

MARGARET MENEGOZ / LES FILMS DU LOSANGE

present

**VALERIA BRUNI TEDESCHI
NOÉMIE LVOVSKY**

**MARINA HANDS
SANDA CHARPENTIER**

THE DAYS COME...

With
**JACKIE BERROYER
ROMAIN GOUPIL**



A FILM BY
ROMAIN GOUPIL

WRITTEN AND DIRECTED BY **ROMAIN GOUPIL** PRODUCED BY **MARGARET MENEGOZ**
CINEMATOGRAPHY **IRINA LUBTCHANSKY** SOUND **SOPHIE CHIABAUT**
EDITING **LAURENCE BRIAUD** PRODUCTION DESIGN **BAPTISTE POIROT**
SOUND EDITOR **HÉLÈNE DUCRET** RERECORDING MIXER **DOMINIQUE DALMASSO**

PRODUCTION MANAGER **CHRISTIAN LAMBERT** A PRODUCTION **LES FILMS DU LOSANGE**
IN COPRODUCTION WITH **FRANCE 3 CINÉMA** WITH THE PARTICIPATION OF **CANAL+, CINÉ+**
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DISTRIBUTION AND INTERNATIONAL SALES **LES FILMS DU LOSANGE**



SYNOPSIS

THE DAYS COME...



The day comes when your children ask about your past as if you had fought in the trenches.

The day comes when an official letter inquires about your age and status, and pushes you toward retirement.

The day comes when your latest idea for a script doesn't become a film.

The day comes when the new bank manager summons you to her office.

The day comes when you reminisce about meeting Elle during the war in Sarajevo.

The day comes when you start all your sentences with "Before".

The day comes when time is running out on you; the children are growing, your parents declining.

The day comes when you meet a young woman who likes older men – older, married men.

FRANCE • COLOR • 1H25 • DCP • 1.85 • SOUND 5.1

*Photos and press pack can be downloaded at
www.filmsdulosange.fr*



Photo © Émilie DE LA HOSSERAYE

THE DATES COME...



1951 The 120 studios at the **Artists' Residence in Montmartre** were built in the 1930s in an Art Deco style. Three concrete buildings at the foot of Montmartre, two cinder courtyards, three floors and no elevators, cellars without time switches—the scene of many boyhood pranks.

I was born there, just like my father, and my grandfather lived there—he was the Residence's first inhabitant, a songwriter, renowned throughout Montmartre for *L'Entrecôte*, a track covered by Les Frères Jacques. He was also an actor for Tourneur, Ophüls and others. And he died in 1938, at age 42. His nickname was **Goupil**, the scamp. The name stuck.

My grandmother started out as a dancer at the Moulin Rouge, before becoming an actress (Boyer, Duvivier, Dassin) and leading exponent of the art of dubbing (*Bewitched*, *Rose in Titanic*), world famous for her dubbing of parrots into English, Spanish and French. Every film anywhere in the world featuring a cockatoo has my grandmother in it. Lita died in 2006, at the grand old age of 99.

My father was 20 when I was born, six years after the end of World War Two. He was a photographer in maternity units before becoming a focus puller then camera operator on movies.

1955 I board Captain Cousteau's Calypso. **My father** has just docked after filming the ocean depths for *The Silent World*.

1956 I'm an extra on the narrow streets and stone staircases of Montmartre, where my father is shooting *The Red Balloon* for Albert Lamorisse. **The Artists' Residence** is overrun by red balloons. That summer, we follow my father to Belgrade for the shoot of *Michael Strogoff* starring Curd Jürgens. After the Red Army marches into Budapest, my father rips up his Communist Party card.

1957 In cellar #167 of Staircase C, in the Residence's second courtyard, I take an oath with my band of brothers, Coyote and Baptiste. We become **the Coyote Gang**, inseparable from that day until now.

1959 **My "directorial debut"** with a camera borrowed from my father, but containing **no film**, while he was shooting Edmond Séchan's *The Golden Fish*, which features the Residence as a location. I "film" my dressed-up sisters in awful melodramas. My father films the streets of Nevers for *Hiroshima mon amour*. He admires Alain Resnais.

1961 My father forbids me from attending

protest marches against the Algerian war. A few months later, nine demonstrators are killed outside Charonne Métro station.

