

EVERY JACK HAS A JILL

A Film By JENNIFER DEVOLDÈRE



Quad presents

Every Jack Has A Jill

A Film by Jennifer DEVOLDÈRE

Melanie LAURENT
Justin BARTHA
Valérie BENGUIGUI
Billy BOYD
Maurice BÉNICHOU

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Run-time: 1hr 20min

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THE STORY

Chloe, 26 years old, lives alone in Paris, with an invasive neighbour, a petty colleague and a DVD rental store manager who likes giving out advice...a life which doesn't quite live up to her expectations...

Jack, a 30 year old American who has just been dumped by his girlfriend, wins a trip to Paris. By mistake, Chloe somehow ends up with Jack's suitcase, the one his father left to him and he holds more dearly than anything. After deciding to open the suitcase Chloe falls in love with the contents...Even though she's never seen him, even though she knows nothing about him, Chloe falls in love with Jack. She persuades herself that he's the man of her dreams, that they were made for each other, and she sets out to find him...

INTERVIEW WITH JENNIFER DEVOLDÈRE WRITER AND DIRECTOR

Where does your love of cinema come from, and how have you reached this stage of making your first feature film?

Since I was eight years old I've always wanted to make movies. At that stage I had absolutely no idea how to become a director, but when I saw ET and Raiders of the Lost Ark, I knew I wanted to be like Spielberg! I wanted to tell stories.

After school I made some short films and did some internships. It was during the time when video was huge. Even though I didn't make anything myself, it showed me how to do advertising, for brands but also for people. After that I made another short film which was a love story between a Frenchman and a Chinese woman, and their different cultures...

So that's obviously why you also wanted to write this script?

I've already written scripts for other directors, but this is the first time I'm both writing and directing. The subject tackles themes that are close to my heart, like the idea of two loners who meet one another. I also wanted to make a romantic comedy. I'm obsessed with this genre and see every single one that comes out. I love romantic comedies! SOME LIKE IT HOT is my favourite. For me, it's the most brilliant and I'll never get tired of it. More recently, WHEN HARRY MEET SALLY was a really good one. LIGHTS OF MY CITY – which certain people maybe wouldn't include in this category – is sublime. These films all contain a mix of happiness and despair. And then, like I prefer to see, they end up together!

I wanted to make a type of contemporary romantic comedy, but with people who were less cynical and worn down than most people today. Chloe and Jack are totally innocent. They still hold their innocent childhood dreams of falling in love.

Your story is really original, how did you come up with it?

For a long time I've had the idea of a young woman who, after having come across someone else's suitcase, falls in love with the contents and sets out to find the owner. I also wanted a romantic comedy where the two characters believed in each other without having met, and only the audience knew they were made for each other.

The two ideas were combined and so the story came about. I began with a Parisian woman coming across a suitcase and fantasising about its contents and its owner, risking disappointment if he doesn't correspond to the idea she has in her head.

Your script contains lots of secondary characters who are very important for the film's atmosphere. It's an atypical image of Parisians, they move it away from being a movie filled with clichés...

A large part of my inspiration comes from American romantic comedies, where the secondary characters are always important. They expand the themes and help the main characters who are, in principle, usually a bit passive. Caught up in their own neuroses, they find it difficult to move forward. Instinctively, I knew I needed those characters to push them along a little bit.

When you were writing the movie, did you know you were going to direct it?

I wanted to, and secretly I had an intuition that it would happen, in spite of the difficulties which it presented and the doubts I had. At least three years passed between the time I wrote the first draft – in six days – and the first day on set. I rewrote a lot. With experience, my tastes changed a bit and the importance I put on certain things changed. We learn and we mature! Reworking and going into more detail is always beneficial to enrich the characters and the situations.

Your casting is eclectic, how did you choose your actors?

When I wrote, I didn't have anyone particular in mind. I actually saw all the characters as a bit older than Melanie and Justin actually were. I discovered **Melanie Laurent** in 'Don't Worry, I'm Fine' (Philippe Lioret) and after that I couldn't see anyone else in the role. We sent her the script; it was all done in three days. During the screen test, she was fantastic, light, but at the same time she had a really impressive depth of character. Some people said we're quite similar, me and her, and I hope we are. Melanie said we're definitely very different!

