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FIVE TWO ONE
PRODUCTIONS



QUI ETES-VOUS ?

STÉPHANE CAPUT
ET FIVE TWO ONE PRÉSENTENT

CATERINA MURINO
VINCENT DESAGNAT
UN FILM DE PIERRE FERRIERE

**TOUTE
MA VIE**

STÉPHANE CAPUT ET FIVE TWO ONE PRÉSENTENT CATERINA MURINO VINCENT DESAGNAT "TOUTE MA VIE"
DIRECTEUR DE LA PHOTOGRAPHIE DAVID QUESEMAND RÉALISATEUR DU FILM EDDY LAURENT MONTÉ CARLO RUZZI MUSIQUE GILLES BLANCHARD COSTUMEUR SANDRINE WEILL-KNODLER
PRODUCTEURS DÉLEGÉS STÉPHANE CAPUT ET ALAIN GRANISCHAUD PRODUCTEURS ASSOCIÉS ABEL COMTELL ET PIERRE FERRIERE UN FILM ÉCRIT ET RÉALISÉ PAR PIERRE FERRIERE

STEPHANE CAPUT AND FIVE TWO ONE PRESENT

TOUTE MA VIE

WRITTEN AND DIRECTED BY PIERRE FERRIERE

WITH
CATERINA MURINO
VINCENT DESAGNAT

DURATION : 6 MN

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Production : Stéphane CAPUT
scaput@522.fr

A SHORT FILM DIRECTED BY PIERRE FERRIERE

TOUTE MA VIE

(THE STORY
OF MY LIFE)

CATERINA MURINO
VINCENT DESAGNAT



Alessandra is walking in the city when she is hailed by a man she doesn't recognize. even though he keeps telling her about important moments of her life, his face remains totally unknown to her.

A SHORT FILM DIRECTED BY PIERRE FERRIERE

TOUTE MA VIE (THE STORY OF MY LIFE) CATERINA MURINO VINCENT DESAGNAT



AN INTERVIEW WITH CATERINA MURINA

Why did you agree to play this part?

Stéphane Caput, the producer, had sent me the script. I thought it was very clever, bizarre and efficient, because it's very short and everyone could put themselves in the character's place. Above all, the script is scary, every time I told friends the story of this short, they never guessed who that man was (played by Vincent Desagnat).

What is the difference between shooting a short film and a feature film?

The only difference is that you can't do too many takes, you have to try and be at your best at the first or second take. When you shoot, be it a short or a feature, a Hollywood or a TV movie, your work is not different.

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TOUTE MA VIE (THE STORY OF MY LIFE) CATERINA MURINO VINCENT DESAGNAT



AN INTERVIEW WITH VINCENT DESAGNAT

Why did you agree to play this part?

I liked the script instant-instantaneously. I accepted instant-instantaneously because I appreciated that I was cast against type as opposed to the parts I usually play.

What is your character?

It's a man who recognises a long time friend on the street and asks her about her life. But this friend doesn't recognise him at all and he doesn't understand why. His reaction adds even more cynicism to the way it ends.

According to you, what are good shooting conditions?

Good conditions, it really isn't about having a golden trailer filled with salmon and caviar. Good conditions, it's when it's done smartly, when if there is not much money, whatever there is, is well spent, with an emphasis on technical means for example. And because it's so quick, you don't have to ask yourself so many questions, and that's really cool.

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AN INTERVIEW WITH PIERRE FERRIERE

How did the project for this film emerge?

I love stories where you think that the road is straight ahead and finally, you are driven on a road unthought-of. It was already like that with my 2 first short films. That is what I know, that is what I like to shoot.

How did the shooting take place?

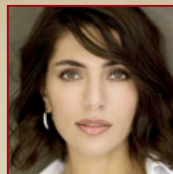
We shot on the « Alexander the 3rd » bridge in Paris. We were worried about 2 things, weather conditions and noise. You can stop a few passers-by but the clouds, cars or barges... We were lucky, David Quesemand, my D.O.P., and Eddy Laurent, the sound engineer, met the challenge. I didn't feel like shooting a short but a feature film for... 2 days.

