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The
ARTIST
PRODUCTION NOTES

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Running Time: 100 minutes

Rating: PG-13

THE ARTIST – PRODUCTION NOTES

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CREDITS
FILMMAKERS

Written and Directed by	MICHEL HAZANAVICIUS
Produced by	THOMAS LANGMANN
Executive Producers	DANIEL DELUME ANTOINE De CAZOTTE RICHARD MIDDLETON BOB WEINSTEIN HARVEY WEINSTEIN
Director of Photography	GUILLAUME SCHIFFMAN, AFC
Production Designer	LAURENCE BENNETT
Film Editors	MICHEL HAZANAVICIUS ANNE-SOPHIE BION
Costume Designer	MARK BRIDGES
Original Music	LUDOVIC BOURCE
Casting	HEIDI LEVITT, C.S.A

CAST

George Valentin	JEAN DUJARDIN
Peppy Miller	BERENICE BEJO
Clifton	JAMES CROMWELL
Doris	PENELOPE ANN MILLER
The Butler	MALCOLM McDOWELL
Constance	MISSI PYLE
Peppy's Maid	BETH GRANT
Peppy's Butler	ED LAUTER
Policeman	JOEL MURRAY
Pawnbroker	KEN DAVITAN
The Dog	UGGIE

AND

Al Zimmer	JOHN GOODMAN
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SYNOPSIS

Winner of the prize for Best Actor at the 2011 Cannes Film Festival, Michel Hazanavicius's *THE ARTIST* is a heartfelt and entertaining valentine to classic American cinema. Set during the twilight of Hollywood's silent era and shot on location in Los Angeles, *THE ARTIST* tells the story of a charismatic movie star unhappily confronting the new world of talking pictures. Mixing comedy, romance and melodrama, *THE ARTIST* is itself an example of the form it celebrates: a black-and-white silent film that relies on images, actors and music to weave its singular spell.

Hollywood, 1927. George Valentin (Jean Dujardin) is one of Hollywood's reigning silent screen idols, instantly recognizable with his slim moustache and signature white tie and tails. Starring in exotic tales of intrigue and derring-do, the actor has turned out hit after hit for Kinograph, the studio run by cigar-chomping mogul Al Zimmer (John Goodman). His success has brought him an elegant mansion and an equally elegant wife, Doris (Penelope Ann Miller). Chauffeured to the studio each day by his devoted driver Clifton (James Cromwell), George is greeted by his own smiling image, emblazoned on the posters prominently placed throughout the Kinograph lot. As he happily mugs for rapturous fans and reporters at his latest film premiere, George is a man indistinguishable from his persona -- and a star secure in his future.

For young dancer Peppy Miller (Bérénice Bejo), the future will be what she makes of it. Vivacious and good-humored, with an incandescent smile and a flapper's ease of movement, Peppy first crosses George's path at his film premiere and then as an extra on his latest film at Kinograph. As they film a brief dance sequence, the leading man and the newcomer fall into a natural rhythm, the machinery of moviemaking fading into the background. But the day must finally end, sending the matinee idol and the eager hopeful back to their respective places on the Hollywood ladder.

And Hollywood itself will soon fall under sway of a captivating new starlet: talking pictures. George wants no part of the new technology, scorning the talkie as a vulgar fad destined for the dustbin. By 1929, Kinograph is preparing to cease all silent film production and

George faces a choice: embrace sound, like the rising young star Peppy Miller; or risk a slide into obscurity.

The Weinstein Company presents THE ARTIST, written and directed by Michel Hazanavicius and produced by Thomas Langmann. Starring Jean Dujardin, Bérénice Bejo, John Goodman, James Cromwell, Penelope Ann Miller, Malcolm McDowell, Missi Pyle, Beth Grant, Ed Lauter, Joel Murray, and Ken Davitan. With Uggie as The Dog.

ABOUT THE PRODUCTION

BEGINNINGS

A celebration of Hollywood moviemaking at its most magical, *THE ARTIST* represents the fulfillment of a long-held dream for writer/director Michel Hazanavicius. “From the beginning of my career, I fantasized about making a silent film,” he says. “I call it a fantasy because whenever I mentioned it, I’d only get an amused reaction - no one took this seriously.”

But Hazanavicius was entirely serious. The legendary filmmakers he most admired had begun their careers in silent cinema: Alfred Hitchcock, Fritz Lang, John Ford, Ernst Lubitsch, F.W. Murnau, and, in his early years as a screenwriter, Billy Wilder. Mainly, though, he was drawn to the format for creative reasons. “As a director, a silent film makes you face your responsibilities,” he remarks. “Everything is in the image, in the organization of the signals you’re sending to the audience. And it’s an emotional cinema, it’s sensorial; the fact that there is no text brings you back to a basic way of telling a story that only works on the feelings you have created. I thought it would be a magnificent challenge and that if I could manage it, it would be very rewarding.”

In 2006, Hazanavicius scored a critical and commercial success with his second theatrical feature, the buoyant spy spoof *OSS 117 - CAIRO, NEST OF SPIES*, starring Jean Dujardin and Bérénice Bejo. A sequel, *OSS 117 - LOST IN RIO*, followed in 2009, cementing Hazanavicius’s reputation as a maker of artful and crowd-pleasing entertainment. Set in the late 50s and early 60s, respectively, the films had given Hazanavicius a solid grounding in the logistics of period storytelling and cinematic tribute. With those back-to-back hits under his belt, the filmmaker decided to pursue his silent movie for his next project. His quest for a producer eventually led him to Thomas Langmann, whose credits include the award-winning *MESRINE* gangster films and whose father was the Oscar®-winning filmmaker Claude Berri. Langmann immediately understood what Hazanavicius wanted to do and why. “Thomas is a producer like no other,” asserts Hazanavicius. “Not only did he take what I said seriously, I saw in his eyes that he believed in it. It was no longer a fantasy but a project. I could start

working.”

Says Langmann, “Michel had such passion and understanding for the genre, and it was clear he had the creativity and drive to make a silent movie that would be vibrant, beautiful and relevant to the 21st Century. The whole idea was so daring, so enthralling, I didn’t hesitate to pledge my support to Michel.”

As he began mulling story ideas, Hazanavicius remembered an anecdote he’d heard from a family friend, screenwriter and playwright named Jean-Claude Grumberg. One day, Grumberg pitched a producer an idea about a silent movie actor ruined by the arrival of talkies. “The producer had replied: ‘That’s wonderful, but the ’20s -- that’s too expensive. Couldn’t it be set in the ’50s?’” Hazanavicius recalls. “That’s how this idea of a film set in the Hollywood of the late ’20s and early ’30s, in black and white, was formed. I don’t make films to reproduce reality. What I love is to create a show and for people to enjoy it and be aware that’s what it is, a show. In any case, you can’t remake films exactly the way they were made 90 years ago. Audiences have been exposed to so much; they are sharper, quicker and a lot smarter. It’s exciting to stimulate them.”

He continues, “My starting point was a silent movie actor who doesn’t want to hear anything about the talkies. I circled around this character, and then I got the idea of this young starlet and crossed destinies. Everything fell into place, including the themes -- pride, fame, vanity, love.”

Having never written a silent film, Hazanavicius immersed himself in the genre to gain an understanding of what did and didn’t work. “At the very beginning I watched movies from all over: America, Germany, Russia, France, England. I observed that as soon as the story starts to grow unclear – too many new developments, too many characters -- you lose interest,” he says. “Very soon I focused on the last four or five years of the silent era, especially in America. I think those were the best movies, and also the ones that aged best. The way the stories are told in American silents isn’t so different than the way the stories are told today.”

Along with watching films, the director read cinema histories as well as memoirs and biographies of silent era directors, producers and stars. He looked at photographs and other archival materials and listened to music of the period. He drew inspiration from the work and

lives of such stars as Douglas Fairbanks, Joan Crawford, Gloria Swanson, John Gilbert and Greta Garbo. “Research is very important,” he comments. “Not so much to be strictly realistic – that’s not what I’m after -- but as a springboard for the imagination. The research fed the story, the context, the characters. The more research you have done, the more you can play with it all.”

Unfolding during a four year period, 1927-1931, *THE ARTIST* introduces its titular character, the action-adventure hero George Valentin, at the peak of his popularity. Fans flock to see George in films tailored to his dashing persona: exotic tales in which he triumphs over evil with wit, panache and the aid of his devoted sidekick, a Jack Russell terrier with impeccable timing. When sound arrives, George resists the upstart format (as did Chaplin, among others). He stakes his career on his belief that the talkies will remain a novelty, and sets out to prove that he can succeed on his own terms, as an artist of the silent cinema.

Though *THE ARTIST* is set over 80 years ago, George’s circumstances – and the powerful emotions attached – are as current as ever. Says Hazanavicius, “To me, it’s interesting to think of George’s story in terms of a human being in a transition period. The world is always moving, and you might be looking in another direction. One day, the world says to you, ‘you’re part of the past.’ It can happen in your own office, in your factory, in your relationship. It’s a feeling any person can understand.”

But before he begins his descent from Hollywood heights, George meets the energetic young actress Peppy Miller. The famous actor and the effervescent unknown are irresistibly drawn to one another, but are kept apart by chance and circumstance, unable to give voice to their feelings. It’s a classic scenario of star-crossed romance, intense yet chaste. “It’s an old-fashioned vision of love, very pure, and it also holds with the form of silent movies,” comments Hazanavicius. “Some of the masterpieces of silent cinema are simple love stories. They inspired me to take the film in a direction that was lighter, more optimistic and joyful.”

By the time he finished writing, Hazanavicius felt confident that he had constructed a story that could sustain a silent format. Hazanavicius believed *THE ARTIST* -- steeped in Hollywood cinema history, sensibility and technique -- had to be shot in Los Angeles. And a Franco-American production in Los Angeles would mirror yet another aspect of silent movie history: many of the most renowned directors of the American silent cinema were native

Europeans, including Charlie Chaplin, Erich von Stroheim, F.W. Murnau, Ernst Lubitsch, Josef von Sternberg and Victor Sjöström.

To Hazanavicius's delight, Langmann agreed the film belonged in Los Angeles. "If Thomas had said to me, 'Okay, we'll make the film but we'll shoot it in the Ukraine! -- I would have gone to the Ukraine to shoot it,'" the filmmaker remarks. "Thomas did everything within his power to allow us to shoot THE ARTIST where it should be shot, where the action took place."

THE PLAYERS

It was during the making of OSS 117 - NEST OF SPIES in 2005 that Hazanavicius first mentioned his dream about making a silent movie to that film's stars, Jean Dujardin and Bérénice Bejo. "We thought it was wonderful madness; we never imagined such a project could ever be achieved," Bejo acknowledges.

When Hazanavicius finally set to work on his silent movie story, he wrote the roles of George Valentin and Peppy Miller with Dujardin and Bejo in mind, certain they would excel in the format. "Jean is as good in close-ups, with his facial expressions, as he is in long shots, with his body language," he comments. "Not all actors are good with both; Jean is. He also has a timeless face that can easily be 'vintage.' Bérénice has that quality, too. She exudes freshness, positivity, goodness. I thought viewers would easily accept the idea that she would stand out from the crowd and become a big star in Hollywood. George Valentin and Peppy Miller are, in a way, Jean and Bérénice fantasized by me!"