As for **Justin Bartha**, I saw him by chance in a TV show, a remake of the excellent British show 'Teachers'.



The show was average but he was excellent. He corresponded exactly to the man I had imagined. He had charm while remaining real. I went on a quick trip to New York with the producer to meet him. He accepted quickly.

From the start I wanted **Valerie Benguigui** in the role of Myriam, Chloe's neighbour and confidante. I couldn't see anyone else in that role. I had seen all her movies and knew her personally a little. She's a comedian that I love. She makes me laugh but it's always subtle. And on top of that she's very beautiful and I always wanted to show her femininity.

Having seen **Maurice Benichou** in a play by Peter Brock about 12 years previously, I had always wanted to work with him. We met and we liked each other instantly.

For Pat, the tourist who's staying in the same hotel as Jack, **Andrew Greenough** was chosen during a casting call in England. We saw so many high calibre comedians. He was perfect despite a lack of experience.

For the little group in the video store, I formed a sort of coherent group. I knew **Arie Elmaleh** as a friend and I thought of him when I was writing. I also knew **Lannick Gautry** a little.

The film is very 'framed', very 'set'. Did you use storyboards?

No. We didn't have the time and I find that that messes a bit with the scenes. I prefer to leave myself a bit of freedom. I worked out a lot of the scenes in advance and we prepared a lot with the DOP because we wanted a visual film with two very distinctive atmospheres. The visuals needed to show the solitude of each of the principal characters in their respective universes. I find that an image's composition is an essential element which both tells a story and creates an atmosphere.

How do you characterise your visual universe?

Even though it's very 'worked', it's still very natural. I try hard to show fantasy and emotion from the setting and the movements. Direction, it's putting an actor in a scene so that they'll evoke something. I don't intellectualise at all. I just want – after having worked on it for a while – to have a feeling that brings coherence. For me, direction isn't intellectual. At least, that doesn't correspond to the cinema that I like. I try to approach an image with emotion. Which is why the choice of scenery is important.

We researched a lot of locations because I put a lot of attention into choosing scenery where I could feel the scene happening. The space had to give something back, either through personality or through its history, or through the way the characters would change and express themselves there. The location is the first element which visually tells the story.

Were you looking forward to, or did you dread, any scenes?

I was dreading the scenes in the rental stores because I hadn't ever directed a scene with so many people. To deal with six actors at the same time is difficult. We had three scenes and two days to film them which seemed a lot to me. More generally, even though I was used to sets, developing a way of talking to the actors over long periods was new for me. So at the beginning I was quite apprehensive, counterbalanced by my enthusiasm for making my first film and telling this story.

How did it go with your actors?

