



# THE DAY I SAW YOUR HEART

(Et Soudain Tout le Monde Me Manque)

A film by Jennifer Devoldère

*"A film that's creative and likeable, right up to its surprising conclusion when everything comes together."*

*- Amélie Emenault | Excessif*



France | 2011 | Dramatic Comedy | French w/ English subtitles |  
98 min | 1.85: 1 | Dolby Digital

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## SYNOPSIS

Family life is complicated. Especially when your father, almost 60, is expecting a child with his new wife. When Eli announces the news, it shakes up his two grown daughters: Dom, who is trying to adopt, and Justine, who flits from one boyfriend to the next without much worry. Eli, who has never been able to get along with Justine, gets the good idea of trying to get closer to her by secretly becoming friends with all her ex-boyfriends. But when Justine falls in love again and Eli is about to ruin everything, the family teeters on the brink of disaster. Will they be able to work things out before it is too late?

## INTERVIEW WITH DIRECTOR JENNIFER DEVOLDÈRE

**In your last film, *JUSQU'À TOI*, and in this one as well, Mélanie Laurent plays your alter ego.** Yes, it's true she always plays "me." But Michel Blanc also plays me a little in this film.

**Justine and Eli are very similar.** It's true, they are shy and don't really show how they feel; they don't let go. They are not easily attainable and at the same time, they can be very spontaneous and totally direct about what they say. Eli was often absent when Justine was a child. It's not emphasized in the film, but the truth is, they don't know each other very well. When there has been absence in childhood, afterwards it can be difficult to build a relationship. There is a lack of trust and mutual support. But even if they are a mystery to each other, as the story evolves we come to see they are a lot closer than they imagine.

**So it's a film about a father and daughter discovering each other?**

I'd say it is a film about the reconciliation of a daughter with her father. Eli is a man who is no good at loving his family, but he loves it profoundly. He comes from a generation of fathers that knew financial success and entered a phase where work became more important than private life. He also had several wives, and that destabilized his family life as well. He is a charismatic man who has a certain freedom. He is funny and knowledgeable. And yet, for his family, it's tough. He is never around, he doesn't know how to express his feelings and he is continually running away. You can really see that in the birthday dinner scene in the beginning. That scene highlights the fact that everyone in this family talks to each other without really listening. Each one seems to be in his/her own little bubble of reality. That's how it is in my family. Everyone talks, talks, talks and wants to say "his thing," but no one is really listening. In any case, that's how family is, for better or worse. Everyone tries to fit in. (laughs)

**Why did you choose Michel Blanc for this role?** I saw someone short and frail, a man not physically imposing but who is immediately impressive for other reasons. I had never met Michel Blanc, but he seemed to be able to play the neurotic obsessions of Eli's character. He has an energy too, an aliveness. And he is a great actor of both comedy and drama. I think the role called for someone capable of incarnating a man who is exasperating and often grumpy, yet endearing nonetheless.

**THE DAY I SAW YOUR HEART is a film about two characters that we expect will talk to one another, but they never do. Why did you deliberately choose to frustrate viewers?**

To put them in the same situation as the protagonists. The viewer expects reconciliation and thinks it is coming, but no, the characters miss each other. Justine and Eli never manage to find a moment to talk to one another.

**When you write for Mélanie Laurent, do you start with situations you want to imagine her in or emotions you want her to experience?**

I don't think about it that way. I am mostly concerned with moving the story forward. Mélanie influences me with the way she expresses things, her language, her rhythm and her way of being. It is her voice I hear. She has more than just a color, she has a lot of facets and it is her complexity I think of. She has fragility as well as great strength. Great confidence in herself but also extreme sensitivity. To be honest, my relationship with her is almost fusal. When we were editing, I even dreamed she was me. Mélanie plays me even in my dreams! (laughs)

**Her performance hits a high point in the hospital scene.**

In that scene, Justine is completely involved in what is going on. She no longer has that distance, that separation that usually protects her. The way we filmed Mélanie was raw, to get as close as we could to her emotions. The first two takes were painful; I couldn't look at her. Actually, I still find it hard to watch that sequence.