Dujardin knew that the filmmaker had been researching the silent era and watching numerous films, but he had little idea of what to expect when Hazanavicius gave him the screenplay for THE ARTIST. "He handed it to me, slightly feverish: 'Read this, but don't laugh, do you think it's possible? What do you think of it? Would you be ready to do it?'" the actor remembers. "I read it in one sitting. My first thought was that it was really gutsy to have pursued his fantasy all the way. As was the case with each of Michel's scripts, I thought it was really well written, with everything perfectly in place. Up until then, we'd made comedies where we had a lot of fun with characters and situations. THE ARTIST had comedy and action, yet it was full of emotion. I was touched by all it said

about cinema, its history and actors. I loved the premise, the meeting between George Valentin and Peppy Miller, the story of crossed destinies.”

Dujardin was moved by the transformation George undergoes as he grapples with the arrival of sound. “At first George doesn’t ask himself a lot of questions. He’s not arrogant, but he’s sure of himself, confident in the charm that he assumes so easily,” the actor remarks. “George is very showy, always acting. It’s as if he was only an image, a face on a poster. Then, little by little, this confidence, this lightness starts to crack. He starts sliding towards the bottom. Luckily, there’s an angel watching over him. At the end he is not a photo but a man -- only a man. I liked this path.”

Bejo is Hazanavicius’s partner and so had the closest view of the story’s development and evolution. She reports that Peppy Miller began life as an incidental character, less central to the story than the dog who is George’s best friend. Remembers Bejo, “Michel told me, ‘There will be a girl who will appear here and there. It will only be a small part but I’d really like you to do it.’ I would joke, ‘Even the dog has a bigger part than me!’ Later, Michel told me, ‘it’s strange when you write: you create characters, a story, but at a given point they become stronger than the hand that writes them.’ The story of this silent movie star became a love story between him and this young extra. From version to version, Peppy Miller gradually became more and more important.”

Bejo found much to admire in the fledgling actress. “I liked Peppy right away; she stimulated me. When you do improv you’re taught never to say no and take everything that is offered to you, accept it and play with it. Peppy applies this rule throughout her life; she has fun with everything. Stars often have that quality. They’re not where they are by coincidence: they have enormous self-confidence, they grab what’s available to them, that’s how they climb the ladder and become stars. But Peppy’s not in any way calculating. She’s a good person, and doesn’t forget where she came from. And she doesn’t forget George.”

The casting process moved to Los Angeles, where Hazanavicius worked with casting agent Heidi Levitt. John Goodman was approached to play Al Zimmer, the studio chief who walks the line between coddling and corralling his contract stars. The actor liked the

script, and a meeting was arranged at his agent's office. Remembers Hazanavicius, "We talked for a few minutes. Then John said, 'Okay. I've never seen a movie like this and I want to be part of it.' I said, 'Okay' and that was it!"

Another key addition to the cast was James Cromwell, who plays Clifton, George's trusted and steadfast chauffeur. A native of Los Angeles, Cromwell is a child of the movie business; both parents, as well his grandmother and stepmother, worked in the industry. "My father arrived in Hollywood at the advent of the sound era and became a director in the 30s. My mother was DeMille's leading lady when he first moved into sound pictures," the actor remarks. Prior to meeting with Hazanavicius, Cromwell reviewed a presentation book the filmmaker had put together that included detailed storyboards. "The book was wonderful. Michel had put a lot of thought into how exactly he would make this movie, and had a very clear vision. To me, the project was too good to pass up, and I'm certainly glad I didn't."

Cromwell describes the chauffeur as a steady, reassuring presence in George's life. "Clifton is more than a chauffeur. He's really George's right-hand man and he cares for him a lot," says Cromwell. At the same time, there is a formality to their relationship that is true to the period and true to Clifton's nature. "Clifton is old-school: gentlemanly, quiet, unobtrusive, sympathetic, handy and dependable."

Hazanavicius also sought out actress Penelope Ann Miller, who portrayed silent movie actress Edna Purviance in the biopic CHAPLIN with Robert Downey Jr. In CHAPLIN, Miller had played silent scenes recreating portions of Chaplin's work, and she was intrigued by the notion of acting in a feature-length silent. The period setting also held great appeal to the actress, a lifelong movie buff who is extremely knowledgeable about Hollywood cinema history. She gravitated to the part of Doris, George's increasingly disaffected wife. "I saw a lot of emotion to work with in Doris," says Miller. "At the point where we come into the movie, there's clearly some tension in the marriage. Doris is a proud woman, upright, and it's very important to her to keep up the appearance of a stable marriage. They've grown apart, but deep down, Doris still loves George, and still wants him to adore her. I think she's suffering as a result of that."

THE ARTIST was an unusual casting proposition in Los Angeles: a film without dialogue and only a handful of supporting roles, some quite small. Nonetheless, the film attracted an ensemble of accomplished, well-known actors whose faces will be very familiar to American moviegoers. Among them: Missi Pyle, who plays Constance, an actress who is none too pleased when George upstages her; Beth Grant, who plays Peppy's maid; Ed Lauter, who plays Peppy's butler; Ken Davitan, who plays a pawnbroker; Joel Murray, who plays a policeman; and Bitsie Tulloch, who plays George's co-star in a jungle adventure.

Veteran star Malcolm McDowell heard about the production and requested a meeting with Hazanavicius. "I only had a very small part to offer him, almost an extra, and he was delighted!" marvels the filmmaker. "I really had tremendous good fortune with the entire cast."

BEHIND THE CAMERA

THE ARTIST is Hazanavicius's third film with director of photography Guillaume Schiffman, who shot both OSS comedies. "With Guillaume, it's more than just collaboration," Hazanavicius remarks. "We've done films together, we've done ads together, and we know each other very well. As soon as I had the idea of THE ARTIST, I talked to him about it. I gave him tons of films to watch and he did a lot of professional research about the techniques, cameras and lenses of the time. The idea was the same for all us, on both sides of the camera: do some research; nourish ourselves; understand the rules thoroughly in order to be able to forget them at the end."

Hazanavicius had storyboarded the entire screenplay for THE ARTIST, and during pre-production he and Schiffman spent countless hours looking at these blueprints and discussing their options. In a black and white silent movie, lighting and color scale become critical tools of the storytelling, Schiffman points out. "Because there's no dialogue, light has to tell you something, the shadows have to tell you something. Michel told me how he envisaged the story, how he was going to play with the blacks and whites, shadow and light, and a lot of grays. What is fascinating about Michel is that he never loses sight of the story he wants to tell. You can't produce only beautiful images and lose the audience in the process.

The goal isn't to make the audience go 'Wow!' at each shot but to captivate them and, in this case, to move them."

Schiffman describes the film as a rare creative opportunity. "A black and white movie; 1.33 format; 20s and 30s style: it's a dream come true for a cinematographer. What a pleasure to revisit this moment of cinema history, particularly today, when we are moving towards digital supremacy."

As pre-production got underway in Los Angeles, news of THE ARTIST spread quickly in the film community. The black and white style and period setting offered interesting and unusual work for all the industry's trades: set design, costume design, hair and makeup, camera, electric, etc. Hazanavicius was delighted to find himself surrounded by some of the best and most experienced professionals in Los Angeles, all of them eager to contribute. "Everyone got very excited," the filmmaker smiles. "I think people appreciated the fact that this was a movie about their profession. People from the camera department offered to make special lenses, old projectors were pulled out of closets ... it was very special."

One of the earliest hires was production designer Laurence Bennett, who has worked extensively with writer/director Paul Haggis on films including the Oscar-winning CRASH. Hazanavicius notes that he had very specific elements he wanted to incorporate into the film's design, responsibilities that Bennett took on. "THE ARTIST is about the fall of an actor, so I was always looking for locations with stairs. I wanted the actors to go down, and down, and down, sequence after sequence," says Hazanavicius. "It's the same with mirrors; it's the idea of representation because George is an actor. There are always many George Valentins in the frame. Larry brought his own sensibility to the production design, while achieving all the very precise effects I asked him to create. He did a great job."

Hazanavicius found another enthusiastic colleague in costume designer Mark Bridges, a lifelong fan of silent cinema who remembers seeing classics like WINGS as a child. Over the course of his career, Bridges has outfitted films set in virtually every era of the 20th Century, making key contributions to the likes of Paul Thomas Anderson's early 20th Century epic THERE WILL BE BLOOD and 70s-era drama BOOGIE NIGHTS, and David O.

Russell's 80s boxing drama THE FIGHTER. For THE ARTIST, Bridges happily immersed himself in research, studying silent films, old publicity stills and day-in-the-life candid photos to get a feel for the impeccable tailoring of the era and the elegant clothing that a movie star like George Valentin would have worn in his leisure time. For the character of Peppy Miller, he found inspiration in early Joan Crawford films, which capture her evolution from average chorus girl to dynamic jazz baby and finally to glamorous star. The silent backstage comedy SHOW PEOPLE provided clues about what studio workers wore, as did a short film, 1925 MGM STUDIO TOUR, made on the MGM lot.

Bridges found both garments and ideas in Hollywood's professional costume shops, including The Collection at Western Costume, Motion Picture Costume Company, United American Costume Company, and Palace Costume Company. "Here in Hollywood, we're really set up to do a movie like THE ARTIST. I could go to any of these costume shops I regularly use, go through 100 dresses or 50 dresses, and something would read to me 'Peppy,'" he says.

Milliners freshened and re-blocked hats that had spent decades in boxes. Veteran tailors made duplicate formal wear for Dujardin, and expert shoemakers copied vintage shoes. Some original garments were in fine condition and were used in the film, including a nightgown worn by Bejo and a tennis dress Bridges found in a shop. But many vintage items were too fragile or dilapidated to be worn, and were instead copied and made in new fabrics. Sometimes old was incorporated into the new; when Bridges found a panel of Art Deco-styled vintage brocade, he used it to trim the dress Bejo wears during the scene when Peppy is being interviewed.

Hazanavicius was impressed by Bridge's talent and work ethic. "Mark Bridges knows everything, and I think he works maybe thirty hours a day!" the director enthuses. "He's very perceptive and he knows that small details can be very powerful. For example, there's an ellipse from '29 to '31, when George's decline accelerates. I asked Mark to adjust Jean's costume, and to make it a little bit larger so we have the feeling that his character has shrunken a little bit. And Mark did that, very subtly, with a lot of taste. His work throughout brought so much to the film."

Music is an indispensable part of silent film storytelling, serving variously as

emphasis and counterpoint to the actions and emotions onscreen. For this critical element, Hazanavicius turned to his longtime collaborator Ludovic Bource, who has scored all the director's films since his feature debut, 1998's *MES AMIES*. Like the other collaborators working on the film, Bource did his homework, listening to scores by legendary Hollywood composers such as Max Steiner, Franz Waxman and Bernard Hermann; music written by Chaplin for his films; and the 19th Century composers whose work was the foundation of Steiner, et al. With that knowledge absorbed, Bource was then free to write the score that would help tell the story of *THE ARTIST*. He began working on the score before production began, coming up with melodies and themes based on the screenplay and storyboards. Once production began, Hazanavicius sent him rushes on a regular basis. "I immersed myself in the rushes as they came in, and in the performances of Bérénice and Jean," Bource remembers. "Watching these magnificent images as they arrived was very inspiring. The hardest thing, particularly with Jean's character George, was to respect the combination of comedy and emotion. As a result, rather than pastiche or spoof, we worked - a bit like Chaplin - along the lines of a light sophistication. And for the tap dance sequence, I wrote music that was essentially big band/jazz, which was a pleasure."

