

# QUOTES FROM THE US PRESS

## VARIETY

Berlin daily – Lisa Nesselson – February 2007

« Rose » star Marion Cotillard makes a graceful entrance to the preem.

« Cotillard is Piaf personified.

One of Edith Piaf's signature songs was « Non je ne regrette rien » and discerning viewers worldwide are unlikely to regret buying a ticket to biopic « La Vie en Rose ». Versatile, always spot-on thesp Marion Cotillard surpasses herself as the waif-like French songbird whose personal traumas fueled her art.

Casting is excellent across the board, with high marks for tykes.

Widescreen lensing is intelligent and communicative throughout. The eerily choreographed scene in which Piaf learns Cerdan will not be coming to join her is handled with baroque majesty. »

## THE HOLLYWOOD REPORTER

Scott Roxborough – February 2007

« Marion Cotillard, whose performance as legendary chanson singer Edith Piaf in Olivier Dahan's "La vie en Rose" is starting to get noticed by Hollywood.

Charles Masters – February 2007

Cotillard was welcomed at a packed afternoon press conference to applause and several callsof "bravo!" for her tour-de-force performance in the competition movie directed by Olivier Dahan.

Kirk Honeycutt – February 2007

Thanks to an extraordinary brave performance by Marion Cotillard , whose every gesture and singing performance channels not only Piaf but perhaps a bit of Judy Garland, the film should have wide adult appeal.

And, of course, Piaf's songs are sublime. »

## SCREEN INTERNATIONAL

Benny Crick – February 2007

« The biopic is a genre that French film-makers have rarely shown much aptitude for, being the kind of (usually costly) project the British and Americans tend to do better. But producer Alain Goldman and writer-director Olivier Dahan largely succeed with La vie en Rose, the vigorous and flamboyant life of singer Edith Piaf that should set the standard for future European productions.

It is colourfully melodramatic in the best sense of the word, boasts a soundtrack full of Piaf's most electrifying tunes and, most of all, showcases the growing talents of its star, Marion Cotillard.

Transformed by make-up, Cotillard gives a brassy, vulnerable and imperious rendering of Piaf, on stage and off.

The large supporting cast is solid, Jean-Pierre Martins is winning as Cerdan.

Dahan, who directs both the intimacy and the spectacle with equal command, draws superb work from his technical collaborators, with subtly textured camerawork and complex production design. »