

MOTEUR S'IL VOUS PLAÎT AND ROUGE INTERNATIONAL  
PRESENT

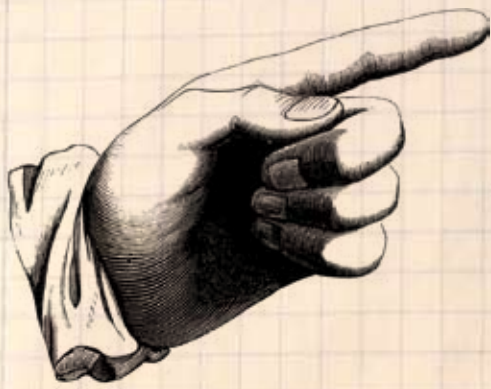
**Julie Gayet**

**Denis Podalydès**



A FILM BY **XABI MOLIA**





# 8 fois debout

## synopsis

Elsa lives on casual jobs : at night, she cleans buses in a deserted depot. By day, despite being sleepy, Elsa watches over a young and wealthy couple's child. In the hope of landing a real job, she goes to interviews which turn out badly. Mathieu, her next-door neighbour, keeps on failing interviews too. Someday, Elsa is expelled from her flat. Starts an uncertain life, with a potted plant as a fellow sufferer, and Mathieu who sometimes offers her some love she's not ready to accept. The temptation of leaving everything leads her into the forest, where Mathieu has also found refuge and settled. For a while, they live here, far from everyone, even if both know they will have to get out someday to face the world or leave it forever.







# INTENTION NOTE

In *Eight Times Up*, I set out to portray the journey of a woman searching for a place in society, in the sense both of a place to live and some kind of status. To others, Elsa is clearly 'lacking' – lacking a job, a place to live, a family or a child, since she has lost custody of her son. I wanted to film this precariousness, this oscillation between the fierce compulsion to fight for living and the sometimes overwhelming desire to give up entirely. Julie Gayet, for whom I conceived the role and with whom I wrote the screenplay, embodies this rare combination of iron will and fragility.

Social instability is perhaps best expressed by cinema than any other art. Filming a character's search for a place to live and for a purpose in life means questioning her actual position in the frame. Sometimes I wanted to film Elsa from right beside her during her wanderings, as though from her point of view and at other times I wanted to do the exact opposite; to film her from a distance, from a wide angle, almost lost in the frame: the apartment where she babysits, the hospital, the forest. It is this shifting of perspective that interests me, this focus on Elsa's energy and on the impassive nature of the world that she comes up against. In the same way, the film's mood and rhythm goes back and forth between rapid, jumpy scenes, showing the harshness of Elsa's life and her relationships with others, to moments of wandering and emptiness, the product of her solitude.

When Elsa meets Mathieu, she faces a kind of double, who, like her, is also looking for a job and somewhere to live. Together they establish in the forest an alternative society of cast-off losers who have nothing but still believe that things will work out – the kind of people we never see on television. Their love affair doesn't quite take off, which is precisely what interests me: in the course of her search for work and her love for her son, Elsa is always running away, unable to forge lasting relationships, never there when someone is waiting for her.

This causes misunderstandings and unease but also flashes of humour.







I didn't want to restrict myself to a cold description that doesn't correspond to reality anyway. Although Elsa owns barely nothing, she still has her imagination, her taste for telling stories (lies) and a streak of inventiveness. That explains why moments of comedy, even a kind of fantasy, seeps into what is essentially a dark social reality. I wanted to work with these contrasts, light and dark. These variations which are the essence of *Eight Times Up*, also structure it: I imagined a film that is both light and dark, where the darkness of a bus station at night would clash with the brightness and freshness of the forest, of water, of the sky arching above Elsa.

What I hope is that by the end of the film the viewer will have the sense of having been in the company of someone both unfamiliar and close, of having got lost alongside Elsa rather than having watched her founder from a distance, and of having glimpsed an understanding of what leads one to murder a child, despite society's moral condemnation. For me, cinema is not a laboratory or an observatory, nor is it a balcony from which to watch people down below. It offers us the opportunity to empathise with those who may be different from us, but who are nevertheless here and there, not so very far from us.





# MISE EN SCÈNE

# XABI Molia



Xabi Molia was born in 1977. He studied literature at the Ecole Normale Supérieure, and was only 22 when his first novel - *Fourbi* - was published by Gallimard.. He pursued a successful writing career, publishing novels, poetry, theatre and winning the Hachette Foundation Writer's Grant.

Besides writing, Xabi directed several short films. In 2007, he collaborates with Julie Gayet on *Away from the shore* (25', 35mm) in which she first created Elsa's character that she plays in *Eight Times Up*. Xabi lives in Paris and shares his time between writing, filming and teaching cinema.



# Julie Gayet

les affiches

le charriot de ménage qui roule  
(tournée en HD)

le sac de Julie qui tourne  
(photo du sac avec pointillées  
vers vidéo HD et gravures d'objets probables à l'intérieur)

Julie qui chiffonne ses manches  
(tournée en HD)

Le lit de Julie  
(scène à récupérer des rushes)

le flip book  
(photo)

le camion bleu



Julie Gayet was born in 1972 in Suresnes, just outside Paris. Thierry Cheze wrote of her in Studio magazine: 'She is an enthusiast. You could spend hours listening to her talk about sport, painting, politics, her recent roles, her future plans. She takes on each role as a practical project, she doesn't hide behind inaccessible dreams. With each role Julie Gayet creates an entirely new physical persona, each one the polar opposite of the last. All over the place? Not at all. Unassuming? Yes. She isn't interested in being feted for what she does, but her boundless curiosity speaks volumes for who she is as an actress.'

