

A film by Julie Delpy

# 2 Days in Paris

Starring

Julie Delpy

Adam Goldberg

Written and Directed by

Julie Delpy

**2 DAYS IN PARIS**

**SHORT SYNOPSIS**

A Parisian getaway becomes anything but romantic for a high-strung New York couple in *2 DAYS IN PARIS*, Julie Delpy's smart, sexy comedy about how opposites attract--and then slowly drive each other crazy.

Marion (Delpy) is a French photographer and Jack (Adam Goldberg) is an American interior designer. After a less than idyllic vacation in Italy, they stop off in Paris for two days, where Jack has to deal with a new language, a crazily unfamiliar culture, meeting Marion's sexually frank and permissive family, and a bevy of flirtatious ex-boyfriends. In the city of lights, Jack and Marion begin to see each other in a different, less appealing light as the cultural divide between them grows. Will these two days in Paris be Jack and Marion's last days as a couple, or will they be the beginning of a new, richer life together?

*2 DAYS IN PARIS*, written, directed, and edited by Delpy, is an insightful, bitingly funny dissection of contemporary relationships that rings true in any language.

**2 DAYS IN PARIS**

**ABOUT THE PRODUCTION**

After attending New York University Film School in the early 90s, Julie Delpy wrote a handful of screenplays and directed a few short films—in addition to her active acting career. Finally, she got the opportunity to direct her own script for **2 DAYS IN PARIS** last summer in Paris. (She also produced, edited and did the music for the movie.) The film is an unconventional romantic comedy about a couple—Jack (Adam Goldberg), a high-strung New York interior designer, and Marion (Delpy), a free-spirited French photographer—as they try to figure out their relationship during a culturally challenging European vacation.

**2 DAYS IN PARIS** was shot in a very brisk 20 days, but still manages to highlight the intimacy and grandeur of the City of Light.

For Delpy, who had surrounded herself with friends and family in the cast, it was a joy. “To shoot in Paris is wonderful,” says Delpy of her native city. “You have to plan in advance where you’re going to shoot because it takes a while to get permits, but once you get the permits, it’s great.”

Of course, shooting on location in any big city is tricky because of traffic and congestion, “but we were able to manage pretty well,” she says. For instance, to shoot a crucial scene on a busy street, the production filmed on French Independence Day (July 14) when most of the streets are closed off for a citywide party. The important thing was to be flexible because many of Delpy’s favorite haunts—cafes and restaurants—proved to be unavailable to shoot in. “I wanted to shoot in a very famous Parisian café but we didn’t get the rights to shoot there, so we tricked it. We got places that looked like places I like, and we shot in those more than the real places.”

One place that was real was the famous Père Lachaise Cemetery, final resting place for statesmen and artists such as Oscar Wilde, Edith Piaf and Frederick Chopin. In the film, on his brief visit to Paris, Jack (Adam Goldberg) insists on visiting the grave of Jim Morrison, who is buried at Père Lachaise. An amusing scene shows the site full of starstruck fans paying homage to the rock star. However, the scene was not shot at Morrison’s actual grave; instead Delpy had to film in another part of the cemetery. And there was one other restriction: “We couldn’t show anyone’s name, out of respect for the families,” says Delpy, who was happy to oblige as long as she got the shot she needed.

In another hilarious scene designed to show the difference between French and American sensibilities, the couple attends a gallery opening featuring a selection of sexually edgy art. Fittingly, the scene was actually shot in one of Paris’ most popular cinemas, L’Accattone. “It’s a place where my parents often go, it’s owned by friends of theirs,” says Delpy. “It’s like a mini-Cinematheque where they show the best films—Pasolini movies and documentaries and unique stuff. It’s a really fun place. So we rented it from them. It was kind of cool that they allowed us to film in there because it’s one of my favorite places in Paris.”

Having friends working on the film proved to be a big asset when it came to finding another important location. Delpy was having trouble

finding a place for the big party scene, where Jack learns more than he bargained for about Marion's past from an ex-boyfriend. "We had a major problem finding the party apartment. But one of the people working on the film had a friend that had this multi-leveled apartment which ended up being perfect for that scene," says Delpy, with a sigh of relief.