**How much of you is in Justine?**

What I am going to say might seem intellectual, but it's true that in a certain sense, Justine takes the place of the artist. She observes. And she wants reality to submit to her fantasies, even if it doesn't always work out. In that way, she is pretty much identical to a filmmaker. Apart from that, I don't know how much we are alike. I feel like I am always unconsciously recreating a part of myself, but that is difficult to quantify.

**Where did you get the idea of X-rays as a medium of artistic expression?**

By chance. I was looking for a career Justine could have. In films, choosing a profession is always complicated because you have to be able to explain it. So I was on a quest to find a simple job everyone would know. I don't know

how radiology came up. One day I had dental X-rays done and I found it amusing.

**The idea of X-rays as artistic expression is quite funny.**

Yes, I wrote it thinking to myself that if I was a radiologist, that is what I would want to do. All that expensive equipment at her disposal for seeing the inside of objects and people – and x-rays are beautiful in a way, very graphic. In the film we see the works of Hugh Turvey, an English artist.

**Is it really possible to X-ray a refrigerator?**

Yes, you can x-ray anything. And almost all radiologists make art with their media. With varying degrees of success.

**And the symbolism of X-raying people, your lover or your father...**

The symbolism is obviously expressing Justine's extreme clairvoyance; she perceives people from the inside out. Others hold no secrets for her.

**There is also the idea, present in your first film, of the "masculine muse," brought to life here by Guillaume Gouix.**

The major driving force in life is desire. When you fall in love, all of a sudden creativity abounds. Guillaume is the most upright, reasonable character in the film. The first thing that draws him to Justine is her imagination and creativity.

**What was your aesthetic approach to this film?**

I wanted to make a film in constant movement. Since there are a lot of characters, parallel stories and dialogue, I wanted my characters to be continually moving, turning round in circles. I wanted to give the impression that nothing is fixed, that no situation is unavoidable. THE DAY I SAW OUR HEART is above all a character film, an actors' film. For the chemistry to work, they had to enjoy playing their parts.

**Your film weaves together different destinies. Can you talk about that?**

I wanted each character to have his own path, his own resolution. There are no supporting roles; I insisted on considering them all as lead roles. It is a "semi-choral" film on family that revolves around Mélanie Laurent and Michel Blanc. There is Dom, Justine's half sister, played by Florence Loiret Caille, and her husband Bertrand, played by Sebastien Castro, who lead the story's main subplot about the problems of adoption. Suzanne (Claude Perron) is Eli's new wife, and she is the one that structures the film. Finally, Manu Payet and Géraldine Nakache, who play close friends to Michel and Mélanie respectively, will end up falling in love. In the end, all these characters come together thanks to Eli and constitute a sort of new family, more harmonious and peaceful than the first.

**Can you tell me about the music, which is almost like a character in the film?**

Nathan Johnson composed the music. I wanted it to be melodic and correspond to the characters. And to have a “pop” feel to it, like the film. There is the theme for Justine and one for Eli. In the end, all the musical themes intertwine and each thing falls into place, as if everything suddenly makes sense. Nathan did *BROTHERS BLOOM*, and I found his music truly elegant, always right on. It gives you the feeling that nothing is all that important, that there is something bigger, beyond the scope of the characters’ lives.

**Did you get inspiration for *THE DAY I SAW YOUR HEART* from any films or series?**

There were a few: Larry David in *CURB YOUR ENTHUSIASM*, and *ANNIE HALL*. Also *WE ALL LOVED EACH OTHER SO MUCH*, because there are a lot of reversals in my film, we often break with one emotion for another. And even if it isn’t at all the same story, my film could have been called *WE ALL LOVED EACH OTHER SO MUCH*, don’t you think?

