



CAST

Paul **JEAN-PIERRE DARROUSSIN** • Françoise **VALÉRIE DRÉVILLE** • Alain Fisher **XAVIER BEAUVOIS**
Fabrice Van Listeich **YANNICK RENIER** • Benoît **LAURENT DELBECQUE** • Antoine **ALADIN REIBEL**
Lancelin **FRANÇOIS CHATTOT** • Clarisse **NELLY ANTIGNAC** • Foucade **PIERRE AUSSÉDAT** • Youssef
RALPH AMOUSSOU • Doctor Hogard **FRÉDÉRIC LEIDGENS** • Roberto **RICHARD SAMMUT** • Annette
MARION DENYS • Eric **JEAN-FRANÇOIS PAGES**

CREW

Directed by **JEAN-MARC MOUTOUT** • Screenplay by **JEAN-MARC MOUTOUT, OLIVIER GORCE, SOPHIE FILLIÈRES** • Director of Photography **PIERRIC GANTEMI D'ILLE** • Production Designer **JÉRÔME POUVARET** • Sound **FRANÇOIS GUILLAUME** • Film Editor **MARIE DA COSTA** • Sound Editor **JULIE BRENTA** • Sound mixer **STÉPHANE DE ROQUIGNY** • First Asst. Director **RAPHAËLE BRUYAS** • Casting Director **STÉPHANE BATUT** • Script Supervisor **RENÉE FALSON** • Costume Designer **DOROTHÉE GUIRAUD** • Unit Manager **ARNAUD TOURNAIRE** • Production Manager **CHRISTOPHE DESENCLOS** • Produced by **MARGARET MENEGOZ, RÉGINE VIAL** • A Franco-Belgian coproduction **LES FILMS DU LOSANGE, NEED PRODUCTIONS** • Coproduced by **DENIS DELCAMPE** • In coproduction with **FRANCE 2 CINÉMA, RHÔNE-ALPES CINÉMA, RTBF (Belgian TV), BELGACOM** • With the participation of **CANAL +, CINECINEMA, FRANCE TÉLÉVISIONS** • With the participation of **LA RÉGION RHÔNE-ALPES, CENTRE NATIONAL DU CINÉMA AND IMAGE ANIMÉE** • With the support of **LA RÉGION ÎLE DE FRANCE** • With the help of **CENTRE DU CINÉMA ET DE L'AUDIO-VISUEL DE LA COMMUNAUTÉ FRANÇAISE DE BELGIQUE ET DES TÉLÉDISTRIBUTEURS WALLONS**
In association with **CINÉMAGE 5** • French and international sales **LES FILMS DU LOSANGE**

France/Belgium • 2011 • 91' • CinemaScope • DCP • 35mm • Color



SYNOPSIS

MONDAY MORNING. PAUL WERTRET, 50, HEADS FOR THE BANK OF INTERNATIONAL COMMERCE AND FINANCE, WHERE HE'S AN ACCOUNT MANAGER.

HE ARRIVES AT HIS USUAL TIME OF 8 A.M., ENTERS A CONFERENCE ROOM, TAKES OUT A REVOLVER AND SHOTS TWO OF HIS SUPERIORS DEAD. THEN HE LOCKS HIMSELF IN HIS OFFICE.

WHILE WAITING FOR THE POLICE TO ARRIVE, THIS REGULAR GUY RELIVES MOMENTS IN HIS LIFE AND THE EVENTS THAT DROVE HIM TO MURDER. ■

JEAN-MARC MOUTOUT

1996 - **TOUT DOIT DISPARAÎTRE** (fiction-13') • 1998 - **ELECTRONS STATIQUES** (fiction-25') • 2000 - **LE DERNIER NAVIRE** (documentary-60') • 2001 - **LIBRE CIRCULATION** (TV movie-90') • 2003 - **WORK HARD, PLAY HARD** • 2007 - **THE FEELINGS FACTORY** • 2011 - **EARLY ONE MORNING**

LES FILMS DU LOSANGE www.filmsdulosange.fr

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LES FILMS DU LOSANGE PRESENT