Work continued on the film's music during the editing process, when Bource worked with Hazanavicius to refine the music and match it to the final scenes. Bource recorded the score in Brussels with the Flanders Philharmonic Orchestra. Says Bource, "I recorded with 80 musicians: 50 string players, 4 French horns, 4 trombones, 5 percussionists who ran around all over the place, a harpist, 10 technicians, 5 orchestrators, 3 mixers – it was sublime. I was lucky enough to get marvelous people. They told me it had been a long time since they had felt this way while recording the music for a film. It was very moving and gratifying."

QUIET ON THE SET? FILMING THE ARTIST

THE ARTIST began filming in Los Angeles at the start of October 2010, and shot for 35 days.

The stylistic approach of THE ARTIST necessitated the use of some special equipment and techniques, in part to accommodate the 1.33 format. For Schiffman, the effort was well worth it. "It's not by chance that cinema was invented with this format. It allows beautiful close-ups; it allows you to compose the picture differently, to have diagonals, to create perspectives. It was heaven! It is a bit more complicated to light because you have to place the projectors a lot higher. I understood why the studios of the time were 8 meters high. So I had to learn how to light with very tall sets, and more powerful sources. And I used a lot of old projectors from the '50s and '60s."

Paradoxically, perhaps, modern black and white film stock turned out to be too precise and sharp-looking for THE ARTIST. As a result, Schiffman used 500 ASA color film that could impart a grainier look, and used unusual filters to achieve the diffused whites and underplayed blacks.

The cast of THE ARTIST found themselves in an unusual situation when the cameras began to roll. As Cromwell describes it, "As an actor, you have to trust that something you can't see -- namely your own face -- is expressing all that you feel and need to communicate to tell the story." He notes that there were technical differences as well, because they were shooting at 22 frames per second versus the more common 24 frames per second. "You have to adjust to the slightly faster film speed by sustaining the moment a fraction longer to allow the audience to 'read' the intention and adjust their perception."

"For the actors, shooting this film was a very particular exercise," Hazanavicius acknowledges. "For most actors, the voice is a great asset. Suddenly, they had to make do without it. Text is an essential aid to convey feelings, but here, everything had to be conveyed visually, with no help from words, breath, pauses, tone, all the variations actors normally use. I think that what they had to do was very difficult, even more so than usual."

As George Valentin, Dujardin travelled an emotional landscape that went from light to dark and back again. "It was exciting to start with this character who is always showing off, in front of the camera, with his fans, with his wife, but then slides gradually into darker waters. At first I was nervous about those more serious scenes, for which I had no lines to hold on to. But I discovered that silent film was almost an advantage. You just have to think

of the feeling for it to show. No lines come to pollute it. It doesn't take much - a gaze, an eyelash flutter - for the emotion to be vivid."

He trusted Hazanavicius to give him the guidance he needed, without imposing too much. "Michel puts you, with great sensitivity and without any wickedness, on the track of these darker feelings, painful emotions. He lets you go and find them yourself, though he has no hesitation in asking you to go even further. I appreciate very much that he lets get on with your work as an actor."

Making a silent did bring a major, very welcome advantage during filming: silence was not required on the set. The actors could speak their lines to one another, and Hazanavicius could, and did, speak to them as they were filming. Says Bejo, "Without cutting, Michel could give us indications to make us go from one emotion to another. It was interesting and rewarding, because it made you search for something else in the heat of the moment."

Hazanavicius also played music on set, ranging from classic Hollywood scores and early themes composed by Bource to individual songs he knew would resonate with the players. "It made our lives easier because it allowed us to overplay with the voice and not be embarrassed; it carried us wonderfully," says Bejo. "Certain pieces of music will carry you away immediately if you listen to them just before an emotional scene. Michel always knew which music to play. For the scene where I get off the bus and arrive at the studio for an audition he played 'Day for Night.' It's so cheerful that I was immediately transported: it gave me wings!"

Dujardin and Bejo may have had few lines to learn, but there was one thing they had to study: dance, specifically tap dance. Both spent months taking dance and tap lessons, and then spent a few weeks working on choreography together. When the day came to film the tap dance number that brings THE ARTIST to its jubilant conclusion, they were ready. Remembers Dujardin, "We knew that Michel would cut as little as possible, which made it more exciting. We had to remember our steps and at the same time maintain expression, grace and feeling. Of course there were two of us playing that scene: not only did we need

some know-how, we also had to have a rapport. Luckily, that's easy with Bérénice. We were the first to say at the end of each take: 'Let's do it again!'"

Of all his co-stars, Dujardin had the most scenes with Uggie, a Jack Russell terrier with several films to his credit. "Uggie can steal a scene, no problem. Frankly, it was very simple to work with him," Dujardin confides. "I just had to listen to the trainers, who did their job very well. The only problem was keeping bits of sausage in my pocket all day long so he would obey. Some days I felt like I was just a great big sausage!"

Locations were an invaluable element to creating mood on-set and onscreen. Throughout the shoot, cast and crew were stepping into Hollywood history. The theater sequences were shot at two historic downtown movie palaces: the Orpheum Theater, where the premiere sequence was shot; and the Los Angeles Theater, a destination at different times for George and Peppy. Exterior scenes were shot on the backlots of Warner Bros. and Paramount. The landmark Bradbury Building in downtown Los Angeles provided the most magnificent staircases in the city – perfect for a key scene when George and Peppy unexpectedly encounter one another.

George's impressive mansion was located in Fremont Place, a gated section of Hancock Park, the affluent neighborhood that was developed in the 1920s and favored by the city's business and civic elite. A second, smaller home in Fremont Place served as the post-stardom residence of Peppy Miller; in a stroke of serendipity, the filmmakers learned that pioneering silent star Mary Pickford had lived in the house in the years prior to her marriage to Douglas Fairbanks.

Though THE ARTIST shot on a tight schedule with many long days, the atmosphere on the set was merry and convivial. Fittingly for a movie in which language plays a small role, it didn't much matter whether a person spoke French or English as their first language. Remembers Bejo, "Everybody had a sense that they were doing something special and they were proud to be part of it. We felt like a crew, not French/American, just a crew talking about movies, Hollywood, a profession that we love. It was very special."

Long before the phrase "interactive entertainment" was formed, silent movies thrived on the fact the viewers created their own narratives as the images unspooled. Comments

Hazanavicius, “There’s no spoken language, so you are very close to the story, very close to the characters. As a viewer, you participate in the storytelling. It’s hypnotic. And in a black and white movie -- and it’s more obvious with the silent format – the actors are so beautiful. They speak but you don’t hear them; it’s like they are gods on Olympus. Watching a silent, I get the same feeling I had when I was a child looking at the movies in theaters. I wanted to share that experience with an audience today.”

ABOUT THE CAST

JEAN DUJARDIN (George Valentin)

One of France's biggest stars, actor/writer/director Jean Dujardin began his performing career in Paris comedy clubs. In the late 1990s, he co-founded the popular sketch comedy troupe *Nous C Nous*, which broke through to the French public through multiple wins on television talent competition series "Graines des stars" and went on to appear on France's most successful talk shows. Dujardin's solo career began to take off when he became the star of the hit sitcom "Un gars une fille," which aired from 1999 to 2003; he also wrote several episodes of the series. After acting in the short ensemble comedy *A L'ABRI DES REGARDS INDISCRETS* 2002, Dujardin made his feature debut in the 2002 comedy *IF I WERE A RICH MAN*. Increasingly prominent film roles in films such as *MARIAGES* (2003) followed and in 2004, Dujardin starred in and wrote the hit comedy *BRICE DE NICE*, (2004), which was based on his original sketch.

In 2004, Dujardin acted in his first screen drama, Nicolas Boukhrief's *LE CONVOYEUR* by Nicolas Boukhrief. He began his successful collaboration with writer/director Michel Hazanavicius with his star turn as secret agent OSS 117 in the filmmaker's hit spy pastiche *OSS 117 - CAIRO, NEST OF SPIES*. Dujardin's performance as the suave spy garnered him a César Award nomination for Best Actor. He and Hazanavicius reteamed for the sequel, the equally beloved *OSS 117 – LOST IN RIO*, released in 2009.

The actor's other credits include Jan Kounen's comedy *99 FRANCS*, Franck Mancuso's crime drama *COUNTER-INVESTIGATION*; Francis Huster's *A MAN AND HIS DOG* with Jean Paul Belmondo; James Huth's comic western *LUCKY LUKE*, for which he co-wrote the screenplay; Bertrand Blier's *THE CLINK OF ICE*; Guillaume Canet's *LITTLE WHITE LIES* with Marion Cotillard; and Nicole Garcia's *A VIEW OF LOVE*.

BERENICE BEJO (Peppy Miller)

Born in Argentina, Bérénice Bejo arrived in France when she was 3. She made her feature film debut in the 1996 film festival favorite *LES SOEURS HAMELT (THE HAMLET SISTERS)*. Following a breakout role in Gérard Jugnot's hit 2000 comedy *MOST PROMISING YOUNG ACTRESS (MEILLEUR ESPOIR FEMININE)*, Bejo made her American feature film debut in Brian Helgeland's *A KNIGHT'S TALE*, starring Heath Ledger. She subsequently starred in Laurent Bouhnik's *24 HOURS IN THE LIFE OF A WOMAN (24 HEURES DE LA VIE D'UNE FEMME)*, adapted from the famed novella *Letter from an Unknown Woman*. She has starred in two films with director Seve Suissa, *THE GREAT ROLE (LE GRAND ROLE)* and *CAVALCADE* in 2005.

In 2006, she co-starred opposite Jean Dujardin in Michel Hazanavicius's hit comedy *OSS 117 - CAIRO, NEST OF SPIES*. Her subsequent credits include Barthélémy Grossman's *13m²*, Manuel Poirier's *THE HOUSE (LA MAISON)* and Stéphane Kazandjian's romantic comedy *MODERN LOVE*. In 2009, Bejo provided voice-over for the documentary *HENRI-GEORGE CLUZOT'S INFERNO*, reading passages from the director screenplay for his unfinished psychological drama *L'ENFER*.

JOHN GOODMAN (Al Zimmer)

An acclaimed veteran of stage, film and television, John Goodman has garnered many accolades during his career, including a Golden Globe Award for Best Actor and seven Emmy nominations for his role in "Roseanne." He also earned Emmy nominations for his starring roles in TNT's KINGFISH: A STORY OF HUEY P. LONG and CBS's production of Tennessee Williams' A STREETCAR NAMED DESIRE; and a Golden Globe nomination for his performance in the Coen Brothers BARTON FINK. In 2007, Goodman won his second Emmy, for Outstanding Guest Actor, on "Studio 60 on the Sunset Strip." His performance in the recent HBO biopic YOU DON'T KNOW JACK earned him an Emmy nomination for Outstanding Supporting Actor in a Miniseries or a Movie and a SAG nomination for Outstanding Performance by a Male Actor in a Television Movie or Miniseries.

Goodman is starring in the fourth season of DirecTV's "Damages," playing the CEO of a mysterious military contractor who is put on trial in a wrongful-death suit. In addition, Goodman has joined NBC's "Community" as the new vice dean of Greendale's well-known air-conditioning program. His recent TV credits include the HBO drama "Treme."

