a big one compared to what she can get, she did want to play a Spanish woman in Paris, like so many women she had met in her youth. In addition she actually has a flat in Paris made up of several former housemaids' rooms. She was similar to her character in the way she connected with the other actresses; she was someone to look up to, a friendly authority figure. While we were filming they all had their own dressing rooms, but they didn't spend any time in them, they got together and talked away at high speed in Spanish. It was really lively and Fabrice was often involved. Carmen liked the idea of acting in Spanish and in French at the same time, sometimes in the same scene. I wanted to capture the musicality the Spanish language has.

What about the character of Marie, played by Natalia Verbeke?

We needed a young woman who was pretty, but not too pretty so she could be endearing. Natalia Verbeke had all these qualities and she spoke a little French too. That was important for the connection with Fabrice. She knew her lines so well that she was able to communicate with everyone on set. Rosa Estevez took care of the Spanish side of the casting so I went to Spain often. I took more actresses from the theatre in order to avoid the cliché of using "Almodóvarian" actresses. That's how I settled on Lola Dueñas, Nuria Solé, Berta Ojea, and

Concha Galán. The last two didn't speak a word of French and learned their lines phonetically. They have this amazing temperament, embodying all the intensity, violence and volubility of Spanish women.

What are your memories during filming?

There's the scene with the party on the sixth floor; where Jean-Louis lets himself get drawn into the dance. You have to realize Fabrice is an excellent dancer, but I wanted him to be embarrassed and awkward. It was tough for Fabrice to hold back and not dance well, but the maids encouraged him little by little and he lets himself go without realizing what he is doing. Something beyond words occurred: a tremor, an emotion in his eyes; the miracle of an actor opening up.

What did you learn from working on the project?

I've always liked actors, but I discovered the pleasure of working with a mixture of French and foreign actors. You have to change your habits and your viewpoint; it's really refreshing. There's a European feeling to the story that affected me. Before the EU (European Union) became a political reality, Europe built itself in the sixties. The Spanish were there alongside us, on the street corners and in the parks...It's part of our two countries' common history. Just as the character of Jean-Louis discovers other people in the film, I feel the cinema was invented to show the learning process. We film people in order to capture something in them, to make ourselves richer through contact with the other.

PHILIPPE LE GUAY - FILMOGRAPHY

Director

- 2011 V comme Vian (TV movie)
- 2010 The Women on the 6th Floor
- 2006 Du jour au lendemain
- 2003 The Cost of Living
- 2001 Nightshift
- 1995 L'année Juliette
- 1993 Rhésus Roméo (TV movie)
- 1992 Urgence d'aimer (TV movie)
- 1989 Les deux Fragonard
- 1984 Le clou (short)

1997	Le Bossu	Directed by Philippe de Broca
1992	A Heart in Winter	Directed by Claude Sautet
1990	My Mother's Glory	Directed by Yves Robert
1990	My Father's Glory	Directed by Yves Robert

ABOUT FABRICE LUCHINI (JEAN-LOUIS)

One of France's most beloved actors both on screen and on stage, Fabrice Luchini grew up in the Paris working class neighborhood of La Goutte d'Or. The son of Italian immigrants, he sells fruits and vegetables from a young age at his parent's small shop. Preferring street life to school, he is nonetheless an autodidact, avidly reading French literature with a passion for Balzac, Flaubert, and Proust, among many others. At 13, his mother finds him a job as a hairdresser apprentice in an upscale salon of the 8th Arrondissement, but his love for soul music turns him into a regular of nightclubs where he gets noticed by director Philippe Labro who gives him his very first part in 1969 in *Tout Peut Arriver*.

Eric Rohmer casts him in *Claire's Knee*, while at the same time Luchini signs up for acting school and discovers the treasures of classical theatre. With newly acquired experience, he gets cast again by Rohmer, in *Perceval Le Gallois*, followed by *Full Moon in Paris*, soon becoming one of Rohmer's favorite actors. At first a darling of cinephiles, his role as an eloquent dandy in Christian Vincent's *La Discrete* makes him a popular actor as well. From then on he becomes one of France's most sought out actors with roles in Cédric Klapisch's first film, *Riens du Tout* (1992), Claude Lelouch's *Tout ca... pour ca* (1993), for which he wins a César for Best Supporting Actor, Edouard Molinaros' *Beaumarchais, L'Insolent* (1995), and acts opposite stars such as Sandrine Kiberlain, Nathalie Baye and Sandrine Bonnaire.