**Strangely, the film isn’t dedicated to anyone, yet seems to be made for your father.**

I decided not to dedicate the film to my father after two months of reflection. First, because the film is in itself a dedication. Secondly, I think that, contrary to books, films don’t lend themselves to dedications. A book is a personal object that we have in our homes. We relate to the author – there is a direct connection between the author and us. When we see a film, we are not relating to the director. We are relating to the actors and the story. A film belongs to everyone. I chose to write a word to my father in the thank you credits.

## **INTERVIEW WITH ACTRESS MÉLANIE LAURENT**

**This is your second film with Jennifer Devoldère. How did your artistic collaboration begin?**

I met Jennifer four years ago, for *JUSQU’A TOI*. It was very strange, because she hadn’t particularly thought of hiring me – someone had suggested my name. I caught on pretty quick and we were able to laugh about it.

**This time, she wrote the film for you.**

That doesn’t happen every day for an actor. Trust is such a beautiful thing to feel. There is a very special bond when you feel sublimated and a loved a little more than others are. The idea of inspiring something in someone is very strong. Especially since in return, you have to go beyond yourself, transcend every scene.

**How do you see Jennifer today?**

She is completely one of a kind. I always thought she was a bit of a genius in a way, and as so often happens with geniuses, she also has an autistic side to her. She is timid almost to a fault, like the characters of her films can be. At the same time, she has a great visual sense, as well as a feeling for writing, very Anglo-Saxon. Jennifer is in her own league with regard to many things and many people in this country.

**Are you aware of playing her in her films?**

Yes. And yet our personalities are very different, very opposite. I am more of an anything goes type; I have no problem relating to people, whereas everything is so much more complicated for Jennifer. I think it's funny she chose a character like me to play her, but maybe I correspond to her social ideal.

**There is continuity between her first and second films.**

It's as if my character in JUSQU'A TOI has matured to become my character in THE DAY I SAW YOUR HEART. I feel like Klapisch with Romain Duris, a different character in the same world. That said, I feel HEART is much more intimate and emotional than the last film. JUSQU'A TOI was very beautiful, very aesthetic, but it didn't get you deep in the gut. In this film there is a real build in intensity right up to the end, which rips your heart out. No joke.

**From one film to the other, the relationship to the father has become the central theme.**

In both her films, the female lead has the feeling of having been abandoned by her father. But the reproaches were very mild in JUSQU'A TOI. There was no conflict with the father, no anger, simply because the father-daughter relationship wasn't the subject of the film. Here, she gets into it, she confronts it. She invents a father who is monstrous and wonderful at the same time, who doesn't really know how to show other people he loves them.

**How do you see your character, Justine?**

She is a child in need of love, so she doesn't have much self-confidence compared to her sister-in-law, who is completely different, settled in an adult life, a responsible schoolteacher. Justine flits from one man to the next, one affair to another, avoiding commitment – her way of refusing to grow up. At the end of the film, she understands some essential things, and as viewers we understand she will probably settle down with a man for good.

**How, in your opinion, does she change?**

Growing up means forgiving a lot of things. Analyzing people and life and realizing that every act is always motivated by a reason. At the end of the film, Justine understands the necessity of opening up and trusting. We are never victims. We create our own jailors and are victims if that is what we want to be. Justine ends up realizing that.

### **How do you see her relationship to her father?**

She hates his childish and irresponsible side. She is angry on the most basic level. Instead of seeing this man is a reflection of herself, she thinks everything is his fault. You can't just resent people and the whole world, that's too simplistic and it is very immature to live like that.

### **Did you feel close to Justine?**

Not really. It was even difficult to do this role because it made me plunge back into things I had left behind. I thought Justine was very unfair. I clung to the fact that she evolves, but in a lot of scenes I wanted to see her react differently. It had been a long time since I'd done a role that was so much work.