Goodman's upcoming film projects the drama EXTREMELY LOUD AND INCREDIBLY CLOSE and the political thriller ARGO. Previous film credits include IN THE ELECTRIC MIST; CONFESSIONS OF A SHOPAHOLIC; SPEED RACER; BEE MOVIE; POPE JOAN; ALABAMA MOON; GIGANTIC; MARILYN HOTCHKISS' BALLROOM DANCING AND CHARM SCHOOL; BEYOND THE SEA; MASKED AND ANONYMOUS; STORYTELLING; O BROTHER, WHERE ART THOU?; COYOTE UGLY; WHAT PLANET ARE YOU FROM?; ONE NIGHT AT MCCOOL'S; BRINGING OUT THE DEAD; FALLEN; THE BORROWERS; BLUES BROTHERS 2000; THE RUNNER; THE FLINTSTONES; MOTHER NIGHT; ARACHNOPHOBIA; ALWAYS; PIE IN THE SKY; BORN YESTERDAY; MATINEE; THE BABE; KING RALPH; PUNCHLINE; EVERYBODY'S ALL-AMERICAN; SEA OF LOVE; STELLA; EDDIE MACON'S RUN; C.H.U.D.; REVENGE OF THE NERDS; MARIA'S LOVERS; SWEET DREAMS; TRUE STORIES; THE BIG EASY; BURGLAR" "THE WRONG GUYS; RAISING ARIZONA; and THE BIG LEBOWSKI.

He has lent his voice to numerous animated films, including MONSTERS, INC., THE EMPEROR'S NEW GROOVE and THE JUNGLE BOOK II. He also voiced a main character in NBC's animated series "Father of the Pride" and provided the voice of Ed "Big Daddy" Roth in the documentary TALES OF THE RAT FINK.

Goodman starred on Broadway in "Waiting for Godot," for which he received rave reviews as Pozzo. Goodman's other stage credits include many dinner theatre and children's theatre productions, as well as several off-Broadway plays. His regional theatre credits include "Henry IV, Parts I and II," "Antony and Cleopatra," "As You Like It" and "A Christmas Carol." He performed in a road production of "The Robber Bridegroom" and starred in two Broadway shows, "Loose Ends" in 1979 and "Big River" in 1985. In 2001, he starred in the NY Shakespeare Festival Central Park staging of "The Seagull" directed by Mike Nichols. The following year Goodman appeared on Broadway in the Public Theatre's "Resistible Rise of Arturo Ui".

Goodman went to Southwest Missouri State intending to play football, but an injury forced him to switch his major to drama. He never returned to football and graduated with a degree in Theatre. He and Goodman and his family have homes in Los Angeles and New Orleans.

JAMES CROMWELL (Clifton)

James Cromwell received a Best Supporting Actor Oscar nomination for his memorable performance as Farmer Hoggett in the international smash BABE. He went on to play the role in the hit sequel BABE: PIG IN THE CITY. Cromwell's other memorable motion picture work includes THE LONGEST YARD; I, ROBOT; SPACE COWBOYS, THE GREEN MILE; THE GENERAL'S DAUGHTER; SNOW FALLING ON CEDARS; THE BACHELOR; THE SUM OF ALL FEARS, STAR TREK: FIRST CONTACT; THE PEOPLE VS. LARRY FLYNT; SPIRIT: STALLION OF THE CIMARRON; THE QUEEN; BECOMING JANE; THE EDUCATION OF LITTLE TREE; SECRETARIAT; SPIDERMAN THREE; and L.A. CONFIDENTIAL, in which he gave a memorable performance as Police Captain Dudley Smith. He will next be seen in the charming family drama COWGIRLS & ANGELS.

Cromwell was notably seen on the Fox hit series "24" as Phillip Bauer, father of Kiefer Sutherland's Jack Bauer. Cromwell earned multiple Emmy nominations for his work on the HBO original series "Six Feet Under," the HBO movie "RKO 281," and the NBC drama "ER." His body of work encompasses dozens of series, miniseries and movies-of-the-week, including a starring role in TNT's A SLIGHT CASE OF MURDER, a cameo appearance in HBO's ANGELS IN AMERICA, "The West Wing," "Picket Fences," "Home Improvement," "L.A. Law" and "Star Trek: The Next Generation."

Cromwell has also performed in many revered plays, including "Hamlet," "The Iceman Cometh," "Devil's Disciple," "All's Well That Ends Well," "Beckett" and "Othello," in many of the country's most distinguished theatres, including the South Coast Repertory, the Goodman Theatre, the Mark Taper Forum, the American Shakespeare Festival, Center Stage, the Long Wharf Theatre and the Old Globe. He recently played A. E. Houseman in the American premiere of Tom Stoppard's "The Invention of Love" at A.C.T. in San Francisco. Cromwell has directed at resident theatres across the country and was the founder and Artistic Director of his own company, Stage West, in Springfield, Massachusetts. He also co-directed a short film, which was shown at the London Film Festival.

Born in Los Angeles, Cromwell grew up in New York and Waterford, Connecticut, and studied at Carnegie Mellon University (then Carnegie Tech). His father, John Cromwell, an acclaimed actor and director, was one of the first presidents of the Screen Directors Guild. His mother, Kay Johnson, was a stage and film actress.

PENELOPE ANN MILLER (Doris)

Penelope Ann Miller has shared the screen with some of the most notable and renowned leading men and directors in Hollywood. This distinguished list includes Al Pacino and Sean Penn in director Brian de Palma's CARLITO'S WAY, for which she received a Golden Globe nomination; Marlon Brando and Matthew Broderick in Andrew Bergman's THE FRESHMAN;

Robert De Niro and Robin Williams in Penny Marshall's AWAKENINGS; Robert Downey Jr. in Sir Richard Attenborough's CHAPLIN; Danny DeVito and Gregory Peck in Norman Jewison's OTHER PEOPLE'S MONEY; Matthew Broderick & Christopher Walken in Mike Nichols' BILOXI BLUES; and Arnold Schwarzenegger in Ivan Reitman's KINDERGARTEN COP.

Miller was honored with a Career Achievement Award at the 2011 Ft. Lauderdale International Film Festival. She recently completed filming on the independent period piece SAVING LINCOLN which tells the story of Lincoln's presidency and assassination through the eyes of the US Marshall, Ward Hill Lamon, who was tasked with protecting him. Miller plays Mary Todd Lincoln. She has also completed Avi Arad's science fiction family adventure ROBOSAPIEN, and the independent 1950's drama SAVING GRACE B. JONES.

Her recent credits include THINK OF ME, opposite Lauren Ambrose, which screened at the 2011 Toronto Film Festival; Rob Reiner's latest film, FLIPPED; and the box office hit THE MESSENGERS, opposite Kristen Stewart. Miller also was seen playing Ray Romano's recently separated wife in the critically acclaimed drama "Men of a Certain Age" on TNT.

Miller was named "Star of Tomorrow" by the Motion Picture Bookers Club and "Most Promising Actress" by the Chicago Film Critics Association. She received a special jury award for Best Performance at the Hollywood Film Festival for her role in the independent feature RHAPSODY IN BLOOM, and a Tony Award nomination for her performance in the Tony-winning Broadway revival of "Our Town." Her television credits include the made-for-television films ROCKY MARCIANO, opposite Jon Favreau and George C. Scott; THE LAST DON, opposite Joe Mantegna; THE MARY KAY LETOURNEAU STORY, for which she won critical acclaim; and RUDY: THE RUDY GIULIANI STORY, opposite James Woods.

Miller left her native Los Angeles when she was 18 and moved to New York, where she studied acting at HB Studios under Herbert Berghoff. Two years later, Miller got her big break on Broadway when she originated the role of Daisy Hanningan in Neil Simon's Tony Award-winning play "Biloxi Blues." Later, she would reprise her role in Universal's film version, directed by Mike Nichols.

Miller currently lives in Los Angeles with her husband and two daughters.

MALCOLM McDOWELL (The Butler)

Malcolm McDowell is arguably among the most dynamic and inventive of world-class actors, yet also one capable of immense charm, humor and poignancy. McDowell has created a gallery of iconographic characters since catapulting to the screen as Mick Travis, the rebellious upperclassman in Lindsay Anderson's prize-winning sensation IF..... McDowell's place in movie history was subsequently secured when Stanley Kubrick finally found the actor he was searching for to play the gleefully amoral Alex in A CLOCKWORK ORANGE; when McDowell himself conceived the idea for Mick Travis' further adventures in Anderson's Candide-like masterpiece, O LUCKY MAN!; and when he wooed Mary Steenburgen and defeated Jack the Ripper as the romantically inquisitive H.G. Wells in TIME AFTER TIME. Those legendary roles

are among the ones that have endured with legions of filmgoers while new adherents have been won over by his tyrannical Soran (who destroys Capt. Kirk) in "Star Trek: Generations"; his Machiavellian Mr. Roarke in "Fantasy Island" and his comically pompous professor Steve Pynchon in the critically hailed CBS television series, "Pearl," starring opposite Rhea Perlman.

For his motion picture work, the American Cinematheque honored him with a retrospective in June 2001, highlighted by showings of his electrifying performances in two major works: Paul McGuigan's GANGSTER NO. 1, in which McDowell and Paul Bettany portray the consumed, driven title character, and which affords McDowell the chance to create a character both on screen and through nuanced voice-over; and Russian director Karen Chakhnazarov's acclaimed and rarely seen ASSASSIN OF THE TSAR. McDowell has created distinctive characters in such films as Richard Lester's ROYAL FLASH; Paul Schrader's CAT PEOPLE; Rachel Talalay's TANK GIRL; Joseph Losey's FIGURES IN A LANDSCAPE; Bryan Forbes' THE RAGING MOON; and Blake Edwards' SUNSET. His film credits are further highlighted by his compellingly sinister CALIGULA; the brilliant literary editor Maxwell Perkins in Martin Ritt's CROSS CREEK; his cameo in Robert Altman's THE PLAYER; and his final incarnation of Mick Travis in BRITANNIA HOSPITAL, the third film in Anderson's trilogy marking the disintegration of British culture. McDowell's film work also includes BOBBY JONES: STROKE OF GENIUS; IN GOOD COMPANY; I SPY; Robert Altman's THE COMPANY; Robert Downey Sr.'s HUGO POOL with Sean Penn, Robert Downey Jr. and Cathy Moriarty; JUST VISITING; MR. MAGOO; Hugh Hudson's MY LIFE SO FAR; BLUE THUNDER; Neil Marshall's DOOMSDAY; Rob Zombie's HALLOWEEN I & II; and Disney's animated box office hit, BOLT. Upcoming films for 2012 include Amy Heckerling's VAMPS with Sigourney Weaver and Alicia Silverstone and SILENT HILL 2.

On television, McDowell has had recurring roles on the hit HBO series, "Entourage," NBC's "Heroes," and CBS's hit show "The Mentalist." In summer of 2011, McDowell starred in TNT's newest series, "Franklin & Bash," an immediate hit that has been picked up for a second season.

MISSI PYLE (Constance)

Born in Texas and raised in Tennessee, Missi Pyle attended the North Carolina School of the Arts and moved to New York after her graduation to pursue a career in theater. She worked in Off-Broadway theater, where she performed opposite John Malkovich in Steppenwolf Theater Company's "The Libertine." She soon made her film debut opposite Helen Hunt in AS GOOD AS IT GETS and moved on to land major roles in television and feature films.