A number of scenes were shot in close quarters in small Parisian apartments. "We picked a lot of locations that were quite small which was very difficult sometimes," explains the director. "Some of the locations that I liked were not necessarily the biggest places to shoot. But luckily we were shooting in HD, using a Sony 750 camera. That's a good camera that you can actually bring into small places. So it all worked out beautifully."

Delpy recalls that one of the hardest scenes to shoot was a family lunch at Marion's parents' apartment shortly after the couple arrives in Paris. Her father, fancying himself a gourmet, and perhaps secretly eager to tweak Jack's delicate stomach, prepares a French delicacy—braised rabbit. Cinematographer Lubomir Bakchev delighted in shooting close-ups of the bunny's head as Jack becomes increasingly tense.

"We basically had two days to shoot many, many angles for the lunch," recalls Delpy. "And because there were four people at the table, each time you look at another person, it's a new angle. So each day we would have to shoot three angles on each person. It was challenging but I was working with such good actors."

Delpy, in fact, had written the film thinking of her parents, veteran actors Marie Pillet and Albert Delpy. "I had my parents in mind because they are wonderful actors. Really, if I had not cast them I would've been in so much trouble," she laughs. "They would have kidnapped my cat and blackmailed me."

Other directors may not have relished the opportunity to direct their parents, but for Delpy it was a dream. "Some of my dad's dialogue was crude, but I knew that he would give it this adorable quality, because he looks like Santa Claus—like a perverted Santa Claus. And also on paper, my mom's character seemed a bit like a strange woman, but I knew my mom would give it this charming quality." Having so much experience in front of the camera working with many accomplished directors herself, Delpy was totally comfortable directing her cast. But, still, she had to adjust to different styles of acting. "Well, basically, every actor is very different. For example, my parents don't

like rehearsing. Aleksia Landeau [who plays her sister] loves to rehearse and really work in a more method style of acting. So I kind of adapted to everyone. To me what's important is to get them to do what you want."

Some actors, she found, needed a lot of prep time and others didn't. Adam Goldberg was one who didn't. He arrived just 12 hours before shooting was to begin from the set of another film he was working on. "Fortunately, Adam's good at just being thrown in," says Delpy. "He's usually good on the first take."

Generally, Delpy prefers not to over-rehearse. "I like to push people to just be in the moment because I always find there's better acting when people don't think too much. It adds something spontaneous." But spontaneity goes only so far. Delpy did not encourage improvisation on the set. Certainly there are little bits and pieces that came up, but most scenes, such as the extended lunch, turned out to follow the script very carefully. "I was surprised when I looked at the script after I edited the film. What is left in the film is much less improvisation than I thought."

So all in all, working fast turned out to be a good thing. "I had no time to analyze the film too much," says Delpy. "And now that I see it, I see little things that teach me more about myself than anything I've ever done before."

#### INTERVIEW WITH JULIE DELPY

##### **Q: How did you get the idea for 2 DAYS IN PARIS?**

A: I've actually been writing projects here and there for years but they were big, expensive movies. One was a movie set in the Pacific about Japanese soldiers during WWII, in Japanese. So a friend of mine advised me to make a lower budget movie as my first film, and especially one that would not be too different from what people are used to seeing me in. Since I had co-written BEFORE SUNSET, I knew that if I presented something in the same budget scale, it would be easier to finance. But I also wanted to make a very different film. In a way, I wanted to do the opposite.

##### **Q: How is this the opposite of BEFORE SUNSET?**

A: I enjoyed writing that film very much and I believe it's a very classy and beautiful film, but I try not to think about the past and always look forward. This screenplay is so different in tone. I wanted it to be crude, politically incorrect and a bit mean at times, whereas "Sunset" is very romantic and sweet—which this film is not. There's more edge in this one and much less romance, so the romantics might be a little

surprised. It's another side of my writing. My next film will be something totally different. I like to write in different genres.

