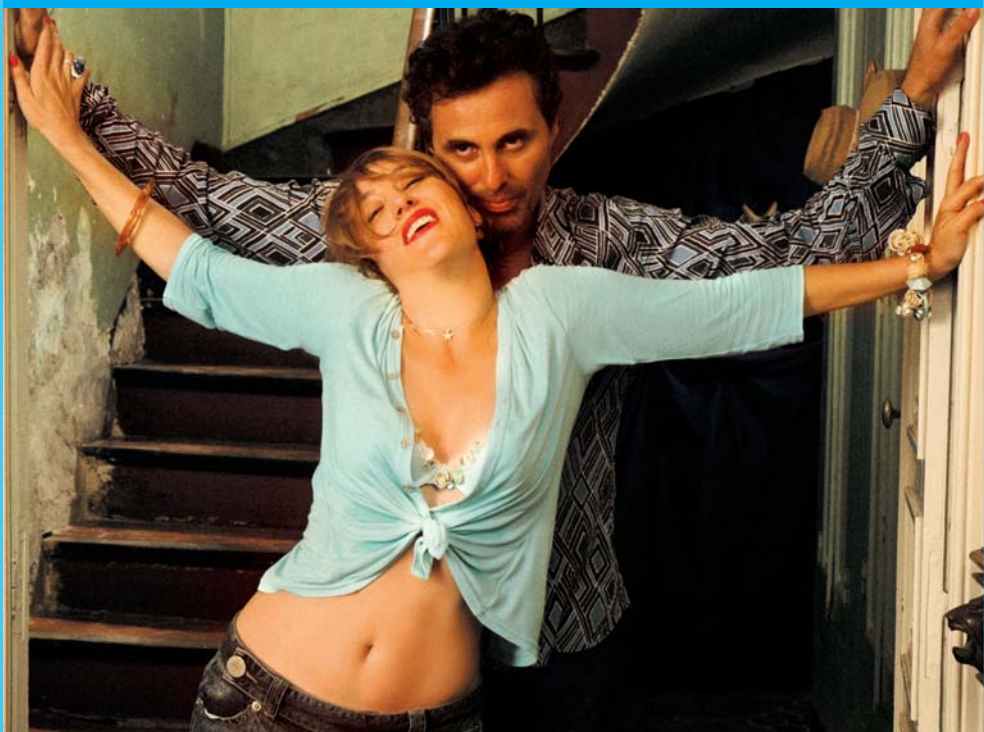


Agat Films presents

MARISCÓS BEACH

Crustacés et coquillages



a film by **Olivier Ducastel** and **Jacques Martineau**

with

Valeria Bruni-Tedeschi, Gilbert Melki, Jean-Marc Barr and **Jacques Bonnaffé**



Interview with Olivier Ducastel and Jacques Martineau



Rhythm and dialogue are primordial when it comes to comedy as a genre. The storyline is energetic, filled with confused identities; reversals and your dialogues are lively. How did you develop this?

JM: During the writing, I tried to find a tone that was something between Jacques Demy, whose work is very punchy, and Rohmer, who is very funny. I don't know if any of this came through in the final analysis. In any case, when I was writing, rhythm was everything. I really focused on the musicality of the text and the snappy dialogues between the characters.



OD: Rhythm provides a film with that certain joie de vivre and vitality and the confused identities should pile up in order to create fake

leads and misunderstandings. In order to create this effect, the characters are introduced into the film little by little, each in their own manner. Every person that comes onto the scene provides a new impulse and intrigue and creates a shift in the storyline.

Synopsis

It's summertime. Marc takes his wife and their two kids to the Mediterranean coast. The summer heat awakens their desires. Laura, their daughter, soon disappears with her biker boyfriend. Their son Charly waits for his best friend Martin, who has a crush on him.

His mother, sensing the vibe between the two teenagers, suspects her son is gay. Not particularly bothered, she discusses it with her husband who seems more affected by the news.

When Mathieu, the mother's lover arrives, things get more complicated. The summer holidays are turning out to be more eventful than expected.





Many doors are slammed throughout the film!

OD: Slamming the doors was not only written into the script but took place during the filming and editing. We spent two days shooting the actors coming in and going out. All of our heads were spinning. It might be interesting to write a treaty on "1001 Ways to Open, Close and Slam Doors"!

JM: Doors slamming are an integral part of vaudeville. There's no way to escape it, and we had a lot of fun with it.

It's true, this is a typical convention of vaudeville. Did you want to renew the genre?

JM: We could hardly claim to do such a thing! Instead of renewing the genre, we tried to use some of the codes to see how it worked. We played with the genre a bit, tweaking and pulling here and there. In the film, the lover isn't hiding in the closet, he's in the flower pot!

OD: We worked with our imagination, drawn from several actors and certain shows. But we didn't do any specific research. We are in the same league as Feydeau and Labiche.

Your story ends on a happy note.

JM: Let's not forget this is a comedy.

OD: It's clear that this is far from being a gay remake of Truffaut's LA FEMME D'À CÔTÉ!

JM: This story has a utopian feel... a world in which desire does not necessarily lead to confrontation. Our story is a modern fable with everything ending in "marriage" and song!

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