My father gives me a book to read: Henri Alleg's *La Question*, about torture in Algeria.

We kids climb onto the Residence's roof to keep a lookout for the parachutists who might descend on Paris at any moment according to Prime Minister Michel Debré on the radio. We write OAS = SS in chalk on all the Residence's walls. Police stations in the 18th arrondissement are protected by sandbags. Police armed with machine guns patrol in Arab neighborhoods.

1962 My first silent picture on 8mm film, featuring Coyote dolled up as a hoity-toity lady entering a funeral parlor that promises Mourning within 24 hours, to organize a hit on Baptiste, as her husband. And Coyote and Baptiste headed for the Eiffel Tower, carrying a huge saw. And Coyote wearing angel's wings atop the column on Place de la Bastille. It's muddled and a little obscure.

My mother handles costumes and wardrobe—top hats, wimples, cassocks—as well as lunch and afternoon snacks. Jacques Higelin and Areski Belkacem improvise the music while watching events on screen.

That summer, a trip to East Germany with the Communist Youth movement. Real socialism: an ordeal. But I discover Fritz Lang's *M*.

1963 à 1966 Every school vacation is devoted to making a series of films in Brittany. **16mm** Pathé-Webbo camera with triple lens turret and spring-wound motor. Horror movies, love stories... Coyote as a murderer, Baptiste as a lover, my sister as a postmistress.

1967 First commissions, first contracts. **Two films for ORTF**, the public broadcaster: *L'Exclu*, with Coyote and Baptiste surrounded by 3,000 plates. They suddenly decide to break them all, to the sound of a paternal scolding.

Ibizarre, with Baptiste running through Ibiza to music by Higelin. Eventually, he lets a roll of toilet paper unravel. The families of passengers accompanying the liner that is leaving port follow suit. Both films are banned just before airing and censored on the orders of the Ministry of Information. *L'Exclu* is destroyed. We salvage one print of *Ibizarre*.

La Boîte, a short starring my sisters and Jacques Higelin as the male lead.

I join the JCR (Jeunesse Communiste Révolutionnaire), an extreme leftwing youth organization led by Alain Krivine and Henri Weber. We don't want peace in Vietnam, we want a Viet-Cong victory, US defeat and General de Gaulle out of office. I am expelled from Condorcet high school for political activism. My mother stands up to the authorities: minister, head of the school board, principal, censor, ORTF director...

1968 March. I am interviewed by Marguerite Duras for Dim Dam Dom on Channel 2. The segment's title: Into Politics at 16?

April. Michel Recanati and I found **the Comités d'Action Lycéens** (high-school action committees). I become leader. I neglect my camera slightly.

May. We're all together on the **first barricade**—father, mother, sisters, Coyote, Baptiste and my new CAL buddies—Olive, Alain and Nicolas. I leave the camera work to my father, who films the police assault on the barricades on May 10. As a union organizer, he falls out with producers, with communists and with anybody sitting on the fence. In short, with everyone.

1969 *From Revolt to Revolution*: our story, from the first high-school Vietnam support committees to the barricades of 1968. Starring Michel Recanati, my parents and sisters, Coyote and Baptiste. Despite the support of my family and Godard, I abandon the project, which is too expensive.

Still militant, now at Voltaire high school. We form camera crews to chronicle Alain Krivine's presidential campaign. Demos and rallies. Instead of the expected film with a message, I dream up a parody commercial featuring Coline Serreau denigrating Tefal frying pans—an attack on consumer society and TV.

1970 I give up school halfway through

11th grade and **work first** as a focus puller, then as an assistant director on three prestigious documentaries by Robert Menegoz. Complete trust, huge budgets. Coyote and Baptiste join the crew.

Ever since, all three of us have continued to earn a living in movies: Coyote, props and special effects; Baptiste, production design.

1971 My father gives up film. **He is 40, I'm 20.**

1973 My mother signs the "343 sluts' petition" in favor of legalizing abortion. She joins the women's lib movement and advocates family planning.

1974 I give up politics to focus on my career. I work as **assistant director** on features for Chantal Akerman, Jacques Deray, Roman Polanski, Jean-Luc Godard...