His unique diction and brilliant verve makes him a favorite of French television talk shows. Luchini loves playing Moliere characters on screen and on stage where he also reads literary texts by La Fontaine, Céline and Barthes. His most recent role was opposite Catherine Deneuve and Gérard Depardieu in *Potiche*, directed by Francois Ozon, who cast him again in his latest film, "Dans la Maison," currently in production.

FABRICE LUCHINI - SELECTED FILMOGRAPHY

Actor

2010	The Women on the 6 th Floor	Directed by Philippe Le Guay
2010	Potiche	Directed by Francois Ozon
2010	Les invités de mon père	Directed by Anne Le Ny

2008	Musée haut, musée bas	Directed by Jean-Michel Ribes
2008	The Girl from Monaco	Directed by Anne Fontaine
2008	Paris	Directed by Cédric Klapisch
2007	Molière	Directed by Laurent Tirard
2006	Jean-Philippe	Directed by Laurent Tuel
2005	La cloche a sonné	Directed by Bruno Herbulot
2004	Intimate Strangers	Directed by Patrice Leconte
2003	The Cost of Living	Directed by Philippe Le Guay
2001	Barnie et ses petites contrarieties	Directed by Bruno Chiche
1999	Keep It Quiet	Directed by Benoît Jacquot
1999	Rien sur Robert	Directed by Pascal Bonitzer
1997	Le bossu	Directed by Philippe de Broca
1997	An Air So Pure	Directed by Yves Angelo
1996	Hommes, femmes, mode d'emploi	Directed by Claude Lelouch
1996	Beaumarchais the Scoundrel	Directed by Edouard Molinaro
1995	L'année Juliette	Directed by Philippe Le Guay
1994	Colonel Chabert	Directed by Yves Angelo
1994	Tout ça... pour ça!	Directed by Claude Lelouch
1993	Toxic Affair	Directed by Philomène Esposito
1993	The Tree, the Mayor and the Mediatheque	Directed by Eric Rohmer
1992	Riens du tout	Directed by Cédric Klapisch
1992	Le retour de Casanova	Directed by Edouard Niermans
1990	Uranus	Directed by Claude Berri
1990	La discrète	Directed by Christian Vincent
1988	La couleur du vent	Directed by Pierre Granier-Deferre
1988	Alouette	Directed by Pierre Zucca
1987	Les oreilles entre les dents	Directed by Patrick Schulmann

1987	Four Adventures of Reinette and Mirabelle	Directed by Eric Rohmer
1986	Max mon amour	Directed by Nagisa Ôshima
1986	Conseil de famille	Directed by Costa-Gavras
1986	Hôtel du Paradis	Directed by Jana Bokova
1985	P.R.O.F.S.	Directed by Patrick Schulmann
1985	Rouge-gorge	Directed by Pierre Zucca
1984	Full Moon in Paris	Directed by Eric Rohmer
1984	Emmanuelle IV	Directed by Francis Leroi, Iris Letans
1983	Zig Zag Story	Directed by Patrick Schulmann
1982	T'es folle ou quoi?	Directed by Michel Gérard
1981	The Aviator's Wife	Directed by Eric Rohmer
1980	Même les mômes ont du vague à l'âme	Directed by Jean-Louis Daniel
1978	Perceval	Directed by Eric Rohmer
1978	Violette	Directed by Claude Chabrol
1975	Vincent mit l'âne dans un pré (et s'en vint dans l'autre)	Directed by Pierre Zucca
1974	Contes immoraux	Directed by Walerian Borowczyk
1970	Claire's Knee	Directed by Eric Rohmer
1969	Tout peut arriver	Directed by Philippe Labro

SANDRINE KIBERLAIN - SELECTED FILMOGRAPHY

Actress

2011	Polisse	Directed by Maïwenn Le Besco
2010	A View of Love	Directed by Nicole Garcia
2010	The Women on the 6 th Floor	Directed by Philippe Le Guay
2009	Mademoiselle Chambon	Directed by Stéphane Brizé