**Q: Is it true that you wrote the script in a few weeks?**

A: Yes and no. That's my way of writing. I do a lot of planning and thinking, and then it comes out very fast. I wrote the first draft of BEFORE SUNSET in about 5 days, but Richard Linklater, Ethan Hawke and I had worked on the idea for years. And then, of course, we kept on working on it. Same here, I wrote the first draft very fast and then worked on it for quite some time until the last weekend before the shoot.

**Q: Did you have to shoot very quickly?**

A: We did it in four weeks. I would have loved an extra day to shoot the party scene, for example, but overall, I actually liked the urgency of shooting the film. We had no rehearsal time, which was the only difficult thing for me. Especially with Adam, I wanted at least a week of rehearsal, but he was making a movie and showed up 12 hours before the shoot, so we had to adapt. In retrospect, I think too much rehearsal time could have actually been a bad thing.

**Q: There are lots of friends and family in the cast, was that by design?**

A: Well, when you decide to make a movie with not a lot of money, you want to be surrounded with people you trust, just like a family. Plus, I wrote most of the parts with actors in mind. I wrote the part of Jack for Adam Goldberg; for Marion's parents I had my parents in mind because they are wonderful actors.

**Q: How much of the film is based on your own experience?**

A: None, I would say. I mean, there are little things, like the encounters with racist taxi drivers that everyone has in Paris. But it's as much things I've observed in other people as it is about me. It's not autobiographical at all.

**Q: Would you say 2 DAYS IN PARIS is a romantic comedy?**

A: I'd say it's more comedy than romantic. I really fought to keep the dark side of the film and the little political comments as well. The film is kind of harsh on everyone: men, women, the French, the Americans. Believe it or not, the only ones that were offended were the French. There is a long tradition in France of not criticizing anything that they do wrong. They think they're perfect.

**Q: So is the film about France Vs. America?**

A: No, I don't confront the two cultures, but because I've lived in both countries I see the differences, even if overall it's not so different. It is the same world, but then there is something deeply different as well in the way we deal with basic things like love, family, work. The film is a lot about jealousy. It talks about small issues that everyone deals with in their life.

**Q: So the nationality thing gives you an opportunity for comedy?**

A: I play with that, and I kind of trick people into thinking, 'yeah, it could be about French and Americans, in a way.' But it's also about men and women. It's a movie about a relationship hidden behind some cultural things. But when Jack says, 'I'm an American. Private property is my first religion,' it's really about men more than about Americans. I like that he hides behind a cultural thing, but it's really a gender thing. And more than a gender thing, it's just the nature of a relationship.

**Q: What about in terms of their attitudes about sex? There are definitely some French and American stereotypes associated with that.**

A: Well, I made it bigger than it is. It's not that Jack's uptight, but I think what you see has to do with his own paranoia about being in a place where he doesn't speak the language. And I wanted to make it feel like every single person that's talking to him is obsessed with sex just to feed his paranoia that Marion is this femme fatale, which she really isn't. But I wanted to show his paranoia, so I made everyone obsessed with sex.

**Q: Well, that's kind of a stereotype of the French isn't it?**

A: Yeah, but it's his stereotype because in reality she didn't cheat on him and she probably bumped into the three ex-boyfriends that she has in Paris. It's serendipity and it's his own paranoia and obsession with the idea that she's this crazy French woman that has had sex with half of Paris. But she's not. I don't believe she is at all.

**Q: So what do think the attraction is between these two people?**

A: I think they have a similar sense of humor, when they don't fight. They're both cynical and kind of mean. Like when she says in the voiceover, 'He said kids are like rats, they carry disease,' and she thinks it's so sweet. It's like they have the same sick sense of humor. If you have the same sense of humor as someone else, that's a lot.

**Q: Has the film gotten a different response when it's been shown in France than when it's been shown in the United States?**

A: It's a little different everywhere. There are things that make people laugh more in the U.S., like I noticed people laugh a lot at the Mom and the cat downstairs and the screaming and stuff. People think it's very funny and very French. And in France, they love the taxi driver scene. Everyone in Paris has had a fight with a racist taxi driver. But I was surprised; I was giving interviews to Brazilian and Russian journalists and they were saying, 'Oh, the film is so Russian.' Or Brazilian. I was like, 'what do you mean?'