1978 After months with no news of my best friend, Michel Recanati, I set off on a search that takes me to several countries.

1980 *Le Père Goupil*. Short requested by Jean-Luc Godard, to be screened before *Sauve qui peut la vie*. In it, my father recounts his exile in Brittany, life as a cameraman, his decision to quit, and reflects on movies, political activism and death.

1981 *Coluche for President!* **A propaganda movie**, my first and only "political"

film. The magnificent yet derisory presidential election campaign of 1981. I learn of the death of Michel Recanati. I gather together scraps of footage and excerpts of films shot with Coyote and Baptiste, and I decide to tell his story, our story. *Mourir à 30 ans*.

1982 *Mourir à 30 ans* is released. **Death desired**. It shows the Residence, my grandmother, Coyote, Baptiste, Michel, Olive, Alain, Nicolas, my sisters, my girlfriends. Henri Weber answers all my questions. The film wins the **Caméra d'or** at Cannes, followed by the youth prize and **César for Best First Picture** in 1983.

1983 *La java des ombres*. **Death provoked**. Coyote and Baptiste work on the film. Olive, Alain and Nicolas play police inspectors. Birth of my first daughter, Clémence.

1986 *Madame Lita*. Short about **my grandmother**, the Residence and the world-famous parrot-dubbing specialist. She keeps saying Jacky wants a biscuit to my entranced daughter, Clémence.

1987 *Je sais pas... Je sais pas*. Second short about my father. His farm has just been devastated by a storm. He is dazed, confused. We talk about fate, dreams, and death once more.

Avignon, venues and audiences. Documentary to coincide with the 40th anniversary of the Avignon Festival. Rejected

by INA because of a very long silent shot. **I refuse to cut it**. The film airs late one night.

1989 *Je me souviens pas*. Commission to celebrate the inauguration of the Arche de la Défense. Produced by my sister and initially rejected by the commissioning body. **I refuse** to make the cuts they want. It is finally shown as planned.

Maman. Feature film. Requested by Anémone, written for Anémone, starring Anémone...

1992 *Lettre pour L...* Film for Arte. **Death imposed**. Dedicated to my loves: L... and Elle, fighting an incurable disease. Unfair but inevitable. Every screening turns into a political meeting. It's brutal, resolute, ructious.

In Sarajevo, it's war. How can the unspeakable happen once more in the heart of Europe?

1993 *Lettre pour L...* is selected for the **Venice Festival**. World premiere on the Lido!

1994 Sarajevo. The city is still under siege. I meet **Sanda** and fall in love. I now have an extended Bosnian family, including cousins, uncles, aunts and Faja, my communist mother-in-law, who is nostalgic for Tito and socialism, and rails against these barbaric times.

1995 *Sa vie à elle*. For Arte. A high-

school student decides to adopt hijab and is **expelled**, but suddenly stops wearing it without a word of explanation to her family or school.

1996 Jules is born.

1997 Following an appeal by Pascale Ferran and Arnaud Despelechin, a huge number of filmmakers support moves to secure residency permits for undocumented immigrants.

1998 *A mort la mort*. **Death rejected**. A film about something we all have in common but refuse to share. My way of talking about death is not to take it too seriously, but to take a serious interest in women.

1999 Emma is born. *A mort la mort* opens Director's Fortnight at **Cannes**.

2002 *Une pure coïncidence*. The organization of a heist targeting Chinese Mafia engaged in people trafficking. Starring Coyote, Baptiste, Olive, Alain and Nicolas. Main location: the Residence. Supporting roles played by Clémence, Jules, Emma, Sanda... The film is selected for Director's Fortnight at **Cannes**.

2004 *Quotidien Bagdad quotidien*. Documentary for Arte. Finally, the voices of **Iraqis**, and I observe the fragile stirrings of democracy after the coalition's intervention.

2007 *Higelin Baladin Bataclan* and *Higelin en chemin*. Two documentaries for France 3, looking back on singer Jacques Higelin's career and friendship with my father. With excerpts from *La Boîte*, shot forty years earlier.

Gustave Courbet, les origines de son monde. For Arte. A film that for once features neither my grandmother, nor my father, nor my friends, nor the Residence, nor Brittany. I narrate it, though.