2009	Little Nicholas	Directed by Laurent Tirard
2009	Romaine 30° Below	Directed by Agnès Obadia
2007	La vie d'artiste	Directed by Marc Fitoussi
2007	Très bien, merci	Directed by Emmanuelle Cuau
2004	Un petit jeu sans conséquence	Directed by Bernard Rapp
2003	Après Vous	Directed by Pierre Salvadori
2003	Only Girls	Directed by Pierre Jolivet
2002	Special Delivery	Directed by Jeanne Labrune
2001	Alias Betty	Directed by Claude Miller
2000	Everything's Fine, We're Leaving	Directed by Claude Mouriéras
2000	La fausse suivante	Directed by Benoît Jacquot
2000	Love me	Directed by Laetitia Masson
1999	Rien sur Robert	Directed by Pascal Bonitzer
1998	À vendre	Directed by Laetitia Masson
1997	Seventh Heaven	Directed by Benoît Jacquot
1997	Quadrille	Directed by Valérie Lemercier
1996	L'appartement	Directed by Gilles Mimouni
1996	A Self-Made Hero	Directed by Jacques Audiard
1996	Beaumarchais the Scoundrel	Directed by Edouard Molinaro
1995	En avoir (ou pas)	Directed by Laetitia Masson
1995	Tom est tout seul	Directed by Fabien Onteniente
1994	L'irrésolu	Directed by Jean-Pierre Ronssin
1994	Les patriotes	Directed by Eric Rochant
1993	Normal People Are Nothing Exceptional	Directed by Laurence Ferreira Barbosa
1993	Comment font les gens	Directed by Pascale Bailly
1993	L'instinct de l'ange	Directed by Richard Dembo
1992	Stranger in the House	Directed by Georges Lautner

1992	Sexes faibles!	Directed by Serge Meynard
1990	Cyrano de Bergerac	Directed by Jean-Paul Rappeneau
1986	On a volé Charlie Spencer!	Directed by Francis Huster

NATALIA VERBEKE SELECTED FILMOGRAPHY

Actress

2010	The Women on the 6 th Floor	Directed by Philippe Le Guay
2007	Guantanamo	Directed by Vicente Peñarrocha
2006	GAL	Directed by Miguel Courtois
2005	The Method	Directed by Marcelo Piñeyro
2005	A golpes	Directed by Juan Vicente Córdoba
2004	El juego de la verdad	Directed by Álvaro Fernández Armero
2004	Tempesta	Directed by Tim Disney
2003	El Cid: The Legend	Directed by Jose Pozo
2003	Soccer Days	Directed by David Serrano
2003	Dot the I	Directed by Matthew Parkhill
2002	Passionate People	Directed by Juan José Jusid
2002	The Other Side of the Bed	Directed by Emilio Martínez Lázaro
2001	Son of the Bride	Directed by Juan José Campanella
2001	Jump Tomorrow	Directed by Joel Hopkins
2000	Kasbah	Directed by Mariano Barroso
2000	Carretera y manta	Directed by Alfonso Arandia
1999	Nobody Knows Anybody	Directed by Mateo Gil
1998	Un buen novio	Directed by Jesús R. Delgado

CARMEN MAURA SELECTED FILMOGRAPHY

Actress

2011	Escalade	Directed by Charlotte Silvera
2010	The Women on the 6 th Floor	Directed by Philippe Le Guay
2010	Chicas	Directed by Yasmina Reza
2010	Le mac	Directed by Pascal Bourdiaux
2009	Tetro	Directed by Francis Ford Coppola
2008	Que parezca un accidente	Directed by Gerardo Herrero
2008	The Garden of Eden	Directed by John Irvin
2008	La virgen negra	Directed by Ignacio Castillo Cottin
2007	El menor de los males	Directed by Antonio Hernández
2006	Volver	Directed by Pedro Almodóvar
2005	Free Zone	Directed by Amos Gitai
2005	Queens	Directed by Manuel Gómez Pereira
2004	Searching for Love	Directed by Alfonso Albacete, David Menkes
2004	Al otro lado	Directed by Gustavo Loza
2004	La promesa	Directed by Héctor Carré
2004	25 Degrees in Winter	Directed by Stéphane Vuillet
2003	The Pact of Silence	Directed by Graham Guit
2003	Le ventre de Juliette	Directed by Martin Provost
2002	800 Bullets	Directed by Álex de la Iglesia
2002	Valentin	Directed by Alejandro Agresti
2002	Killers on Holiday	Directed by Damiano Damiani
2001	Clara y Elena	Directed by Manuel Iborra
2001	Arregui, la noticia del día	Directed by María Victoria Menis
2001	The Hold-Up	Directed by Eva Lesmes
2000	La comunidad	Directed by Álex de la Iglesia