How did you work with Caterina Murino and Vincent Desagnat?

They have very different careers but they are very close to each other because they are very professional and have high standards. They trusted me, their trust was a responsibility, as well as a great source of energy.

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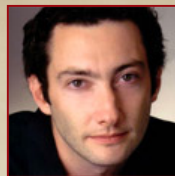


CATERINA MURINO

- 2009 : "DIE", Dominic Laurence JAMES
- 2009 : "EQUINOXE", Laurent CARCELES
- 2008 : "XIII" (TV), Duane CLARK
- 2008 : "IL SEME DELLA DISCORDIA", Pappi CORSICATO
- 2008 : "MADE IN ITALY", Stéphane GIUSTI
- 2007 : "LE GRAND ALIBI", Pascal BONITZER
- 2007 : "GARDEN OF EDEN", John IRVIN
- 2007 : "ST TRINIAN'S", Oliver PARKER
- 2006 : "CIAO STEFANO", Gianni ZANASI
- 2006 : "CASINO ROYALE", Martin CAMPBELL
- 2005 : "ELEONORA D'ARBOREA", Claver SALIZZATO
- 2005 : "LES BRONZES 3", Patrice LECONTE
- 2005 : "L'AMOUR AUX TROUSSES", Philippe DE CHAUVERON
- 2004 : "L'ENQUETE CORSE", Alain BERBERIAN
- 2002 : "NOWHERE", Luis SEPÚLVEDA

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VINCENT DESAGNAT

- 2009 : "CYPRIEN", David CHARHON
- 2009 : "LES LASCARS", A. PEREIRA LAZARO et E. KLOTZ
- 2008 : "FRACASSÉS", Franck LLOPIS
- 2008 : "LES DENTS DE LA NUIT", S. CAFIERO et V. LOBELLE
- 2008 : "SKATE OR DIE", Miguel COURTOIS
- 2006 : "L'ECOLE POUR TOUS", Éric ROCHANT
- 2006 : "LES ARISTOS", Charlotte de TURCKHEIM
- 2006 : "INCONTRÔLABLE", Raffy SHART
- 2005 : "IZNOGOUD", Patrick BRAOUDÉ
- 2004 : "LE CARTON", Charles NEMES
- 2004 : "LES 11 COMMANDEMENTS", F. DESAGNAT et T. SORRIAUX
- 2003 : "LA BEUZE", François DESAGNAT et Thomas SORRIAUX
- 2003 : "LA BOSTELLA", Edouard BAER



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PIERRE FERRIERE

2009 : "TOUTE MA VIE", with Caterina MURINO and Vincent DESAGNAT

1997 : "LES GUIGNOLS DE L'INFO", (TV)

1997 : "LA PLANÈTE DE DONKEY KONG", (TV)

1996 : "CLOVIS", (sound & lights)

1996 : "FRANCE TÉLÉCOM - NUMERIS", (ad)

1995 : "FORCE SPÉCIALE", with Yan EPSTEIN

1992 : "PARANOS", with Jacques VILLERET and Jean-François STEVENIN (co-screenwriter)

1991 : "LE PÉLICAN", with Jacques BALUTIN, Henri GUYBET and Francis LAX

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VINCENT DESAGNAT



CREW

WRITTEN & DIRECTED BY	PIERRE FERRIERE
PRODUCTION	STÉPHANE CAPUT ALAIN GRANDGÉRARD ARI SZWEBEL
D.O.P.	DAVID QUESEMAND
EDITOR	CARLO RIZZO
MUSIC	GILLES BLANCHARD
SOUND	EDDY LAURENT
COSTUMES	SANDRINE WEILL
1ST ASSISTANT	CARLOS PARSOTAM
LOCATION MANAGER	FRÉDÉRIC BERTRAND
DIGITAL EFFECTS	NICOLAS BOUTRUCHE

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