2010 *Les Mains en l'air*. A feature film about **a childhood revolt**, inspired by the Coyote gang and the movement to support undocumented immigrants. Shot in the Residence, my old primary school, the streets of Montmartre and the house in Brittany. I play the father. Valeria Bruni Tedeschi is my pretty wife. Clémence, Jules and Emma all have parts. Sanda is wardrobe mistress. The film opens at Cannes. It wins the Grand Prize at Les Mureaux Festival des Juniors 2012.

2011 *La Défaite dépasse toutes nos espérances*. Film that never sees the light of day after being turned down by the only actor I envisioned for the lead. I abandon the project.

The shock motivates me to write *The Days Come*, once more featuring the Residence, Brittany, father, mother, sisters, Elle, Clémence, Jules, Emma, death, money, producer, bank manager and **young ladies**. ■

THE DAY COMES WHEN THE NEW BANK MANAGER SUMMONS YOU TO HER OFFICE



— ... You realize the gravity of the situation?



Photo © Emilie DE LA HOSSERAYE

« You are soon to be 60, or perhaps you already are. We have received no notice of rejection or attribution of a pension by the national retirement fund... »



— ARGIC-ARRCO-AGESSA... ?? CANRAS-CAPRICAS ?... IRCANTEC ?... RACD ?... AUDIENS ?!

THE DAY COMES WHEN YOUR LATEST IDEA



— It's the story of a guy who... The crux of the story is when he starts wondering how to use the camera's power. To try to change things? To change the world?



— ... Change the world?!

FOR A SCRIPT DOESN'T BECOME A FILM



Photos © Émilie DE LA HOSSERAYE



Photos © Émilie DE LA HOSSERAYE

— To visualize a scene in my script, I'd love to visit the bank vault....

— With me? Leading you into a dimly lit basement? You kiss me... And before I know it, I'm giving you the combination to the safe?

— Not at all!!! It's for my script! It's the story of a guy who.....

— A murderous vigilante? Frankly, that does nothing for me...

THE DAY COMES WHEN YOUR CHILDREN ASK ABOUT

YOUR PAST AS IF YOU HAD FOUGHT IN THE TRENCHES



— You ever throw Molotov cocktails? You ever see a cop in flames??



Sarajevo en 1992. War.



« Four years later, the war is over. My son is born. »



— Have you noticed? Nobody ever uses "isms" anymore. Before, it was all communism, imperialism, fascism. And now everything is "able." Sustainable, equitable, supportable...
— ... Eco-responsible!... Nearly... Recyclable, inalienable, interconnectable, avoidable, acceptable, contactable!!.....



— Agreeable, adorable... ADMIRABLE!! Marie, a sculptress. Just moved in. She wants to join the Association.



Photo © Emilie DE LA HOSSERAYE

— YOU'RE ALL JUST ASSHOLES!!!!
— STOP IT!!
— ... They're not artists! You're all... YOU'RE PETTY FUNCTIONARIES!! Piss me off with your "democratic base"!!!



— I like older men.
— That's great!

— ... Married older men.
— That's perfect! Even better!!



— ... I guess you're old and married!

Photo © Emilie DE LA HOSSERAYE

THE DAY COMES WHEN YOU START ALL YOUR SENTENCES WITH "BEFORE" ...



Photo © Emilie DE LA HOSSERAYE

— Before, we never talked about money, only politics. Then, when you get to 45-50, every conversation is about property prices. And now, it's all about the prostate...

— Before, you never started sentences with "Before"!



— That day, I totted up the number of summers that the children would agree to spend with us.

THE DAY COMES WHEN TIME IS RUNNING OUT ON YOU...



— "Suffer, not die" is the maxim of men.

— What is the limit exactly?

— Limit? Your willpower sets the limit. There's a time before it's too MUCH, when you aim for a bit MORE.



- You'll be a grandmother soon.
- What do you mean?
- There's a girl in your son's room...
- ... Sure, that's Félicie...



- He's hopeless in which subject?
- Hopeless in every subject.
- How can you say that?!
- The teachers are crap. Jules is brilliant, so smart!
- Mom, he sits his final exams this year!
- Listen to him! Curriculum!... Exams!... We didn't raise you that way! Absolutely not!!