### **Really?**

When you're Justine, you don't stand up straight, you wear baggies. Jennifer was often saying to me: you're a four-year-old child at the table. You lick your fries, you swing your legs, you pout your lips, you have reactions that are a little naive. So it's pure acting, it's returning to childhood at a time when I'm being offered adult roles.

### **This film reunited you with Géraldine Nakache.**

I learned a lot about her in JUSQU'À TOI. I was fascinated by her ability to make people laugh and her spontaneous sense for comedic rhythm, which is so difficult for me. In this film, Jennifer allowed her to be as moving as she is funny. The burial scene is very beautiful for that reason. We were both in tears, crying like you do in life, not dramatic sobbing. We took each other by the hand; our body language was very natural, not at all choreographed. It was a beautiful moment.

### **Are you comfortable doing emotional scenes?**

Those are the simplest scenes for me. I have no difficulty with tears and sadness. I like going there. The real difficulty in a film by Jennifer is all the rest. Her characters are like clouds. You have to make them believable, find their rhythm. It's difficult to grab attention and keep attention with a dreamy young woman. How can you not be monotone when you play someone who watches life go by without ever jumping in? It is a lot easier for me to play something like LA RAFLE. There is a dramatic atmosphere and violent emotions in LA RAFLE, whereas in Jennifer's film everything is minimalist. The humor relies entirely on a detail, a gesture, a look. It's almost nothing and something has to be going on. Even better, she sets me up against these killer comedic talents who are so funny and famous for it. They all have that in their blood, except for me.

### **Tell us about Michel Blanc, your father in the film – and one of the first directors to put his trust in you.**

He was my director on the film EMBRASSEZ QUI VOUS VOUDREZ (SUMMER THINGS), which was an important film for me because it advanced my career. Right from the start, it was a real joy to be together again. That was

really unexpected, because we could have been just pleased – but in this case we were very happy. The connection between us was overwhelming from the very first second. He is very intelligent. A great actor. All the scenes that could have been complicated, he made them easy.

**And Guillaume Gouix, your boyfriend and muse in the film?**

I haven't always had extraordinary acting partners among those of my generation, and here, between Géraldine and Guillaume, it was so easy. Jennifer also has a talent for bringing together personalities that get along.

**In her interview, Jennifer explains that Justine occupies, on a symbolic level, the place of the artist.**

When you create, you observe the world around you. Artists' way of life puts them in that position. Like Justine, artists are not in direct contact with the reality most people know. When I look at how old I am and what I do, it's bizarre, dizzying, nerve-wracking and magnificent.

## **INTERVIEW WITH ACTOR MICHEL BLANC**

**You just saw the film. What are your impressions?**

My sensations... Originally I really liked the script, I thought there were a lot of great scenes, but I didn't get the whole picture and an absolute coherence. Seeing it now, I see a whole, a completely mastered film that I hadn't imagined reading the script. It's a very good sign that proves the director's vision is perfectly clear.

**You play Eli Dhrey, a man who tries to get closer to his daughter Justine, by getting to know the men she loved.**

Yes, it's a way of collecting bits of her by talking with them. Now that's the factual subject of the film, but it's not just a conceptual idea for a comedy. There is a deep significance behind the quest of this father who collects fragments of his daughter, ex- by ex-.

**The paradox is, he doesn't talk to her when they are face to face.**

It's a strange dialogue between people who don't try to understand each other. In the end, though, we see that they are dying to, both of them. Justine and Eli adore each other but are incapable of admitting it. It's pretty logical. Justine was brought up by Eli and inherited his faults.

**What did you like about Eli Dhrey?** First, his unpredictability. Second, the sensitivity he hides. It's interesting to play Eli because he never shows how he feels. Also, he often takes unexpected turns – he is capable of things I am totally incapable of.



**For example, he is capable of making extremely tasteless jokes.**

You never know if he is doing things to be provocative or if he really thinks them. When he asks his wife to get an abortion, it's a huge thing, and yet it might be sincere because he thinks he is a bad father and doesn't want to mess up a third child.