Pyle's film credits include CHARLIE AND THE CHOCOLATE FACTORY, DODGEBALL: A TRUE UNDERDOG STORY, BIG FISH, BRINGING DOWN THE HOUSE, FEAST OF LOVE, and ANCHORMAN: THE LEGEND OF RON BURGUNDY. She gained attention for her hilarious portrayal of the alien "Laliari" in the hit comedy GALAXY QUEST, with Tim Allen, Sigourney Weaver, and Tony Shalhoub." Pyle's resume also includes a number of notable television appearances, including "Heroes," "The Sarah Silverman Show," "My Name is Earl," "Two and a Half Men," and "Friends." Impressed by Pyle's work on "Boston Legal," writer/producer David E. Kelley crafted a role in his later series, "The Wedding Bells, with her in mind.

Pyle's has a full slate of upcoming films due for release in the next several months: *SPRING BREAKDOWN*, with Amy Poehler, Amber Tamblyn, and Rachel Dratch; *FORK IN THE ROAD*, with Jamie King; *PATRIOTVILLE*, with Rob Corrdry and Justin Long; *VISIONEERS*, with Judy Greer and Zach Galifianakis; *MISS NOBODY*, opposite Leslie Bibb; and *PRETTY UGLY PEOPLE*.

Pyle performs with the all-female comedy sketch group "Bitches Funny" and regularly performs stand-up at such venues as The Comedy Store, The Improv and Area 51. She currently resides in Los Angeles and has two dogs, J.J. and Ellie.

BETH GRANT (Peppy's Maid)

Beth Grant has starred in over seventy feature films including two Best Picture Academy Award winners, *NO COUNTRY FOR OLD MEN*, and *RAIN MAN*. She received the Screen Actors Guild Ensemble Award for *LITTLE MISS SUNSHINE* and *NO COUNTRY FOR OLD MEN*.

Grant received the Los Angeles Drama Critics Circle Award, the L.A. Stage Alliance Ovation Award, and The Backstage West Garland Award for Lead Actress in Del Shores' "The Trials and Tribulations of a Trailer Trash Housewife," now a feature film due out in 2012. She recently won her third L.A. Stage Alliance Ovation Award for Lead Actress in a play for 2010's "Grace and Glorie" by John Zeigler at The Colony Theatre.

Other theatre credits include world premieres of "On a Southern Journey" by Maya Angelou; "Holy Ghosts" by Romulus Linney; "The Day Emily Married" by Horton Foote; and "Cornelia" by Mark V. Olsen at The Old Globe in San Diego. Grant also enjoyed two stints at The Ahmanson in "Picnic" and "Summer And Smoke," directed by Marshall Mason.

Other popular films credits are *DONNIE DARKO*, *SORDID LIVES*, *FACTORY GIRL*, *ROCK STAR*, *THE ROOKIE*, *SPEED*, *TO WONG FOO*, *A TIME TO KILL*, *EXTRACT*, and *RANGO*.

Favorite television roles include "Pushing Daisies," "The Office," "Jericho," "Six Feet Under," "My Name is Earl," "Malcolm in the Middle," "King of the Hill," "Coach," "Wonderfalls," "Friends," "The X Files," "Angel," "Medium," "Criminal Minds," "CSI," "Delta," "Coach" and "Yes, Dear."

Grant has written a play with Judy Nagy, "The New York Way," with music by Rupert Holmes, about her coming of age in New York City in the 1970's, set for production in New York next year. It stars her daughter, Mary Chieffo, who is a freshman at The Juilliard School, Drama Division. Grant has been happily married to fellow actor Michael Chieffo for twenty-five years.

ED LAUTER (Peppy's Butler)

An arresting onscreen presence for over four decades, Ed Lauter has starred in a wide range of film and television productions, portraying an eclectic array of characters, including (but not limited to), authority/military figures, edgy villains, and good-hearted heavies. He has worked with directors including Alfred Hitchcock, Robert Benton and Oliver Stone; and acting luminaries such as Lee Marvin, Burt Lancaster, George C. Scott, Paul Newman, Charles Bronson, Anthony Hopkins, Ann Margret, Jeff Bridges and Angela Lansbury. He made his feature film debut the 1972 western THE MAGNIFICENT SEVEN RIDE, and gave a memorable performance as the stern Capt. Wilhelm Knauer in 1974's THE LONGEST YARD (Lauter also made a cameo in the 2005 remake). His extensive list of film credits includes THE LAST AMERICAN HERO; FAMILY PLOT; MAGIC; CUJO; FAT MAN AND LITTLE BOY; BORN ON THE FOURTH OF JULY; LEAVING LAS VEGAS; THIRTEEN DAYS; SEABISCUIT and SERAPHIM FALLS. His many television credits includes the series "Streets of San Francisco," "Miami Vice," "The X-Files," "Law and Order," "Walker, Texas Ranger," "Homicide: Life on the Street," "ER," and, most recently, "Grey's Anatomy" and "Psych."

JOEL MURRAY (Policeman)

Joel Murray is the youngest of a family of nine from Wilmette Illinois, where he got his start doing local children's theatre and high school musicals. He did plays at Northern Illinois University and Loyola University of Chicago and also performed with the Remains and the Organic Theatre Companies in Chicago. He was part of the group that started the I.O. (Improv Olympic) in Chicago and went on the work on stage for The Second City Theatre for five years.

Murray's upcoming films include LAY THE FAVORITE and GOD BLESS AMERICA. Other films credits include ONE CRAZY SUMMER; SCROOGED; LONG GONE; SHAKES THE CLOWN; THE CABLE GUY; and HATCHET 1 and 2. He has been a series regular on the sitcoms "Grand," "Pacific Station," "Love and War," "Dharma and Greg" and "Still Standing." He made dramatic turns with the role of Freddy Rumsen on AMC's "Mad Men" and an appearance last year on Showtime's "Shameless."

Murray has voiced numerous cartoons and commercials, enjoying an eleven-year stint as the voice of Chester the Cheetah for Cheetos. He has a voice role in the upcoming Pixar release MONSTERS UNIVERSITY.

Murray writes and has directed various short films, including THE ONE ABOUT THE NUN AND THE PRIEST, and has directed episodes of the sit-coms "The Big Bang Theory," "Dharma and Greg" and "Still Standing." He wrote, directed and produced the short-lived golf comedy, "The Sweet Spot," for Comedy Central that starred himself and his brothers Brian, Bill and John. In his free time, Murray coaches football, baseball and basketball.

KEN DAVITAN (Pawnbroker)

Character actor Ken Davitan is perhaps best known for wrestling his way into the Hollywood spotlight as "Azamat Bagatov" in the critically-acclaimed 2006 blockbuster, BORAT: CULTURAL LEARNINGS OF AMERICA FOR MAKE BENEFIT GLORIOUS NATION OF KAZAKHSTAN.

Davitan's acting career spans 20 years and a host of studio and independent productions. His credits include the box office hit GET SMART, for which he stepped into the shoes of the TV show's villain 'Shtarker,' alongside Steve Carell, Alan Arkin and Anne Hathaway; MEET THE SPARTANS; S.W.A.T.; HOLES; and SOUL MEN with the late Bernie Mac. Among his guest-starring roles on television are "Chuck," "The Cape," "The Closer," "Boston Legal," "ER," "Six Feet Under," "Gilmore Girls" and "The Ghost Whisperer."

Davitan's latest projects include the indie feature THE PRANKSTER; the romantic comedy YOU MAY NOT KISS THE BRIDE, with Kathy Bates, Katharine McPhee and Dave Annable; and MELVIN SMARTY.

Davitan lives in his native city, Los Angeles, with his wife of 30 years and their two sons.

UGGIE (The Dog)

Uggie is a nine year old Jack Russell Terrier born sometime in 2002. He was born in Florida and was re-homed because he was way too wild and high-energy for his first owners to be just a simple companion dog. Professional animal trainer Omar von Muller adopted Uggie and soon after, he started his studio career.

Uggie picked up countless print ads and television commercials for dog food, cars, beer and much more. He traveled with the "Incredible Dogs Show" to Puerto Rico, Venezuela, Mexico and Miami performing live tricks and riding his skateboard (always a crowd pleaser), which is one of his favorite things to do. He has also traveled to South Africa, where he shot a commercial for Savanna Light, also riding the skateboard.

Uggie made his film debut when he was 1½ years old in MR. FIX IT, starring David Boreanaz. This was followed by WHAT'S UP SCARLETT; WASSUP ROCKERS; Disney's LIFE IS RUFF; and most recently a featured role in the film WATER FOR ELEPHANTS (where he plays the role of "Queenie") starring Reese Witherspoon and Robert Pattinson.

Uggie is a hard working dog, but he is also a much-loved pet. On his off days he lives indoors, and sleeps in the master bedroom with the family, and enjoys the company of several other dog and cat brothers and sisters.

ABOUT THE FILMMAKERS

MICHEL HAZAVANICIUS (Writer/Director/Editor)

THE ARTIST is the first American film by acclaimed French writer/director Michel Hazanavicius. Hazanavicius first broke through as a feature filmmaker with his 2006 comedy OSS 117 - CAIRO, NEST OF SPIES, a spy spoof starring Jean Dujardin. Hazanavicius and Dujardin reteamed three years later for the hit sequel OSS 117 - LOST IN RIO.

Hazanavicius made his feature directorial debut in 1999 with MES AMIES (MY FRIENDS), which he also wrote. He began his career as a director in television. He co-wrote and co-directed the cult television movie LA CLASSE AMÉRICAINE, which dubbed an absurdist mystery narrative over clips from American movies. Hazanavicius made the movie into feature films in 1994, when he made his acting debut in FEAR CITY: A FAMILY-STYLE COMEDY (LA CITÉ DE LA PEUR). Two years later, he transitioned into feature writing as well, with credits including the comedies DELPHINE 1, YVAN 0; THE CLONE (LE CLONE) and LUCKY LUKE AND THE DALTONS.

THOMAS LANGMANN (Producer)

The son of the award-winning French filmmaker Claude Berri, Thomas Langmann was raised in the movie business. His choice of career owes much to his father, who wrote and directed such acclaimed films as the four-BAFTA Award-winning classic JEAN DE FLORETTE and also produced many films by fellow directors, including Roman Polanski's Oscar-nominated TESS.

Langmann began his career as an actor, with theater credits including "The Tempest" staged by Peter Brook, and a play starring famed French humorist Daniel Prévost. He has acted in over a dozen films, working with directors such as Chantal Akerman, Olivier Assayas and Jacques Doillon. He has been nominated three times for the César Award, France's equivalent of the Oscars: for Most Promising Actor in LES ANNÉES SANDWICHES (1988) and again in PARIS S'ÉVEILLE (1991); and for Best Supporting Actor in LE NOMBRIL DU MONDE (1994).

Langmann began working behind the camera in 1990, as assistant director on Berri's URANUS. He subsequently interned on Francis Ford Coppola's THE GODFATHER: PART III and worked as a gofer on Steven Soderbergh's KAFKA.

At age 24, Langmann established the production company La Petite Reine. The company got off to a successful start with ASTERIX AND OBELIX TAKE ON CAESAR and ASTERIX AND OBELIX MEET CLEOPATRA, both adapted from the beloved *Asterix* comic book series. Langmann became a producer himself with DEAD WEIGHT, a hit that brought an audience of more than 3 million into French theaters. In 2004, he co-produced the WWII war drama DAYS OF GLORY, which won the Best Actor Award at the 2006 Cannes Film Festival and received a 2007 Oscar nomination for Best Foreign Language Film.