Photo © Émilie DE LA HOSSERAYE

— I've had another idea... It's the story of a guy who.....

— Not bad! But I doubt we're equipped to shoot in such a dangerous country.... I guess you're right, though... So... So... Develop the idea. Go for it, get down to work!

CAST



Bank manager **VALERIA BRUNI TEDESCHI**
Marie **MARINA HANDS**
Producer **NOÉMIE LVOVSKY**
Blaise **JACKIE BERROYER**
Romain **ROMAIN GOUPIL**
Sanda **SANDA CHARPENTIER**
Emma **EMMA CHARPENTIER**
Clémence **CLÉMENCE CHARPENTIER**
Jules **JULES CHARPENTIER**
Mother **ODETTE CHARPENTIER**
Father **PIERRE GOUPIL**
Sisters **SOPHIE GOUPIL**
CAROLINE CHARPENTIER
Faja **FAHRIJA SULEJIC**
Annie **FLORENCE BEN SADOUN**
Ninon **ESTHER GARREL**
Liar **OLIVIER MARTIN**
Mute **SARAH CAPONY**
Neighbor **MARTINE SCHAMBACHER**
Mystery lady **JULIETTE KATZ**
Undertakers **LAURENT COTILLARD**
VINCENT DENIARD
Retirement counselor **LAURENT CLARET**
Blind guide **JULIETTE PLUMECOCQ-MECH**
Teen bus **ANGELA MIT**
Pillow man bus **VALÉRY GAILLARD**

Homeless guy **BAPTISTE POIROT**
Charity volunteers **MARION SCALI**
FRÉDÉRIQUE TARRIDE
ALAIN CYROULNIK
LUC LECLERC DU SABLON
FRÉDÉRIC SENOT DE LA LONDE
High-school students **MAXIME DANIELOU**
ANATOLE TROTTIN
Mother Christmas **BONNIE PIRES**
Church guy **JOËL JOUBERT**
Model man **BRUNO TACNET**
Bible sellers **ARTHUR WEIL**
MIKAËL MITTELSTADT
Blind person **MARIE LEVENT**
Young woman métro **JEANNE AUDIARD**
Child at window **FABIEN ARGELIER**
Vaper bus **MARIE-CLAUDE FOURMENT**
Continuity person **CAROLINE DERUAS**

and the unstinting friendship of

MATHIEU AMALRIC - DANIEL COHN-BENDIT - ARNAUD DESPLECHIN
ANDRÉ GLUCKSMANN - RÉMY OURDAN - HENRI WEBER
NICOLAS MINKOWSKI - OLIVIER MARTIN - ALAIN CYROULNIK
COYOTE and BAPTISTE



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CREW



Written and directed by **ROMAIN GOUPIL**
 Cinematography **IRINA LUBTCHANSKY**
 Sound **SOPHIE CHIABAUT**
JONATHAN ACBARD
 Film Editor **LAURENCE BRIAUD**
LAURE MEYNET
 Sound Editor **HÉLÈNE DUCRET**
ANTONIN DALMASSO
 Assistant directors **BONNIE PIRES**
MARIE LEVENT
 Production design **BAPTISTE POIROT**
 Props **VALÉRIE FALCOZ**
 Casting **RICHARD ROUSSEAU**
 Production Manager **CHRISTIAN LAMBERT**
 Location Manager **MARGOT LUNEAU**

Costumes **CHARLOTTE DAVID**
 Makeup **DANIÈLE VUARIN**
 Hair **SABINE POLLET**
 Electrical **LAURENT BOURGEAT**
 Grips **JÉRÉMIE TONDOWSKI**
 Sound mixing **DOMINIQUE DALMASSO**
 Produced by **MARGARET MENEGOZ**
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 Distribution France and International sales **LES FILMS DU LOSANGE**

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VALERIA BRUNI TEDESCHI

(Selective filmography)

