

When you have to stop but don't really want to, stop at BP because BP has everything you need to keep it going. Fuel to keep the adventures going, the BP Me app to keep the savings and the commutes going, snacks and drinks to keep the crew going, and the BP Me Rewards Visa to keep the rewards going and going and going. A stop at BP isn't a stop at all.

Keep it going.

RTL, it's time for the guest of the day.

And the guest of the day, on the occasion of the release today in the theaters of cinema, the secrets of Princess Cadignan, the new film of Ariel Dombal.

It's the one that didn't arrive, the friend of Princess Cadignan in this film.

I ask you to welcome Julie de Pardieu.

She is on the side of Ariel Dombal.

In this film, which shares the file, you have to say it too, with Michel Faux who plays in honor of Balzac, with Olivier Piste, Anislas Merin, Cédric Cannes.

Here, among other things, the main casting of this Princess Cadignan.

Hello Julie de Pardieu.

Hello.

I said you were friends with the princess in the film.

I didn't get it wrong.

Even if there is a contest of niches before given.

Yes.

A small evaluation.

Really, just to see.

You are marked by Balzac.

Because by checking and reviewing your career, I realized that your first appearance on screen was in a film shot of a work of Balzac.

Ah, the thing of José Dayan, it was shot of a work of Balzac.

No, no, but Colonel Chabert.

Ah, that's true.

And yes, Colonel Chabert, it was Balzac already.

But it was a very small role, almost.

Yes, but it was your first time in cinema and it was already Balzac.

And in the theater.

And in the theater too.

I was going to tell you.

Yes.

In the theater it was.

It was called Memory of two young married men.

And I was doing one of them.

And I ended up dead.

Balzac marks your career as an actress until this film that comes out today.

So how?

We want to know because we know the Riel Dombal Broustette, the Riel Dombal Chanteuse.

But we have a little trouble to imagine.

Especially that she has the two helmets.
She is the princess in front of the cameras.
But we have trouble to imagine the Riel Dombal, the director, with the helmet,
precisely, of my two teachers.
Well, I saw it.
So tell me.
So it's amazing, in this huge castle, sublime, where everything is beautiful,
where you can't do much, because there are collections of papillons,
there are so many things.
Depok.
You have to explain that it's the castle that belongs to Mr. Garcia.
Mr. Jacqui Garcia.
And he has an amazing collection of all the objects.
Marie-Antoine, everything is true.
So it's really complicated to make a fool out of it.
And Ariel, who knows exactly what she wants with that,
dresses her hair.
Well, sometimes she was half dressed.
But she gave her instructions.
She continued the scene and said, yes, yes, that's what I want.
Yes, I go back to make up.
Well, it was all the time.
Ariel Dombal, director.
Listen, I read the press this morning.
I have to say that mainly, we say it's your best.
We say you've made souvenirs so far that you don't always understand everything.
Myself, I said it here.
You don't always understand everything in your films,
but that this one is accessible to the larger public.
It's true, because it's spectacular.
And then it's still a feminist film.
And it's a bit like the famous work of Balzac in the human comedy.
It's a kind of puppet.
And so in this princess of Cadignan,
it's a question of feminist liberation.
Because, don't forget,
at the time, women were married.
I'm talking about me, it's more than gold.
Okay, okay.
But I know my subject.
You're a great seductress, Ariel.
Yes, yes.
So I'm talking about the film, of course.
In life, you're the only man you know,

whereas there, you took advantage of it to be a crook.
Well, I don't take advantage of it at all.
Balzac described this princess.
It's the reputation she has, in any case.
She's a very bad reputation.
It's a devil, it's a chastity.
She's a pretty redoubted person.
She's a kind of female donjuan.
And she's a vengeful woman.
You have to talk about costumes,
because it's true that it's beautiful.
Frankly, we have it for its money on the screen,
because we have the impression,
it's a bit like that,
the impression of turning pages in a book of history.
Yes, because we tried to be very fair,
and at the same time, to make a film
that is very spectacular,
with also the face of the time,
where people went to the opera,
there were balls, there were...
So I was going to say it,
because that's not for jokes,
for Julie de Pargueu,
there are opera scenes.
There are two or three scenes that take place at the opera.
Magnificent.
You agree?
Oh yeah, yeah, yeah.
So where does this scene come from?
It's not the real opera, I imagine.
I think it's from Ariel, I think.
No, no, it's...
It's too opera, then.
Yes, yes.
We filmed in the whole region of L'Heur,
and therefore it's at the opera,
at the Devereux Theatre.
And for the costumes,
you have to mention your friend Vincent Daré,
who worked on the whole of his costumes.
And Nicolas.
And we hug each other.
No, because it's true that the costumes

quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick,
quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick
once again. Quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick,
quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick, quick,
quick, quick, quick, quick, quick, quick, quick,

Hello!

So we make a movie about the actresses,

they don't call you a singer!

The talent comedian who can move the audience

and make the staff cry!

How come? I'm too old!

I'm not old, I'm a thousand years old!

In addition, the actresses would have changed me from here

because here it's rather the Cascault ball,

not me you!

Not worth complimenting my voice with delicacy,

I will never give you the number of our beautiful girls!

You have to say, Julie, that you went around with the real Chantal!

Of course, we made a trilogy!

And where the famous trilogy? What is this mommy?

Absolutely!

Where is this daddy?

They are in a big room!

We found the daddy, we found the mommy,

there will be a fourth flight!

No, I don't think so!

In any case, the nurses say no!

Raspel Mizrahi now!

So...

Julie, good morning!

Sorry, I was lost in my files!

So Julie, as your name suggests,

you are the daughter of the Gare de Pardieu Allion!

No, I was wrong!

It's not my file that I say, it's my TGV ticket!

I'm a little twisted!

I have a ticket to go to Lyon,

because I'm going to see my aunt in Lyon.

So now you're going to say,

but why am I going to Lyon while I'm going to Lyon?

I told you, I'm twisted!

There you go!

It's good for him!

We confirm!

So I don't have any questions!
Well, Lauren, if you have one, go ahead,
because I'm going to miss one!
No, but I see someone coming,
Julie de Pardieu knows well,
and Ariel too, someone who knows well!
It's the actor and screenwriter,
Philippe Cattery!
Hey!
Oh!
It's a moustache!
Oh!
So there, my Julie, she says,
why does she come to make me shy at work?
Is there no dishes at home?
Oh!
In any case, my dear,
well done for this film!
I want to tell you that for me,
you're not in life like on the screen.
No, on the screen, you're a marquis.
And in my life, you're a princess.
Oh!
Bravo!
Oh!
Notification personalized on the topics you're interested in.
The live action everywhere, all the time,
is on the RTL app.