In 2008, Langmann produced, co-wrote and co-directed the European box office hit ASTERIX AT THE OLYMPIC GAMES, the most expensive film ever produced in French history. Also released

that year was the critically acclaimed MESRINE saga, MESRINE: KILLER INSTINCT and MESRINE: PUBLIC ENEMY #1. Nominated for 10 César Awards, MESRINE: KILLER INSTINCT won three, including Best Director (Jean-François Richet) and Best Actor (Vincent Cassel).

In addition to THE ARTIST, Langmann has produced in 2011 Christophe Barratier's THE NEW WAR OF THE BUTTONS and Patrice Leconte's THE SUICIDE SHOP.

DANIEL DELUME (Executive Producer)

Since 1991, Daniel Delume has worked as a producer and executive producer on numerous European and American films. His credits include THE NEW WAR OF THE BUTTONS, MESRINE : KILLER INSTINCT; MESRINE : PUBLIC ENEMY NO. 1; SOMETIMES IN APRIL; LE CACTUS; MA VIE EN ROSE; and INNOCENT LIES. His work has taken him to 25 countries, including the United States, Ukraine, Morocco, Rwanda, Canada, India, Spain, French Polynesia, England, Belgium and Luxembourg.

A native of Grenoble in the French Alps, DeLume studied film at the famed French movie school Le Conservatoire Libre du Cinema Français. He began working in the film industry in the 1980s with positions as in casting, assistant directing and location managing.

ANTOINE De CAZOTTE (Executive Producer)

Antoine De Cazotte is currently executive producing the horror remake MANIAC, starring Elijah Wood and Nora Arnezeder; Thomas Langmann and Alexandre Aja are the producers. De Cazotte has worked in production on a variety of film and television projects since the late 1980s. His feature film credits include the recent documentary OCEANS, DANCING NORTH, KABLOONAK, LOLA ZIPPER, PACIFIC PALISADES and LE BONHEUR SE PORT LARGE. Television credits include the made-for-TV movies VILLA VANILLE and LES CARNASSIERS, and the "Un nommé Lecoœur" and "Salut les homards."

A member of the Producers Guild of America since 2011, De Cazotte is the French representative at the PGA and is actively engaged in bringing European projects to the U.S. In 2010, he orchestrated a Memorandum of Agreement linking the PGA and its French counterpart, the APC (Association des producteurs de cinema). Most recently, he organized a Producers Panel at the 2011 Deauville American Film Festival, which brought together producers of THE HELP, BE KIND REWIND, WHERE DO WE GO NOW and BRINGING UP BOBBY to discuss opportunities and strategies for making movies abroad.

RICHARD MIDDLETON (Executive Producer)

Richard Middleton began working in the film business in 1993 as an assistant coordinator on the independent film, SLEEP WITH ME, starring Craig Sheffer, Eric Stoltz and Meg Tilly. Not content with starting above the bottom, Middleton reversed course and worked as a production assistant (and driver) on such notable films as PULP FICTION and THE CROSSING GUARD. The goal of working as many production positions as possible was slowly being realized.

Middleton segued into development in 1995, working with Trimark Pictures, as well as serving as director of development for producer Joel Castleberg, whose producing credits include BODIES, REST AND MOTION, KICKING AND SCREAMING and MR. JEALOUSY. In January of 1996, Middleton was hired as a creative executive at Arnold Kopelson Productions (THE FUGITIVE, SEVEN, PLATOON), where he developed such projects as DEVIL'S ADVOCATE and U.S. MARSHALS.

Middleton left Arnold Kopelson Productions in August of 1996, and packaged his first feature project in May of 1997, entitled THE CURVE. The film, written and directed by Dan Rosen, and starring Dana Delaney, Matthew Lillard and Keri Russell, premiered at the 1998 Sundance Film Festival. Since 2001, Middleton has focused his efforts on producing and production managing, completing twenty-four feature films, with a number of those films selected for the prestigious Sundance and Cannes Film Festivals, including MAY, THE LAST WORD and I LOVE YOU PHILLIP MORRIS, in addition to THE ARTIST.

He is a graduate of the University of Wisconsin at Madison.

GUILLAUME SCHIFFMAN, AFC (Director of Photography)

THE ARTIST is Guillaume Schiffman's 25th film as a director of photography, and his third collaboration with writer/director Michel Hazanavicius, following the hit comedies OSS 117 CAIRO : NEST OF SPIES and OSS 117 - LOST IN RIO. He has shot films for a variety of acclaimed directors, among them Catherine Breillat, Albert Dupontel and Xavier Durringer.

The son of famed screenwriter Isabelle Schiffman, Schiffman began his career as an assistant operator for cinematographer Dominique Chapuis. His first credit as director of photography was in 1992 on Bruno Herbulot's JUSTE AVANT L'ORAGE. The following year he began a collaboration with director Claude Miller that included the 1994's THE SMILE (LE SOURIRE) and 1998's THE CLASS TRIP (LA CLASSE DE NEIGE) in 1998.

LAURENCE BENNETT (Production Designer)

Laurence Bennett has just wrapped THE COMPANY YOU KEEP, a political thriller directed by Robert Redford. Redford also stars, along with Shia LaBeouf, Julie Christie, Susan Sarandon, Stanley Tucci, and Anna Kendrick.

Bennett has designed several films for director Paul Haggis, including THE NEXT THREE DAYS starring Russell Crowe; IN THE VALLEY OF ELAH starring Tommy Lee Jones and Charlize Theron; and CRASH, which won the Academy Award for Best Picture, as well as a nomination for Bennett for Excellence in Production Design from the Art Directors Guild. Other films include FREEDOM WRITERS, starring Hilary Swank; and TRAITOR, starring Don Cheadle.

Bennett has designed numerous television pilots and series, including "Grey's Anatomy," "Once and Again," "EZ Streets" and "Thief." He was educated at Occidental College, Los Angeles and Waseda University, Tokyo, and lived in Ireland for ten years before returning to Los Angeles to work in film. In Dublin he had a design practice, worked in fringe theatre, exhibited his

paintings, and taught at the National College of Art and Design.

He and his wife Nina live in Clackamas County, Oregon in a 1904 farmhouse they renovated. They share the former homestead property with their dog, cats, chickens, and rabbits.

ANNE-SOPHIE BION (Editor)

Anne-Sophie Bion edited the upcoming adventure *THE NEW WAR OF THE BUTTONS* and the feature documentary *WOMEN ARE HEROES*. She has worked as an assistant and first assistant editor on numerous films, including *SARAH'S KEY*; *MICMACS*; *8*; *MESRINE: PUBLIC ENEMY #1*; *MESRINE: KILLER INSTINCT*; *I WANT TO SEE*; *REGARDE-MOI*; and *FEMALE AGENTS*.

MARK BRIDGES (Costume Designer)

Born and raised in Niagara Falls, New York, Mark Bridges received a Bachelor of Arts degree in Theater Arts from Stony Brook University. He then worked at the legendary Barbara Matera Costumes in New York City as a shopper for a wide range of Broadway, dance and film projects. Following his time at Matera's, Bridges studied for three years at New York University's Tisch School of the Arts, and received a Master of Fine Arts degree in costume design. After New York University, Bridges began working in film whenever possible and was Assistant Costume designer on the film *IN THE SPIRIT* (1990) with Marlo Thomas and Elaine May and design assistant to Colleen Atwood on Jonathan Demme's *MARRIED TO THE MOB* (1988).

In 1988, Bridges worked as design assistant for designer Richard Hornung on Joel and Ethan Coen's *MILLER'S CROSSING* (1990). In 1989, Bridges relocated to Los Angeles to be assistant costume designer to Hornung on *THE GRIFTERS* (1990), *BARTON FINK* (1991), *DOC HOLLYWOOD* (1991), *HERO* (1992), *DAVE* (1993), *THE HUDSUCKER PROXY* (1994), *NATURAL BORN KILLERS* (1994), and *NIXON* (1995).

In 1995, Bridges began his costume design collaboration with Paul Thomas Anderson, designing *HARD EIGHT* (aka *SYDNEY*, 1996). Their next work together was on the critically acclaimed *BOOGIE NIGHTS* (1997), followed by *MAGNOLIA* (1999), *PUNCH DRUNK LOVE* (2002) and *THERE WILL BE BLOOD* (2008), starring Daniel Day Lewis.

Most recently Bridges designed costumes for Anderson's upcoming *THE MASTER*, starring Amy Adams, Philip Seymour Hoffman and Joaquin Phoenix. Bridges' other film designs include David O. Russell's *THE FIGHTER* (2010), starring Mark Wahlberg, Christian Bale and Amy Adams; Noah Baumbach's *GREENBERG* (2010), starring Ben Stiller; *YES MAN* (2008), starring Jim Carrey; *FUR: AN IMAGINARY PORTRAIT OF DIANE ARBUS* (2006) starring Nicole Kidman and Robert Downey Jr.; *BE COOL* (2005) with John Travolta; David O. Russell's *I HEART HUCKABEES* (2004) with Dustin Hoffman and Isabel Huppert; *THE ITALIAN JOB* (2003), starring Mark Wahlberg and Charlize Theron; *8 MILE* (2002) starring Eminem; *BLOW* (2001) starring Johnny Depp; *DEEP BLUE SEA* (1999); *BLAST FROM THE PAST* (1999); and *CAN'T HARDLY WAIT* (1998).

Bridges' costume designs were part of the 1998 Biennale di Firenze Fashion/Cinema exhibit and The Academy of Motion Picture Arts and Sciences exhibit Fifty Designers, Fifty Costumes: Concept to Character shown in Los Angeles and Tokyo in 2002. Most recently Bridges was one of the film artists included in On Otto, an installation at the Fondazione Prada in Milan, summer 2007.

Bridges' design work has appeared in publications as diverse as *Australian Harper's Bazaar*, *Vogue*, *The New York Post*, *The Hollywood Reporter*, *Dressing in the Dark* by Marion Maneker, and *Dressed: 100 Years of Cinema Costume* by Deborah Nadoolman Landis.

LUDOVIC BOURCE (Original Music)

Ludovic Bource began his music career with the band 7 in 1996. From 1997 to 2001, he was CEO of a music production company, Planet get Down, and worked with famous French artists such as Disiz la Peste, Passi and Stomy Bugsy.

Bource first began working as a film composer on Michel Hazanavicius's feature directorial debut, *MES AMIES*, in 1999. Bource's collaboration with Hazanavicius continued with *OSS 117 - CAIRO*, *NEST OF SPIES* (2006) and *OSS 117 - LOST IN RIO* (2009). He scored the acclaimed 2010 documentary *HERE TO STAY (NOUS RESTERONS SUR TERRE)*, and contributed music to the 2003 comedy *THE DOPE (LA BEUZE)* and Mathieu Amalric's acclaimed 2010 film, *ON TOUR (TOURNÉE)*.

Bource continues to work with recording artists, and has collaborated on albums by Alain Bashung, Little and Pierrick Pedron. He has also worked on sound design for radio host Bruno Guillon.

HEIDI LEVITT, C.S.A. (Casting)

A graduate of Barnard College and the AFI Producers Program, Heidi Levitt has cast such films as, *JFK*, *NIXON*, *NATURAL BORN KILLERS*, *NURSE BETTY*, *THE ROCK*, *THE JOY LUCK CLUB*, *SMOKE*, and more recently, Rodrigo Garcia's *MOTHER AND CHILD* and Mark Ruffalo's directorial debut, *SYMPATHY FOR DELICIOUS*.