**Q: So in a way it's universal?**

A: We've sold the film to 54 countries. It's the most sold French movie in the history of French cinema. We just sold the film to Peru and Qatar. So I think it's really more about men and women. In a way, it could be any culture versus any culture. It could be a German guy visiting Brazil; it could be an American guy visiting China. It's about two different cultures, but it doesn't matter that it's French and American. Obviously, everyone knows French and Americans have had this love/hate relationship for a very long, so people are aware of that as well. But I think the film is more about a relationship.

**Q: The humor in the film has been compared to Woody Allen. Do you think that's an accurate comparison?**

A: It's a very nice comparison. Early Woody Allen films are some of my favorite movies. But when I was writing the film, I never thought about Woody Allen. I hired Adam, who has kind of a Woody Allen quality to him, but a more trendy Woody Allen. The humor in the film is very close to my sense of humor in my every day life. I mean a lot of the things that Jack says are things that I said.

**Q: Did you have any other influences?**

A: I watched AFTER HOURS and I watched RAGING BULL. I always thought of Marion as Jake LaMotta

**Q: Why did you think of Marion as Jake LaMotta?**

A: I always thought of her as this fearless, angry kind of person, and I just thought of Jake LaMotta. I think it's more fun to inspire yourself from things that have nothing to do with your film. I watched JAWS four times before I did my film because I thought Frenchmen are a bit like sharks. (laughs) I was playing around with different genres. I didn't want to see many comedies because I didn't want to copy anyone. I think if you do a comedy, you should do something that comes out of you and not someone else's film.

## **BIOGRAPHIES**

### **Julie Delpy**

Known for her great talent and ethereal beauty, **Julie Delpy** is a true artist in every sense of the word. Fluent in French, English and Italian, Julie has made a name for herself as an actress, singer, writer in Europe and the U.S. She was recently nominated for an Academy Award as a writer along with her co-writers Ethan Hawke and Richard Linklater for "Before Sunset"; a film which she also starred in. The Warner Independent Film "Before Sunset," was a follow-up to its successful predecessor "Before Sunrise." First lauded at the Berlin film festival, "Before Sunset" opened in the states to some of the most outstanding reviews of the year.

Last August Julie was seen in Focus Features "Broken Flowers" which was written and directed by Jim Jarmusch. Julie starred alongside Jessica Lange, Frances Conroy, and Bill Murray. Next up you can catch Delpy in Lasse Hallstrom's "The Hoax" a story about Clifford Irving, the man who

wrote and sold a bogus biography of Howard Hughes. Julie will star opposite Richard Gere as Irving's mistress. And in "The Air I Breathe" starring Kevin Bacon and Andy Garcia, a drama based on an ancient Chinese proverb that breaks life down into four emotional cornerstones: happiness, pleasure, sorrow and love where Julie is Gina with whom Love(Kevin Bacon) is in love with.

Since the tender age of 14, Julie has worked with some of the world's most esteemed and intellectual directors, including Jean-Luc Godard for "Detective," Agnieszka Holland for "Europa Europa," Krzysztof Kieslowski for the trilogy "Trois Couleurs," and Roger Avary for "Killing Zoe" as the lead opposite Eric Stoltz. Her list of directors is as versatile as her talents and her films. Other film credits include Bertrand Tavernier's "The Passion of Beatrice," Carlos Saura's "The Dark Night," and Volker Schlöndorff's "Voyager."

Julie's affinity for acting can be attributed to her parents, both of whom are actors. Her love for acting has also inspired her to begin directing. In 1994, Julie inspired by her work with Jean-Luc Godard, made her directorial debut with the short film, "Blah Blah Blah" which was shown at the 1995 Sundance and Telluride Film Festival. She also studied cinema and screenwriting at New York University in '92 and '93 and came out first of class.