## Selected Filmography:

*Select Hotel* by Laurent Bouhnik

*Delphine 1 – Yvan 0* by Dominique Farrugia

*Confusion of Gendres* by Ilan Duran Cohen

*Clara and Me* by Arnaud Viard

*My Best Friend* by Patrice Leconte

*Shall We Kiss ?* by Emmanuel Mouret





# denis podalydès

sociétaire de la comédie française

les baskets  
(stop-motion 3 photos)

Denis mange un petit Lu

la chambre

Since the 1990s Denis Podalydès has pursued a successful career as an actor both on stage (he is a permanent member of the Comédie Française) and in cinema, where he plays a leading role in the emerging generation of French actors. He is a powerful actor, comfortable in the great tradition of burlesque comedy and equally exciting and unpredictable in darker roles. In addition he works as a theatre director and has published several books. His last book, *Voice Off*, was both a critical and popular success and was awarded the prix *Femina de l'essai* in 2008.

#### Selected Filmography:

● *My Sex Life... or How I Got Into an Argument* by Arnaud Desplechin

*Only God Sees Me* by Bruno Podalydès

*Nothing About Robert* by Pascal Bonitzer

*Safe Conduct* by Bertrand Tavernier

*Le Pont des Arts* by Eugene Green

*The Da Vinci Code* by Ron Howard

*La Vie d'Artiste* by Marc Fitoussi

*Bancs Publics* by Bruno Podalydès





# HEY HEY MY MY

In the late 1990s, the atmosphere was electric in Bordeaux, France. Grand cru wines were still on every table, but from the quays to the estuary, rock had taken over the city. Guitars being the main weapons - electric, of course.

And one guitar in particular, a single object passed back and forth from one hand to the next, from brothers to friends, from Julien G. to Julien G... like a stroke of luck.

«Hey hey my my, rock and roll will never die...».

Julien Garnier and Julien Gaulier, Parisian students who moved to the Gironde region, share a passion for artists such as The Beatles, Blonde Redhead, Nirvana and The Pixies, just to mention a few.

But from the start, they made these lyrics by Neil Young their motto, long before realizing that this legendary title would seal their musical union definitively.

Hey Hey My My is a superbly instinctive blend of enthusiasm and melancholy.

Above all, it's an explosion of energy and the deceptive lightness of simple folk, as if to give more space to the words, which go straight to the heart... In all cases, their love of catchy ballads always has the same devastating effect. We leave Julien Garnier and Julien Gaulier with a smile on our lips and a tune in our heads. With the hope of savouring this tantalizing, irresistible folk pop once more and heading back to Merryland, the intimate and enchanting world of Hey Hey My My...







# geronimo

Jean-Christophe Villain alias Geronimo studied graphic design in Paris before he began a career in television production design with Winship. Geronimo has produced a wide range of experimental and boundary-pushing graphic and audiovisual design, including music videos, television production design, film credits and advertisements, as well as regularly exhibiting his paintings and drawings. With a style strongly anchored in graphic design, his work combines typography, photography, drawing and collage.

In 2009 he designed the opening and closing credits for *Eight Times Up* using an eclectic range of crossover design techniques.







Moteur S'il Vous Plaît (MSVP), created in 2005 by Christie Molia and her sisters, has produced ten short films including *Transit*, directed by Bani Khoshnoudi (awarded the Grand Prix at the 2005 Angers Festival), and *Wedding Parade*, directed by Emma Perret, for the 2008 Canal Plus season.

Christie Molia was awarded a Cinema Production grant by the Jean-Luc Lagardère Foundation. She produced *Grown Ups*, directed by Anna Novion, which was selected for Cannes Critics Week in 2008.

Universality is when you push out the walls of your kitchen...

Rouge International was established in July 2007 by actress Julie Gayet (cf. biography p.6) and Nadia Turincev who worked for five years as the General Secretary of the European Producers Club, after having gained experience at ACE-Ateliers du Cinéma Européen and Europa Cinemas. She was lucky enough to serve on the Selection Committee of the Directors' Fortnight at the Cannes Film Festival as part of François Da Silva's team, and in January 2004 she was named Artistic Director of the Moscow Film Festival, a post she held for two years.

**ROUGE  
INTERNATIONAL**





# CAST

Julie Gayet	Elsa
Denis Podalydès	Mathieu
Mathieu Busson	Boni
Kevyn Frachon	Etienne
Constance Dollé	Cécile
Christian Erickson	Monroe
Marc Bodnar	Le vigile

# Crew

Script, Direction	Xabi Molia
Dir. of Photography	Martin de Chabaneix
Sound designer	Benjamin Rosier
Editing	Sébastien Sarraillé
Sound editing	Boris Chapelle
Sound mixer	Christophe Vingtrinier
Original soundtrack	Hey Hey My My
Credits	Geronimo
Production manager	Anne Giraudau
Producers	Christie Molia
	Julie Gayet & Nadia Turincev
Production	Moteur S 'il Vous Plaît et Rouge international

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