**In your opinion, who is Eli?**

He is someone who wonders who he is. It's really interesting to play characters who are unattainable up to the very end, like he is. In the last part of the film, we realize he is not at all what he has pretended to be all his life.

**Why did he pretend to be someone else? Out of modesty? Out of pride?**

He gave up one thing in his life: jazz. He reinvented himself in the clothing business and took over his father's wholesale textile shop. So at one point, he was a broken man. To tolerate having broken away from the career he was so passionate about, he cut the link between the emotional and the cerebral. It's not that he doesn't feel, it's just that the two things don't communicate. He feels emotion, but it doesn't have an effect on him. He writes postcards but doesn't send them. It's a weakness, but also a great strength. It makes him capable of refusing destiny. We see that clearly in the heart X-ray scene.

**Your character, though distant and inaccessible, is moving.**

The emotion comes from the fact that he doesn't react as if he is moved in situations where he should be. Jennifer Devoldère made sure of that. There is never a moment of pity. I am not the one playing the emotion; it is the viewer, with his intelligence and sensitivity, who feels the emotion of the situation. Take the example of the heart X-ray scene – if an ordinary guy had directed it, it could have been an awful scene where you get forced to act with pathos and a trembling voice. But there is something else going on in Jennifer's vision.

**What was the hardest thing to learn? Golf or double bass?**

Golf. I knew I wouldn't be able to pretend to have a perfect swing and hit a "birdie". I had never played golf, so I asked to have the magic of cinema step in and replace me with a double for those scenes. For the double bass, however, I could manage to cut the bill if I worked a lot. I play a little music and there were only really two melodic lines to play. It's just technique.

**What kind of actor are you today?** My dream has always been to expand my possibilities as much as I can. I know they are not infinite, but I don't want to die before squeezing the lemon dry. If I had simply remained in the dinner theater type of comedy, I would have had the impression of using only a third of my resources.

**And yet, you are not doing an explosive performance here – your acting is pretty subdued from what I see in THE DAY I SAW YOUR HEART.**

I am more concerned with achieving depth and sincerity. Actually, the actors that fascinate me are like that, and they are mostly Anglo-Saxon. Real modesty consists of not putting yourself down: I'm not a bad actor; I'm even better than I was ten years ago.

**How did you like being the French Larry David?**

(laughs) He is one of Jennifer's influences, so she asked me to take a look. I understood what she meant, but there was no interest for me, or for her really, in imitating Larry David.

**You are playing Jennifer's father in a way, and also playing her, she said.**

Luckily she didn't tell me that – that is a terrifying responsibility.

**You didn't guess it?**

When we started shooting, I didn't know Jennifer, but I felt like there were bits of her in all the characters.

**Good intuition.**

Jennifer creates a world; she doesn't just copy one that already exists. For me, there are two types of scripts: one that copies the real world and one that creates a world from the imagery of its author. Jennifer has her own way of looking at life and it was a pleasure for me to get lost in that.

**How was it being reunited with Mélanie Laurent, who you directed early in her career, in EMBRASSEZ QUI VOUS VOUDREZ?**

I was scared, what with everything she's done – Tarantino and all the rest. I was afraid she would hardly take stock of me. Actually, what really touched me sincerely was her phone call before the shooting began, before I even decided I would do it, to talk to me about Jennifer and the quality of the project.

**That's funny – it's almost a reversal of influence.**

Yes. I knew Mélanie very young, self-effacing, and not yet confident. Both shy and gifted. I remember I was walking on eggshells with her, I didn't know how to approach her or what attitude to adopt to help her feel as comfortable as possible. But now I've discovered someone extremely easy to be in contact with, a young woman very open to others and at ease on the set. So there was a symbiotic feeling in ET SOUDAIN, TOUT LE MONDE that didn't exist in EMBRASSEZ QUI VOUS VOUDREZ. I thought she was radiant.