JEAN-PIERRE DARROUSSIN EARLY ONE MORNING

A FILM BY
JEAN-MARC MOUTOUT

VALERIE DREVILLE XAVIER BEAUVOIS YANNICK RENIER

LAURENT DELBECQUE, NELLY ANTIGNAC, PIERRE AUSSÉDAT, ALADIN REIBEL, FRANÇOIS CHATTOT, RALPH AMOUSSOU

Screenplay: Jean-Marc Moutout • Adaptation: Olivier Gorce & Sophie Fillières • D.O.P: Pierrick Gantelmi D'ille • Set design: Jérôme Pouvaret • Sound: François Guillaume • Editing: Marie Da Costa • Julie Brenta • Mix: Sébastien De Roquigny • Assistant to the Director: Annette Marion Denys • Production Manager: Christophe Desenclos • Coproducers: Denis Delcampe, Agathe Valentini • Producers: Jean-Marc Moutout, Régine Vial • A Franco-Belgium coproduction: Les Films du Losange - Need Productions • In coproduction with: France 2 Cinéma, Rhône-Alpes Cinéma, RTBF (Belgian TV), Belgacom • With the participation of: Canal+, CinémaCinéma, France Télévisions • With the participation of: La Région Rhône-Alpes, Centre National du Cinéma et de l'Audio-Visuel de la Communauté Française de Belgique et des Télédistributeurs Wallons • With the participation of: Tax Shelter government of Belgium • In collaboration with: Inver Invest - International Film Sales Les Films du Losange - French distribution: Les Films du Losange - Belgian distribution: Graphis Distribution



AN INTERVIEW WITH JEAN-MARC MOUTOUT

/ Where did the idea for *Early One Morning* come from?

A news item I heard on the radio in 2004, soon after the release of *Wok hard, play hard*. I didn't want to re-immersé myself in the world of work and I was already developing *The feelings factory*, so I didn't take the idea any further. All I knew was that a regular guy in his fifties who worked for a bank in Switzerland killed two younger executives one Monday morning at 8 a.m. before locking himself in his office and blowing his brains out. I couldn't get the story out of my mind. When I decided to make a movie out of it, I tried to find out more to no avail. The guy had left a letter that explained nothing apparently and that nobody ever made public. Nothing was ever written about the case. I didn't want to meet the family, so I basically stuck to the little I knew from that news item and dreamt up all the rest.

/ What in particular aroused your curiosity?

It's the story of an executive who, at age 50, suddenly finds that all he has built up is now rejected. The job in which he bloomed and flourished, the foundation stone of his happiness, turns on him and he falls to pieces. He expresses the violence of the denial of all he was in vigilante fashion. The case dated back to before the crash of 2008 and the "outbreak" of suicides at mobile phone giant Orange, to quote the vile term used by the company's CEO. I was working on the screenplay when those events rocked society and so it felt like current events had caught up with me. I couldn't deny the blatant concurrence of events: the financial meltdown epitomizing

the confusion spreading throughout the world of work.

/ You focus on the moral consequences of the crisis on Paul. In that respect, the film is more morality tale than documentary.

In terms of the bitter conflict at work, which engulfs Paul and eventually crushes him, the subprimes crisis is most likely just a pretext to pile on even more pressure. The conjunction of the crash, changes in the bank's senior management and Paul being sidelined brings him face to face with the role that he played in the system, which may not be so different than that of his new managers. That's what Fisher tells him in the forest. He's following instructions, as Paul once did, just in a more direct way. Paul isn't a blameless character who's been taken in by a cruel world.

/ When Paul admits to the psychologist that the underlying causes may have always been there, and he may never have been



the man he wanted to be, the film raises an even more profound existential issue. Paul questions his whole raison d'être.

Some people think that his courage in battling injustices at work and refusing to be silenced is his downfall. That's partly true, but I think you have to look beyond questions of self-sacrifice. Paul begins to doubt what he was and what he has done. He suddenly realizes he was shaped by a certain social model. As a result he thinks he never was what he wanted to be, in relation to his family and his job. What does being yourself mean? Being free? The issue of freedom, choices and responsibility goes way beyond his role as a banker, and it allows me to identify with him.

/ The movie is built around flashbacks interspersed with what happens in the present in the few minutes between the murders and the suicide.