Last year she cast and executive produced *THE HIGH COST OF LIVING*, starring Zach Braff. The film premiered at the Toronto International Film Festival and the film's director, Deborah Chow, won best first Canadian Feature Film. It was released in The United States by Tribeca Films. Levitt also cast and served as executive producer on *I MELT WITH YOU* directed by Mark Pellington and starring Thomas Jane, Jeremy Piven, Rob Lowe and Christian McKay. The film premiered at Sundance and will be released by Magnolia Pictures in November.

Alternating between standard studio and indie fare, Levitt has repeatedly worked with groundbreaking and acclaimed directors like Oliver Stone, Wayne Wang, Wim Wenders, Neil LaBute, Victor Nunez, Sally Potter and, most recently, Foreign Film Oscar nominee Rachid Bouchareb. Currently, she is very proud to be casting *CHAVEZ*, a feature film about the Mexican-American hero, Cesar Chavez, to be directed by Diego Luna.

Levitt has also served as an executive and co-producer and casting director on several films, including two films with Wayne Wang, *THE CHINESE BOX* and *CENTER OF THE WORLD*. In 2001 she wrote the story for and produced *DELIVERING MILO* starring Albert Finney and Anton Yelchin. Most recently, Levitt formed a partnership with award-winning documentary filmmaker Alex Gibney, whose film, *TAXI TO THE DARK SIDE* won the Academy Award for Best Documentary in 2008. The two are producing a film series called *EXILES ON MAIN STREET*, which will focus on stories dealing with issues of culture clash and immigrant assimilation in America. Acclaimed writers who have contributed to the series include Sherman Alexie, Robert Olen Butler, ZZ Packer and K Kvashay Boyle.

In 2010 Levitt created the iPhone app, *Actor Genie*, which is a unique application for the pro-active actor. It tells what's casting in film and television in LA and New York. The App also offers advice and contacts for agents, managers and casting directors plus suggestions for the best headshot photographers, acting teachers and much more. Featured twice by Apple on iTunes as a top App, Levitt is getting ready to release a new version for the Android Phone this November.

END CREDITS

A film by
MICHEL HAZANAVICIUS

Produced by
THOMAS LANGMANN

GEORGE VALENTIN	JEAN DUJARDIN
PEPPY MILLER	BERENICE BEJO
AL ZIMMER	JOHN GOODMAN
CLIFTON	JAMES CROMWELL
DORIS	PENELOPE ANN MILLER
CONSTANCE	MISSI PYLE
PEPPY'S MAID	BETH GRANT
PEPPY'S BUTLER	ED LAUTER
POLICEMAN FIRE	JOEL MURRAY
NORMA	BITSIE TULLOCH
PAWNBROKER	KEN DAVITIAN
THE BUTLER	MALCOLM MCDOWELL
AUCTIONEER	BASIL HOFFMAN
POLICEMAN TUXEDO	BILL FAGERBAKKE
ADMIRING WOMAN	NINA SIEMAZKO
SET ASSISTANT	STEPHEN MENDILLO
PEPPY'S BOYFRIENDS	DASH POMERANTZ
	BEAU NELSON
GUARDS	ALEX HOLLIDAY
	WILEY PICKETT
AUDITION CASTING ASSISTANT	BEN KURLAND
AUDITION DANCERS	KATIE NISA
	KATIE WALLICK
NAPOLEON	HAL LANDON, JR.
SET TECHNICIAN	CLETO AUGUSTO
LAUGHING DANCERS	SARAH KARGES
	SARAH SCOTT
SHOUTING DANCER	MAIZE OLINGER
JOURNALISTS	EZRA BUZZINGTON
	FRED BISHOP
DIRECTOR #1 (RESTAURANT)	STUART PANKIN
DIRECTOR #2	ANDY MILDER
DIRECTOR #3 (FINALE)	BOB GLOUBERMAN
ASSISTANT DIRECTOR (FINALE)	DAVID CLUCK
ACTOR IN "THE BRUNETTE"	KRISTIAN FALKENSTEIN

PEPPY'S ASSISTANT	MATT SKOLLER
WOMAN WITH POLICEMAN	ANNIE O'DONNELL
ASSISTANT WITH NEWSPAPER	PATRICK MAPEL
TENNIS PLAYER	MATTHEW ALBRECHT
DOCTOR	HARVEY ALPERIN
NURSE AT PEPPY'S HOUSE	LILY KNIGHT
BEGGAR	CLEMENT BLAKE
ZIMMER'S ASSISTANTS	TASSO FELDMAN
	CHRIS ASHE
	ADRIA TENNOR
BARTENDER	CLETUS YOUNG
THUG #1	MARK DONALDSON
THUG #2	BRIAN WILLIAMS
BIG DANCER (RESTAURANT)	ANDREW ROSS WYNN
ONLOOKERS	JEN LILLEY
	BRIAN CHENOWETH
SOLDIER	TIM DEZARN

AND

THE DOG	UGGIE
---------	-------

Stunt coordinators	TANNER GILL GARY DAVIS
Stunt performers	EDDIE BRAUN DONNA EVANS MERLO DANIELLE DELLA FLORA SCOTT WILDER STERLING WINANS RICK CRESSE DENNIS FITZGERALD LAURA ALBERT MICHAEL CARADONNA GARY MORGAN
Stunt pilot	GARY JACKSON
Aerial coordinator	MIKE PATLIN
Associate producer	EMMANUEL MONTAMAT
Executive producers	DANIEL DELUME ANTOINE DE CAZOTTE RICHARD MIDDLETON

	BOB WEINSTEIN HARVEY WEINSTEIN
Original music	LUDOVIC BOURCE
Director of photography	GUILLAUME SCHIFFMAN, AFC
Production designer	LAURENCE BENNETT
Costume designer	MARK BRIDGES
Casting by	HEIDI LEVITT, ASC
First assistant director (FR)	JAMES CANAL
First assistant director (US)	DAVID CLUCK
Second assistant director (US)	DAVE PAIGE
Script supervisor	ISABEL RIBIS
Editors	ANNE-SOPHIE BION MICHEL HAZANAVICIUS
Visual effects	DAVID DANESI PHILIPPE AUBRY LAURENT BRETT
Post production supervisor	FRANK METTRE
Unit production manager	ANTOINE DE CAZOTTE
Production manager (FR)	SEGOLENE FLEURY
Production supervisor	CHRISTINA LEE STORM
Production supervisor (FR)	MARIE-CHRISTINE LAFOSSE
First assistants camera	JENNIFER ANN HENRY OPHELIE MEHL
2nd assistant camera Camera operator ("B" Cam)	VESELKA KAZACHKA JOHN SOSENKO

Camera loader	NICHOLAS FISCHER
Camera dept PA	NATHAN LEWIS
Camera interns	DAVID BEAUCHAMP SMOKAY NATHAN UPSHAW
Video assist operator	HAL J. LEWIS
Still photographer	PETER IOVINO
Art director	GREGORY HOOPER
Assistant art director	JOSHUA LUSBY
Set designer	ADAM MULL
Graphics designer	MARTIN CHARLES
Art department coordinator	CAROL A. KIEFER
Art department assistant	JOE MASON
Set decorator	ROBERT GOULD
Lead person	CHERYL GOULD STRANG
Buyers	ERIN BOYD ASHLEY RICE
On-set dresser	JOE MONACO
Set dec intern	KAITLYNN WOOD
Gang boss	JON-PAUL BOQUETTE
Set dressers	PAUL FORD PENELOPE FRANCO CHRISTOPHER KENTON ZACHARY URIAH KRAMER ARIN LADISH ABRAHAM VORSTER BRADD WESLEY FILLMANN
Assistant costume designer	PAMELA J. SHAW
Costume supervisor	BARBARA INGLEHART
Key costumer	LINDA REDMON
Set costumers	RIKI LIN SABUSAWA KEITH WEGNER
Costumers	PAUL BLACK GIA JIMENZ
Draper	ESMILDA VALLEJOS
Pattern maker and fitter	ESTHER HAMBOYAN
Extras lead costumer	NIGEL BOYD
Alteration fitter	MARGARET JEGALIAN
Hair designer / Head hairstylist	CYDNEY CORNELL

Key hairstylists	CATHERINE CHILDERS LYNN TULLY
Barber Hairstylists	BARRY ROSENBERG HITOMI GOLBA MELISSA JAQUA ADRUITHA LEE PAULLETTA LEWIS ANNE MORGAN MICHELE PAYNE KIMBERLY SPITERI MELISSA YONKEY KAREN ZANKI JOY ZAPATA
Make-up designer	JULIE HEWETT
Key make-up artist	ZOE HAY CLARISSE DOMINE
Make-up artists	MAHA LYDIA MILARS KELCEY FRY ANGIE WELLS JENNI BROWN GREENBERG
Location manager	CALEB DUFFY
Key assistant location manager	CLAY VALENTI
Assistant location manager	LAUREN WILDEBOER
Locations PA	SHANE McGONNIGAL
Layout board	ISMAIL CHINTAMEN
Gaffer	JAMES PLANNETTE
Best boy electric/Rigging gaffer	JOSEPH CAPSHAW
Lamp operators	LANCE DICKINSON RENEE GEORGE JEFF PARKHURST A. IGGY SCARPITTI IAN STRANG GEORGE SUGAR
Key grip	MANNY DURAN
Best boy grip	RICHARD "BIGG RICH" LOPEZ
Dolly grip	SEAN ANTHONY EDWARDS
Company grips	JASON ANDREW

	ANTHONY DURAN WILLIAM HASWELL MIKE "MEGA" HORAN
Key rigging grip Best Boy rigging grip rigging grip	GEORGE HARRY HOPE JEFFREY KINCHELOE JOE R. CROWDER WENDY PORTUGAL
Property master First assistant prop master Second assistant prop master Second assistant prop master Armorer	MICHELLE SPEARS KIM RICHEY CHRISTOPHER CAFFERTY STEPHEN McCUMBY IAN KAY
Construction coordinator Construction foreman Construction accountant General foreman Construction p.a.	DANIEL E. TURK DANIEL L. TURK JENNIFER TURK BRYAN E. TURK DEVON SORENSON
Labor foreman Lead scenic/painter Standby/On-set painter	NEIL ROEMER DONN CROSS CARMINE GOGLIA
Paint foremen	KEVIN HOLCOMB JESSE VOGEL
Propmaker foremen	MATT SAZZMAN JUSTIN SPEARS
Greens foreman Greensman	"GOOD" TONY CASTAGNOLA TODD WOLCOTT
Production accountant First assistant accountant	MIKE HOOVER SHERRI WHITE
Production coordinator	LAURA ALDRIDGE
2nd 2nd assistant director Add'l 2nd 2nd assistant director	KARLA STRUM RICKY ROBINSON
Key set production assistant Set production assistants	EVAN L. ROBICHAUD JESSE BETLYON