**How do you interpret the relationship between Justine and Eli?**

Eli realizes he has a daughter who might be interesting to him, but he has been so negligent that he doesn't know how to talk to her anymore. His path is the reverse of Justine's; he comes from an artistic passion that he has

given up, whereas she is on her way there. As if there was artistic creation in the daughter and artistic denial in the father. And as a matter of fact, though he never says nice things, the first time he sees one of his daughters' works, he finds it very beautiful and he says so.

**We get the impression Michel Blanc and Eli Dhrey are very close.**

That's because I did a good job! I don't like building my characters "from the exterior." I try to find an emotional correspondence within myself. I express something I feel, and the goal is to not pretend anymore. For example, I don't have that basic problem Eli has of not being able to express his feelings. In my case, life taught me to tell people when I love them. And that's saved a lot of time. Other than that, I hate golf.

## **INTERVIEW WITH ACTOR GUILLAUME GOUIX**

**This is a busy time for you.**

Yes. I am starting to do films I am really happy to participate in, and work with directors I love, so yes, things are pretty good!

**How did you end up on THE DAY I SAW YOUR HEART?**

I met Jennifer, we did a reading and she offered me the part. This character represented a way for me to experience a different kind of film and a different way of seeing. It was great to know that someone could imagine me in a comedy.

**You have the role of the muse in the film. A role not many men have played.**

Nothing is more exciting than being surprised, right?

**Tell me about Jennifer Devoldère.**

She is a strange, lunar person. Jennifer has her own world, a very poetic world. You have to scratch the surface to get to her. Just like Justine, the character played by Mélanie Laurent.

**What was it like playing opposite Mélanie Laurent?**

Mélanie is an actress who is very aware and in the moment. She felt free to experience things in the moment. That is the kind of actress I prefer. For things to be written and prepared but when you are shooting, it's possible to have an accident or two, an unexpected laugh that escapes.

**What was the primary challenge of your character?**

There are a lot of unusual characters in the film, and Sami is an anchor for Justine (Mélanie Laurent). He is more down to earth than the other protagonists; he has a real connection to things. I had to succeed in portraying that. I was afraid of being too well behaved. Also, I had to play being in love, so that you could really feel a love story going on between Mélanie and me. We had to find a familiar chemistry between us, and I think we have succeeded.

**Your character's dialogue comes straight from Anglo-Saxon romantic comedy. Was that a challenge?**

It was very well written, and Jennifer let us create nuances in the acting, in our expressions and body language. I've never done this kind of film, so I enjoyed getting totally into it. I loved the seduction scenes, when the characters are trying to find each other, because they correspond to all those images of romantic comedies that we have in our heads – the ones that make us dream.

## **INTERVIEW WITH ACTOR MANU PAYET**

**The role of Atom was written for you.**

In the beginning of the writing process, Jennifer Devoldère admitted to me that she was thinking of me for a role. I was very touched and I didn't dare to ask her to say more. So I waited from a distance. I tried to find out how it was coming. And since the writing process is always long, I waited a long time. When I read the script, the fact that the character was a stand-up comedian put me off a little.

**Why?**

Because the stage is a different job for me, and I didn't know how that would translate to the big screen. But Jennifer guided me through it, reassured me and wrote me a few really good jokes to tell. The important part of the character is that he is not an annoying guy who tries to make everyone laugh all the time; he is someone who is passionate about his profession. In that way, he is more mature than many comedians in real life.

**Most of your scenes are with Michel Blanc. How did that go?**

I was apprehensive because I love that guy, I love his work and I didn't know him. When you meet someone you respect, you run the risk of being disappointed – of learning that he is not as cool as the character he played in THE great film of your childhood.