1987 - **Hotel de France** by Patrice CHÉREAU • 1990 **C'est la vie** by Diane KURYYS • 1993 - **There's Nothing Special About Normal People** by Laurence FERREIRA BARBOSA • 1994 - **Forget me** by Noémie LVOVSKY • 1996 - **My man** by Bertrand BLIER • 1996 - **Encore** by Pascal BONITZER • 1997 - **I Hate Love** by Laurence FERREIRA BARBOSA • 1998 - **Those Who Love Me Can Take the Train** by Patrice CHÉREAU • 2001 - **The Milk of Human Kindness** by Dominique CABRERA • 2002 **Once Upon an Angel** by Vincent PEREZ • 2005 - **Cockles and Muscles** by Olivier DUCASTEL, Jacques MARTINEAU • 2005 - **Time to Leave** by François OZON • 2007 - **Actresses** by Valeria BRUNI TEDESCHI • 2009 **Regrets** by Cédric KAHN • 2010 - **Hands up** by Romain GOUPIL • 2014 - **Saint Laurent** by Bertrand BONELLO • 2014 - **The Days Come** by Romain GOUPIL

(Film maker)

2003 - **It's Easier for a Camel...** • 2007 **Actresses**
 2013 - **A Castle in Italy**

NOÉMIE LVOVSKY

(Actress - Selective filmography)

2001 - **My Wife Is an Actress** by Yvan ATTAL • 2004 **Kings and Queen** by Arnaud DESPLECHIN • 2005 **Backstage** by Emmanuelle BERCOT • 2007 - **Actresses** by Valeria BRUNI TEDESCHI • 2009 - **The French Kissers** by Riad SATTOUF • 2011 - **House of Tolerance** by Bertrand BONELLO • 2012 - **Camille Rewinds** by Noémie LVOVSKY • 2009 - **Farewell, My Queen** by Benoît JACQUOT • 2014 - **Jacky in the Kingdom of Women** by Riad SATTOUF • 2014 - **The Days Come** by Romain GOUPIL

(Film maker)

1994 - **Forget me** • 1997 - **Petites** • 1999 - **I'm Not Afraid of Life** • 2003 - **Feelings** • 2007 **Let's Dance** • 2012 - **Camille Rewinds**

(Scriptwriter - Filmographie sélective)

1992 - **The Sentinel** by Arnaud DESPLECHIN • 1996 **The Phantom Heart** by Philippe GARREL • 2003 - **It's Easier for a Camel...** by Valeria BRUNI TEDESCHI • 2007 - **Actresses** by Valeria BRUNI TEDESCHI • 2013 - **A Castle in Italy** by Valeria BRUNI TEDESCHI



MARINA HANDS

(Selective filmography)

2000 - **Fidelity** by Andrzej ZULAWSKI • 2003 - **The Barbarian Invasions** by Denys ARCAND • 2005 **Grey Souls** by Yves ANGELO • 2006 - **Tell No One** by Guillaume CANET • 2006 - **Lady Chatterley** by Pascale FERRAN • 2007 - **The Diving Bell and the Butterfly** by Julian SCHNABEL • 2008 - **Story of Jen** by François ROTGER • 2009 - **Change of Plans** by Danièle THOMPSON • 2011 - **Sport de filles** by Patricia MAZUY • 2013 - **Jappeloup** by Christian DUGUAY • 2014 - **Sous les Jupes des Filles (French Women)** by Audrey DANA • 2014 - **The Days Come** by Romain GOUPIL • 2015 - **Chic!** by Jérôme Cornuau



JACKIE BERROYER

(Acteur - Selective filmography)

1989 - **Mona and I** by Patrick GRANDPERRET • 1991 **Lune Froide (Cold Moon)** by Patrick BOUCHITEY • 1996 - **Encore** by Pascal BONITZER • 1997 - **What's so Funny About Me?** by Christian VINCENT • 1999 **A Major Inconvenience** by Bernard STORA • 2000 **The Dark Room** by Marie-Christine QUESTERBERT • 2001 - **La Bête de miséricorde** by Jean-Pierre MOCKY • 2004 - **Albert est méchant** by Hervé PALUD • 2004 **Calvaire** by Fabrice Du WELZ • 2006 - **Jean-Philippe** by Laurent TUEL • 2008 - **Skirt Day** by Jean-Paul LILLENFELD • 2010 - **Je suis un no man's land** by Thierry JOUSSE • 2012 - **Looking for Hortense** by Pascal BONITZER • 2013 - **Henri** by Yolande MOREAU • 2014 - **The Days Come** by Romain GOUPIL



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