	DANIELLE J. CLARK SAMANTHA COHEN MITCHELL DEQUILLETES JAMES HAGEDORN GRIFFIN POCOCK JUSTIN WRAGG
Sound mixer Boom operator	MICHAEL KRİKORIAN VALERIA GHIRAN
Jean Dujardin stand-in B�r�n�ce Bejo stand-in James Cromwell stand-in John Goodman stand-in	KRISTIAN FALKENSTEIN INDRA KELLY FRED FEIN PETE BROWN
Office production assistant	MARYANN CLARK
Office assistants	NANCY BEVINS GUILLAUME CHIAVASSA ALICIA GAYNOR LAURIE STEWART JOHN TRIBKEN
Associate casting director Associate casting director	MICHAEL SANFORD LAUREN FERNANDES
Extras casting director	DEBE WAISMAN
Choreographer/Tap-dance coach Assistant choreographer/Dance coach	FABIEN RUIZ ELODIE HEC
Head animal trainer Head animal trainer Animal colorist Monkey trainers	OMAR VON MULLER SARAH CLIFFORD ROSE ORDILE MICHAEL MORRIS, JR. RICK NYBERG
Special effects coordinator Special effects tech	DAVID WAINE CHRIS CLINE
Transportation coordinator Transportation captains	BILL KANE KIP FAZZONE KEVIN OVERTURF

Grip/Electric truck driver	DAN WRIGHT
Stakebed drivers	LARRY RIGGEN
	TERRY SMITH
	REM WYATT
	CHRISTIAN WALLACE
Honey wagon driver	MATT VOYTISH
Van driver	RON POPE
Fuel truck driver	MINGO BUSTAMANTE
Tractor drivers	ANTHONY J. PASCARELLA
	JONATHAN CURTIN
P.V./Generator operator	JERRY L. KNIGHT
Insert car drivers	EDDIE HATCH
	LYLE CHRISTENSEN
Bus Driver	DAVID S. FILSON JR.
Art department stakebed driver	GLEN RUIS
Art department 5-ton drivers	CHRIS PEDERSEN
	RAYMOND JACKSON
Construction stakebed drivers	DREW TAISACAN
	DANIEL SWEETS TORRES
Mechanic	ESTEBAN MUNOZ JR.
Water truck drivers/Fire safety	ANDREW M. SARVIS
	MARK HALYAK
Picture car consultant	RICHARD MITCHELL
Camera operator making of	ANDREW GEORGOPOULOS
Set medic	ALEX GARCIA
Construction medic	ANTHONY RICO
LAPD gaffer	DON BREWTON
Key craft service	SAM SULYAN
Assistant craft service	ANUSH SULYAN
Catering by	ALEX IN THE KITCHEN
Caterer	ALEX UCEDA
Chef	ERICK HERRARTE
Assistant chef	JAVIER CRUZ
Assistant chef	STEVE JESUS TURRUBIATES
First assistant editor	CAMILLE DELPRAT
Sound editor	NADINE MUSE
Re-recording mixer	GERARD LAMPS

Foley artists	PASCAL CHAUVIN FRANCK TASSEL
ADR/Foley recordist	DIDIER LESAGE
ADR supervisor	FREDERIQUE LIEBAUT
ADR boom operator	OLIVIER VILLETTE
Sound mix technicians	OLIVIER ROCHE MAELA PRENEL-CABIC YANNICK BOULOT MARC MNEMOSYNE
Temp Mix	KEN YASUMOTO

PRODUCTION LA PETITE REINE

Development	FREDERIQUE LO-RE
Legal	JACQUELINE DELVERT CAMILLE RINGLE
Marketing coordination	JULIEN ARNOUX
Production coordinator	THIBAUT REMY
Financial Adviser	VIRGINIE PAILLET
Production Accountants	SALEAH AYADI ELODIE MAZOYER
Assistant to Mr. Langmann	OMBELINE MARCHON

STUDIO 37

CEO	FREDERIQUE DUMAS
Director of productions	PIERRE RASAMOELA
Head of legal affairs	CHLOE BOUILLLOL
Head of marketing coordination	FANNY FROMENTAL

EXECUTIVE PRODUCTION LOS ANGELES
BARBES BROTHERS, LLC.

uFILM

Co-Producers	JEREMY BURDEK NADIA KHAMLICH ADRIAN POLITOWSKI GILLES WATERKEYN
Executive production	MARTIN METZ IWONA SELLERS BASTIEN SIRODOT

ORIGINAL MUSIC

Arranged by	LUDOVIC BOURCE
-------------	----------------

JEAN GOBINET
MICHEL ANGE MERINO
VINCENT ARTAUD
DIDIER GORET

Orchestrations by JAY-ALAN MILLER (Chief orchestrator)
VLADIMIR NIKOLOV
PIERRICK POIRIER
FREDERIC DUNIS
LBERT GUINOVART

Music supervisor & Executive producer JERÔME LATEUR

Music production coordinator MEHDI SAYAH
Composer assistant FRANCK HEDIN

Symphonic parts performed by
THE BRUSSELS PHILARMONIC – THE ORCHESTRA OF FLANDERS

Conducted by ERNST VAN TIEL
Supervision of the Brussels Philharmonic ALAIN DE LEY
Production supervisor BART VAN DER ROOST

Recorded at FLAGEY Studio 4 by ETIENNE COLIN
Score Mixers ETIENNE COLIN
LUDOVIC BOURCE
Assistant mixers LUDOVIC TARTAVEL
Mixed at Studio de LA GRANDE ARMEE

ADDITIONAL MUSIC

Supervision & Coordination ILONA MAROUANI

"ESTANCIA OP.8"

(Alberto Ginastera)

Conducted by Ernst Van Tiel

Performed by Brussels Philharmonic – The Orchestra of Flanders

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(p) 2011 La Petite Reine

Courtesy of Universal Music Vision

"JUBILEE STOMP"

(Edward Ellington)

© Gotham Music Service, Inc. c/o Salabert / Universal
Performed by Duke Ellington
(p) Originally released 1928 Sony Music Entertainment
Courtesy of Universal Music Vision & Sony Music Entertainment France

“IMAGINATION”
(Linvingston)

© 1927 EMI Catalogue Partnership, EMI Robbins Catalog Inc
Performed by Red Nichols & His Five Pennies
(p) 1928 The Verve Music Group c/o Universal
Courtesy of Universal Music Vision & EMI Catalogue Partnership France

“PENNIES FROM HEAVEN”

Texte by Johnny Burke, Music by Arthur Johnston
© Chappell & Co. – 1936
Courtesy of Warner Chappell Music France

“LOVE SCENE”

(Bernard Herrmann)

Conducted by Elmer Bernstein, Performed by The Royal Philharmonic Orchestra
© Sony/ATV Harmony (cat. Famous)
(p) & (c) 1992 MILAN Entertainment, Inc
Courtesy of Sony/ATV Music Publishing France & Milan Entertainment, Inc.

“DIRTY TAP DANCING”

(Ludovic Bource)

(p) 2011 Strictly Confidential
Courtesy of Strictly Confidential Belgium

BRUXELLES JAZZ ORCHESTRA

Artistic direction FRANK VAGANEE

Saxophones FRANK VAGANEE
 DIETER LIMBOURG
 KURT VAN HERCK
 BART DEFOORT
 BO VAN DER WERF

Trombones MARC GODFROID
 LODE MERTENS
 FREDERIK HEIRMAN
 LAURENT HENDRICK

Trumpets SERGE PLUME

NICO SCHEPERS
PIERRE DREVET
JEROEN VAN MALDEREN

Piano NATHALIE LORIER
Guitar HENDRIK BRAECKMAN
String Bass JOS MACHTEL
Drums TONI VITACOLONNA

Supervision of the Brussels Jazz Orchestra KOEN MAES & JEROME LATEUR
Recorded at BIJLOKE STUDIO

DUBOICOLOR

Digital Intermediate Colorist RICHARD DEUSY
Laboratory Manager STEPHANE MARTINIE
Post Production Manager ERIC MARTIN
Technical Director GREGORY GOSSE
Digital Coordinator LORIANE LUCAS
Technical Coordinator CHRISTOPHE BELENA

LTC

Color Timer CHRISTIAN DUTAC
Productions Manager VARUJAN GUMUSEL
Coordinator DANIELLE MALEVILLE

SCANLAB

Dailies Colorist RAFAËL ALVAREZ
Productions Manager GREGORY SAPOJNIKOFF

CINE STEREO

Optical Report DOMINIQUE TOUSSAINT

DIGITAL DISTRICT

Post Production Coordinator ALEXIS VIEIL
AMANDINE MOULINET

3D

KARL BLANCHARD
JIMMY CAVE
ADRIEN CLEMENT
ARTHUR LEMAÎTRE
ARNAUD LEVIEZ
KEVIN MONTHUREUX
GREGORY PARAIGE

Compositing FABRICE FERNANDEZ
GILLES GIORDAN
AURELIE LAJOUX
JEAN-CHRISTOPHE LEVET
ROMAIN MOUSSEL
LYNDA TRANCHIER
Compositing Assistants JERÔME AULIAC
CAROLINE JOURNO
EMMANUEL PICHEREAU
ROBIN RISSER
ANTOINE VIERNY

Planning LAURENCE PULLINGER

Technical Support PHILIPPE LAMOUREUX
CEDRIC POURRET

Archives COLLECTION LOBSTER FILMS
Researcher: ELEONORE WINKLER

THE MARK OF ZORRO
FRED NIBLO (1920)

MAKING OF NEWSPAPER
Unknown director

MOCK UP OF 1930 VARIETY COVER
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Camera Equipment provided by PANAVISION / ALGA

Grip and Lighting Equipment TM MOTION PICTURE
EQUIPMENT RENTALS, INC.

Camera Cranes and Dollies provided by CHAPMAN / LEONARD
STUDIO EQUIPMENT, INC.

Lighting and Technical Fabrics Provided by THE RAG PLACE RENTALS, INC.

Recorded on KODAK FILMSTOCK

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Shipping	PACKAIR AIRFREIGHT INC. TAF – MOVIE SERVICE
Insurance	GALLAGHER ENTERTAINMENT
Banking services provided by	COMERICA BANK, CENTURY CITY BRANCH – LA
Filmed at	RED STUDIOS HOLLYWOOD, HOLLYWOOD, CALIFORNIA
Avid Rental by	DUMDUM FILMS
Mixing Studio	S.I.S

THE PRODUCTION WOULD LIKE TO THANK

PAUL RASSAM

GILBERT MAROUANI

CANAL+

RODOLPHE BELMER, MANUEL ALDUY, FRANCK WEBER

FRANCE 3 CINEMA

DANIEL GOUDINEAU, ALICE GIRARD

WARNER BROS.

RICHARD FOX, IRIS KNOBLOCH

JEAN-ROBERT GIBARD, OLIVIER CHIAVASSA,
BERTRAND DORMOY, ELIZABETH NEBOUT-MEVEL, GERY BOUCHEZ,
MAUD LECLAIR, GEORGES HAYUM, FLORENCE WATRIN, NICOLAS BRAULT

MOLE-RICHARDSON COMPANY, CENTRE DE DANSE CONNEXION (Paris), SABOTAGE STUDIO,
SMOKING ET BRILLANTINE (Paris), DEBBIE REYNOLDS STUDIO (Los Angeles)

MICHEL HAZANAVICIUS WOULD LIKE TO THANK

SERGE HAZANAVICIUS, NICOLAS SAADA, RIAD SATTOUF, FLORENT EMILIO SIRI,
REMI BEZANÇON, JEAN CLAUDE GRUMBERG, L'ARP, SIMONE, FANTINE, LUCIEN, GLORIA,
DIEGO MARADONA, SERGE BROMBERG, FRANCK MARGUIN, DOMINIQUE MEZERETTE,
DAVID DANESI, PHILIPPE "FALAP" AUBRY, ARNAUD BORGES

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