**So how was it?**

I met a person who fit the image I had of him. Really cool, considering who he is, and not necessarily conscious of everything that he represents to our generation. Of course, I was dying to pull out dialogue from LES BRONZÉS (FRENCH FRIED VACATION). I held back five days, and on the sixth I threw a line at him. After that, he very generously started telling me stories about the great adventure of LES BRONZÉS. As he was telling the story, the crew started gathering around, and everyone listened and savored the moment. That set the tone for our relationship on the shoot. He was generous and at the same time, modest and reserved. Not at all the "watch out here I come" type.

**Through his discussions with Atom, Eli is actually talking to his daughter.**

That was the idea of the project – this father who doesn't know how to communicate with his daughter and who avoids the problem by going through her ex-boyfriends. In the beginning, Atom doesn't understand that approach very well; he is bothered by this ex-father in law who wants to continue to see him after he has broken up with his daughter. But in the end, they have a good time together; their relationship goes beyond that first, somewhat strange situation. Atom also has problems with his own father, who has never come to see him on stage. Eli becomes more than a friend to him. The relationship fills a hole, a need, for both of them.

**It is pretty unexpected to see you in a comedy written more like an Anglo-Saxon film than in a popular French style.**

You learn what you learn in school, but it's above all what you're going to do with it that counts! As a matter of fact, I warned Jennifer, "Stand- up routine aside, this guy isn't very funny." She answered, "Yes, but he is a lot like you in life and that's the aspect of your personality I want to see." I think it's great that I get asked to do the roles of jokers, losers and ladies' men. Then there are roles like Atom, who, I'll say it again, really has his head on his shoulders for someone who works on stage. Like Justine, he seems to have a pretty complex relationship with his father. He also gives her good advice. True, his father has never come to see him on stage. It's a relationship, or a lack of relationship that you can't understand if you haven't lived through it. But when you're in it, and it is part of the baggage you carry in life, you can allow yourself to give pointed advice.

**Do you agree with the advice he gives?**

Yes, and I really like how he backtracks in the end. He tells Justine he was wrong, that it is never too late. Atom and Justine are about thirty and discovering life. All of a sudden, they have to come up with answers to questions they have never asked themselves before.

## CREDITS

### CAST

JUSTINE  
ELI  
DOM  
SUZANNE  
SAMI  
BERTRAND  
CECILIE  
ATOM  
KIRSTEN  
DR KATZ  
ALEX  
MATHIAS  
MAHBOOB  
MALIK  
JEFF  
SEB  
THE RABBI

MÉLANIE LAURENT  
MICHEL BLANC  
FLORENCE LOIRET-CAILLE  
CLAUDE PERRON  
GUILLAUME GOUX  
SEBASTIEN CASTRO  
GÉRALDINE NAKACHE  
MANU PAYET  
KARINA BEUTHE  
JEAN-YVES ROAN  
ROMAIN LEVY  
ALEXANDRE STEIGER  
HABIBUR RAHMAN  
ASSANE SECK  
ACHILLE NDARI  
SAMIR DE LUCA  
DANIEL COHEN

### CREW

**Written and Directed**  
**Director of photography**  
**Editor**  
**Original Music**  
**Musical Supervision**  
**Production Designer**  
**Costumes**  
**Sound**

**1<sup>st</sup> Assistant Director**  
**Production Manager**  
**Hairstylist**

**Makeup**  
**Script**  
**Casting**  
**Executive Producers**

JENNIFER DEVOLDÈRE  
LAURENT TANGY  
STÉPHANIE PEREIRA  
NATHAN JOHNSON  
VALÉRIE LINDON  
HERVÉ GALLET  
EMMANUELLE YOUCHNAVSKI  
PASCAL ARMANT  
RYM DEBBARH MOUNIR  
JÉRÔME WICIAK  
EMILIE CHERPITEL  
NICOLAS DAVY  
FRÉDÉRIC BIRAULT  
VALERIE ONDARRA  
SUZEL BERTRAND  
NINA RIVES  
EMMANUELLE PREVOST  
FARID CHAOUCHE  
DENIS PENOT