2000	The Harem of Madame Osmane	Directed by Nadir Moknèche
2000	Carretera y manta	Directed by Alfonso Arandía
1999	Superlove	Directed by Jean-Claude Janer
1999	Lisboa	Directed by Antonio Hernández
1999	The Comet	Directed by José Buil, Marisa Sistach
1998	El entusiasmo	Directed by Ricardo Larraín
1998	Alice and Martin	Directed by André Techiné
1997	Elles	Directed by Luís Galvão Teles
1997	Alliance cherche doigt	Directed by Jean-Pierre Mocky
1997	Tortilla y cinema	Directed by Martin Provost
1996	Amores que matan	Directed by Juan Manuel Chumilla
1995	Happiness Is in the Field	Directed by Étienne Chatiliez
1995	The Lame Pigeon	Directed by Jaime de Armiñán
1995	Parella de tres	Directed by Antoni Verdaguer
1995	El rey del río	Directed by Manuel Gutiérrez Aragón
1994	How to Be Miserable and Enjoy It	Directed by Enrique Urbizu
1993	Sombras en una batalla	Directed by Mario Camus
1993	Louis, enfant roi	Directed by Roger Planchon
1992	La reina anónima	Directed by Gonzalo Suárez
1992	Between Heaven and Earth	Directed by Marion Hänsel
1991	Chatarra	Directed by Félix Rotaeta
1991	Cómo ser mujer y no morir en el intento	Directed by Ana Belén
1990	¡Ay, Carmela!	Directed by Carlos Saura
1988	Baton Rouge	Directed by Rafael Monleón
1988	Women on the Verge of a Nervous Breakdown	Directed by Pedro Almodóvar
1987	Law of Desire	Directed by Pedro Almodóvar

1986	Dear Nanny	Directed by José Luis Borau
1986	Matador	Directed by Pedro Almodóvar
1985	Sé infiel y no mires con quién	Directed by Fernando Trueba
1985	Extramuros	Directed by Miguel Picazo
1984	What Have I Done to Deserve This?	Directed by Pedro Almodóvar
1984	Dark Habits	Directed by Pedro Almodóvar
1984	Coarse Salt	Directed by Fernando Trueba
1983	El Cid cabreador	Directed by Andelino Fons
1982	Femenino singular	Directed by Juanjo López
1980	Gary Cooper, que estás en los cielos	Directed by Pilar Miró
1980	Man of Fashion	Directed by Fernando Méndez-Leite
1980	Pepi, Luci, Bom and Other Girls Like Mom	Directed by Pedro Almodóvar
1978	Blindfolded Eyes	Directed by Carlos Saura
1978	¿Qué hace una chica como tú en un sitio como éste?	Directed by Fernando Colomo
1977	Tigres de papel	Directed by Fernando Colomo
1976	The Request	Directed by Pilar Miró
1976	La mujer es cosa de hombres	Directed by Jesús Yagüe
1975	El Love feroz o Cuando los hijos juegan al amor	Directed by José Luis García Sánchez
1975	A Diary of a Murderess	Directed by Manuel Mur Oti
1973	Un casto varón español	Directed by Jaime de Armiñán
1973	El asesino está entre los trece	Directed by Javier Aguirre

CAST

**FABRICE LUCHINI
SANDRINE KIBERLAIN
NATALIA VERBEKE
CARMEN MAURA
LOLA DUEÑAS
BERTA OJEA
NURIA SOLÉ
CONCHA GALÁN
MARIE ARMELLE DEGUY
MURIEL SOLVAY
AUDREY FLEUROT
ANNIE MERCIER
MICHÈLE GLEIZER
CAMILLE GIGOT
JEAN-CHARLES DEVAL
PHILIPPE DUQUESNE
CHRISTINE VÉZINET
JEUPEU
VINCENT NEMETH
PHILIPPE DU JANERAND
PATRICK BONNEL
LAURENT CLARET
THIERRY NENEZ
JOSÉ ETHELUS
JEAN-CLAUDE JAY
JOAN MASSOTKLEINER
IVAN MARTIN SALAN**

**Jean-Louis
Suzanne
María
Concepción
Carmen
Dolores
Teresa
Pilar
Colette de Bergeret
Nicole de Grandcourt
Bettina de Brossolette
Madame Triboulet
Germaine
Bertrand
Olivier
Gérard
Valentine
Plumber
Monsieur Armand
Piquer
Goimard
Blamond
Fish merchant
Priest
Pelletier
Fernando
Miguel**

CREW

**Directed and co-written by
Co-written by
Cinematography
Editor
Set Design
Costumes
Sound Design
Co-producers

Producers

Original Music**

**PHILIPPE LE GUAY
JÉRÔME TONNERRE
JEAN-CLAUDE LARRIEU
MONICA COLEMAN
PIERRE-FRANÇOIS LIMBOSCH
CHRISTIAN GASC
LAURENT POIRIER
VENDOME PRODUCTION
FRANCE 2 CINÉMA & SND
PHILIPPE ROUSSELET
ETIENNE COMAR
JORGE ARRIAGADA**