What interested me was the sense of time standing still after the murders and before his suicide, while telling the story of a man taking stock as fragments of his life come back to him. One scene leads into another, moments in the past lock together driven by an emotional and dramatic logic. Who is Paul, professionally and privately? What has brought him to this tragic end? There was an obligation to make his personal journey accessible to audiences, but I felt pretty free within each scene. Since we begin with the murders, the scenes are all fairly independent. There's no dramatic thread to unravel. In editing, we tried a bunch of different approaches because there were so many ways we could tell this story.

/ The scenes with the psychologist are very intense...

We don't put a timeframe on the scenes with the psychologist. They belong to the past, of course, but not a past that's part of the whole. It's more of an aside. I was delighted with how those scenes between Jean-Pierre and Frédéric Leidgens went. Paul refuses to play the psychotherapy game. He bristles with hostility. Unsurprisingly, it doesn't work out, but his violence and ability to talk are unleashed. For so long, I looked for the tipping points—what turns this affable character into a dangerously unstable man? I wanted to glimpse of the murderer in Paul. It played on my mind during the shoot and I constantly mentioned it to Jean-Pierre. It was weird because I was looking



for this murderous aspect of his personality in things left unsaid, in the scene at the church or when he's humiliated at the office... And when we shot the scenes with the shrink, there it was. I saw how deeply this guy is suffering even as he finally begins to put things into words...

/ We usually see Jean-Pierre Darroussin playing offbeat dreamers. It's the first time he's been filmed so physically. You're right in his face, up close on his skin, his hands and his bare chest...

My partner said he looks like a bull in the ring, and that seems to capture it. The metaphorical battering he takes causes physical tension, a kind of stiffness. It's summer, he's bare-chested, his body aches. There's still desire between him and his wife, but they don't make love until the end. He can't unleash his desire before that. I like filming bodies, and I wanted to bring out the existential malaise. When you see Paul brushing his teeth in the opening scene, nothing in the script said he was bare-chested, but on set it was obvious we had to begin with this naked body. He's in the bathroom, he's going to kill...

/ Why did you choose Valérie Dréville to play Françoise, Paul's wife?

I was already leaning that way before we met, and her tests sealed it. Valérie Dréville is a great actress, best known for her work on stage, which leaves scope for discovering the character and her performance. Valérie has the grace and strength of character that really appealed to me for Françoise. We could found a bourgeois provincial family on her, while keeping it modern with a kind of mysterious aspect. The wife follows her husband when he's posted to a new office. She fulfills her duties as mother and wife, while keeping her own secret garden and her



independence. I think Françoise fell for someone at some point. She nearly left Paul but didn't quite have the nerve. They gave their relationship a fresh start by focusing on a charity project in Mali. It's something they share. Françoise has made it a success to the extent that they have taken under their wing a very gifted student from one of the schools the charity funds. He is almost their second son. That's the unusual aspect of their otherwise monotonous, normalized existence. Their Christian humanism is symptomatic of Western people caught up in their contradictions. Paul and Françoise's charity is reliant on a donation from the bank he works for, so they are bound hand and foot to a cruel and destructive system.

/ The family plays a major role in the story. It's not simply about the world of banking...

Yes. Because Paul reviews his whole life, shifting constantly between private and professional. His fate is played out in that interaction. Why can't he find comfort with his loved ones? I have no answer to that. But his inability to express his fragility and his need for love and understanding underscore his tragedy. Maybe he feels guilty about not being closer, not having a stronger bond. Paul loves his family and is pained by his remoteness. He's certainly mentioned his problems at work to his wife, but he can't bring

himself to admit how completely he has been sidelined. He feels shame at being unable to open up to his family. They begin to turn a blind eye to his problems and can't help him. But how do you help a guy who only makes things worse for himself.

/ *Early One Morning* closes on the faces of Paul's co-workers, in heavy silence...

It's a kind of caution. What are you going to do after a tragedy like this? Are you going to hang on in there? Go under? Accept everything? To what extent do you share responsibility for what Paul has done, in your own life, in this infernal machine in which we all participate? ■

Interview by Claire Vassé