Aside from directing, Julie is also a talented songwriter and singer. In 2000, Julie began writing her self-titled debut album "Julie Delpy". The album gives a fragile balance between fluid softness and sheer vendetta, 3 of her songs were used in "Before Sunset" and 2 others in the French film "Douche Froides".

#### JULIE DELPY FILMOGRAPHY

1985 DETECTIVE by Jean-Luc GODARD  
1986 MAUVAIS SANG by Leos CARAX  
1987 KING LEAR by Jean-Luc GODARD  
PASSION OF BEATRICE by Bertrand TAVERNIER  
1988 L'AUTRE NUIT (THE OTHER NIGHT) by Jean-Pierre LIMOSIN  
1989 LA NOCHE OSCURA by Carlos SAURA  
1990 EUROPA-EUROPA by Agnieszka HOLLAND  
1991 VOYAGER by Volker SCHLONDORFF  
1992 WARSHAWA by Janusz KIJOWSKI  
1993 BLUE by Krzysztof KIESLOWSKI  
THE THREE MUSKETEERS by Stephen HEREK  
1994 WHITE by Krzysztof KIESLOWSKI  
RED by Krzysztof KIESLOWSKI  
KILLING ZOE by Roger AVARY  
1995 BEFORE SUNRISE by Richard LINKLATER  
1996 TYKHO MOON by Enki BILAL  
1997 LES MILLES MERVEILLES DE L'UNIVERS by Jean-Michel ROUX  
AMERICAN WEREWOLF IN PARIS by Anthony WALLER  
1998 LAWWITHOUTA MAP by Mika KAURISMAKI

1999 THE PASSION OF AYN RAND by Chris MENAULT  
BUT I'M A CHEERLEADER by Jamie BABBIT  
2000 INVESTIGATING SEX by Alan RUDOLPH  
VILLA DES ROSES by Frank VAN PASSEL  
2002 ER (TV - 7 episodes - 2001/2002 season)  
2004 BEFORE SUNSET by Richard LINKLATER  
2005 BROKEN FLOWERS by Jim JARMUSCH  
2006 THE LEGEND OF LUCY KEYS by John STIMPSON  
2007 THE HOAX by Lasse HALSTROM  
THE AIR I BREATHE by Jieho LEE  
2 DAYS IN PARIS by Julie DELPY  
DIRECTING AND WRITING CREDITS  
NEW-YORK UNIVERSITY 92-93  
Sight and Sound  
1997 BLAH BLAH BLAH (writer/director) 11.52 mins  
2001 LOOKING FOR JIMMY (writer/director)  
2004 J'AI PEUR, J'AI MAL, JE MEURS (writer/director)  
BEFORE SUNSET (writer) (Academy Award nom.)  
2007 2 DAYS IN PARIS (writer/director)

### **Adam Goldberg**

An actor with a talent for mining the neuroses of his characters for both comedic and dramatic effect and a filmmaker adept at exploring the philosophical questions at the heart of the human experience, **Adam Goldberg** has solidified his position as a versatile and unique talent. Goldberg co-wrote and directed his latest feature, "I Love Your Work," which was produced through his production company and released by Think Film. The film, starring Giovanni Ribisi, Franka Potente, Christina Ricci and Joshua Jackson, with a cameo by Elvis Costello, is about the gradual meltdown of a fictional movie star. Goldberg also composed the film's original music with The Flaming Lips' drummer Steven Drozd. Goldberg was most recently seen on the big screen in the Tony Scott thriller "Déjà Vu" opposite Denzel Washington and Jim Caviezel, Donald Petrie's "How to Lose a Guy in 10 Days" with Matthew McConaughey and Kate Hudson, Jonathan Kesselman's send-up "The Hebrew Hammer," D.J. Caruso's drug noir "The Salton Sea" with Val Kilmer, and Ron Howard's Academy Award-winning film "A Beautiful Mind" with Russell Crowe. Goldberg made his feature film debut in 1991 as Billy Crystal's younger brother-in-law in "Mr. Saturday Night." Additional film credits include Steven Spielberg's "Saving Private Ryan" with Tom Hanks, Ron Howard's "Edtv," Richard Linklater's ode to 70's high school life, "Dazed and Confused" as well as "Waking Life," John Singleton's "Higher Learning," Gregory Widen's "The Prophecy" opposite

Christopher Walken, and lent his voice to George Miller's "Babe: Pig in the City."

As a filmmaker, Goldberg wrote, directed and starred in the "neo-noir," "Scotch and Milk," which made its debut in 1998 at the Los Angeles Independent

Film Festival, and was featured on the Sundance Channel series "10 Best Films You

May Never Seen." In addition, Goldberg directed, co-edited, and produced the

comic documentary short, "Running with the Bulls" for the Independent Film Channel.

A familiar presence on television, Goldberg's recent credits include Marcus Nispel's made-for-television Film "Frankenstein" opposite Parker Posey, gueststarring appearances on "Law & Order: Criminal Intent," "The Practice," "Will & Grace," and a popular recurring role on "Friends." Additional credits include "The Outer Limits," "ER" and "NYPD Blue."

## ADAM GOLDBERG FILMOGRAPHY

1993 DAZED AND CONFUSED by Richard LINKLATER

1998 SAVING PRIVATE RYAN by Steven SPIELBERG

2001 A BEAUTIFUL MIND by Ron HOWARD

2002 THE SALTON SEA by D.J. CARUSO

2003 HOW TO LOSE A GUY IN 10 DAYS by Donald PETRIE

2006 MAN ABOUT TOWN by Mike BINDER

STAY ALIVE by William Brent BELL

DEJA VU by Tony SCOTT

2007 ZODIAC by David FINCHER

2 DAYS IN PARIS by Julie DELPY

### **2 DAYS IN PARIS**

#### **Credits**

#### CAST

Jack Adam GOLDBERG

Marion Julie DELPY

Lukas Daniel BRÜHL

Anna Marie PILLET

Jeannot Albert DELPY

Rose Alexia LANDEAU

Mathieu Adan JODOROWSKY

Manu Alex NAHON

Robbed Lady Charlotte MAURY-SENTIER

Vanessa Vanessa SEWARD

Gael Thibaut DE LUSSY

First Taxi Driver Chick ORTEGA

Taxi driver with Jack Russel Patrick CHUPIN

Flirtatious taxi driver Antar BOUDACHE

Racist taxi driver Ludovic BERTHILLOT

Music day taxi driver Hubert TOINT

Sandra Sandra BERREBI

Edouard Arnaud BEUNAICHE

Micha Sisinsky Claude HAROLD

Doctor Benjamin BAROCHE

Fireman 1 Jean-Baptiste PUECH  
Fireman 2 Clément ROUAULT  
Fast-food employee Nanou BENHAMMOU  
CREW  
Writer & Director Julie DELPY  
Producers Christophe MAZODIER  
Julie DELPY  
Thierry POTOK  
Co-Producers Werner WIRSING  
Ulf ISRAEL  
Executive Producers Nikolaus LOHMANN  
Tilo SEIFFERT  
Associate Producer Hubert TOINT  
Line Producer and Production Manager Charles PAVIOT  
Director of Photography Lubomir BAKCHEV  
Sound Engineer Nicolas CANTIN  
Head of Audio Production – Dubbing Mixer Joerg HOEHNE  
Supervising Sound Designer Sebastian MORSCH  
Costume Designer Stephan ROLLOT  
Key Make-up & Hair Artist Suzanne BENOIT  
Set Designer Barbara MARC  
Set dresser & props Soraya MANGIN  
Location Manager Laurence DERAY  
Production Accountant Christine RENAUD  
Casting Director Fabienne BICHET  
First Assistant Director Dylan TALLEUX  
Script Supervisor Charles JODOIN-KEATON  
Editor Julie DELPY  
Additional Editor/Post-Production Supervisor Etienne BOUSSAC  
Additional Editor Jeffrey M. WERNER  
Color Grading Vera JESKE  
Music Julie DELPY  
Music recording & mixing Rainer OLEAK  
Music Supervisors Uwe LERCH  
Klaus FRERS  
Tobias LORE