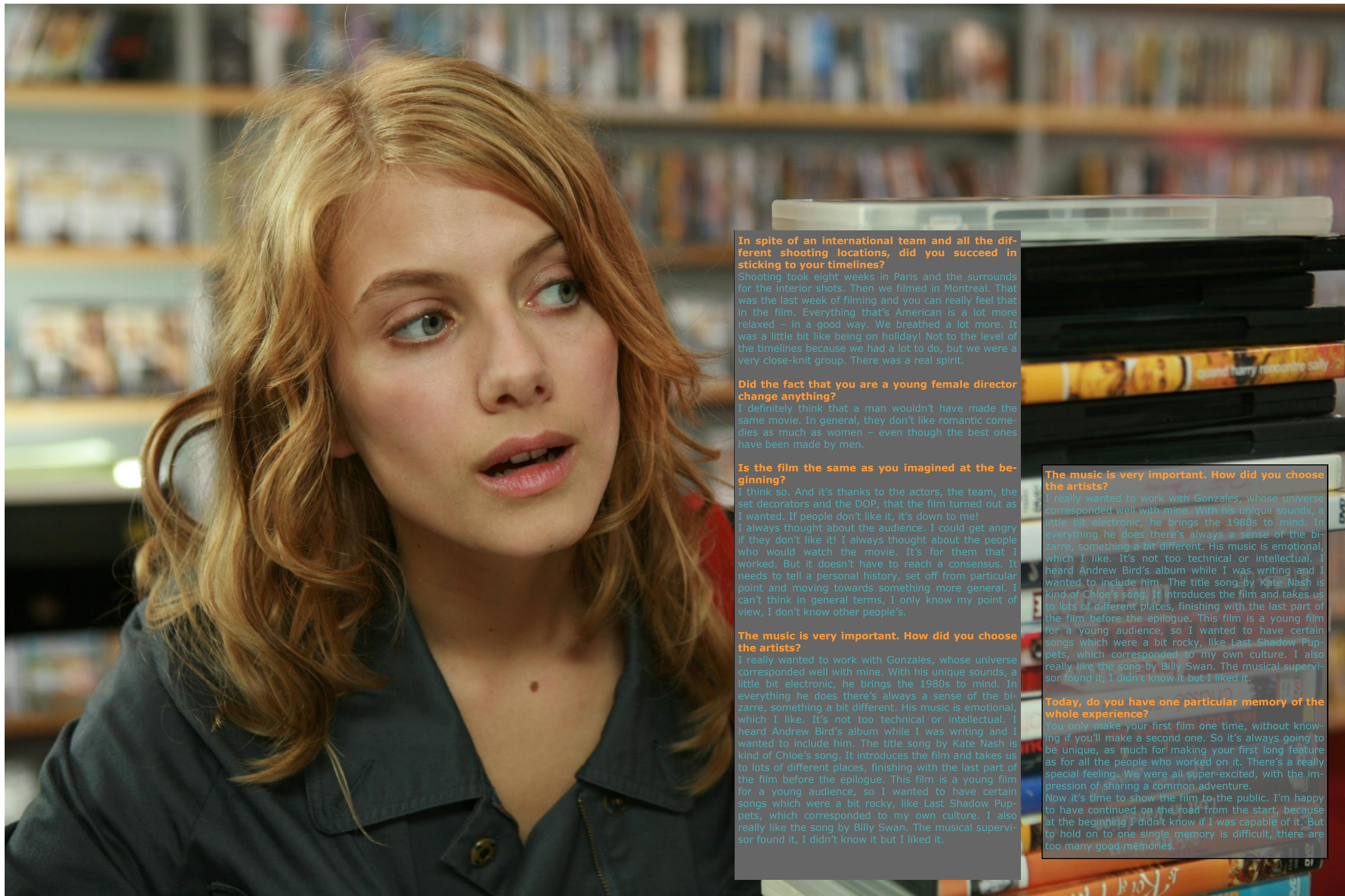
I was dreading a bit having to direct the actors. I started with Melanie Laurent, Geraldine Makache and Eric Berger on the photocopier scenes. At the start I wasn't really relaxed but once the connections were established it was really great! I loved Melanie, loved working with her. We connected – even since filming finished we've remained very close.

With Justin it was a bit more complex because he arrived three weeks after we began shooting. The team was already formed. He found himself alone in Paris and in his life. He really lived the movie! He didn't speak French so it was difficult for him to find his place. But that corresponded to what he wanted because he wanted to be like his character, a bit removed. We got on very well. It was good because he works a lot, without leaving anything to chance. When I saw the rushes I discovered subtleties in his acting that I hadn't really seen when we were filming.

Valerie is a slogger, in the good sense of the word. She is full of energy without ever losing sensitivity. Like all Brits, Billy Boyd is a mix of instinct and spontaneity, all the while holding a great respect for the script. To my mind, probably because of their history and their culture, I found the British actors fabulous. All actors should be like them.

How did you work with your comedian-actors, if differently?

I let the comedians improvise a lot, even though I didn't keep many of their improvisations in the final film! I discovered that comedians change their tone a lot while they're improvising. Bizarrely they speak differently, their interior tension isn't at all the same. On the other hand, they never do the same thing more than once so it's hard to edit. In spite of that, they did fantastic things. For example, the goodbye scene in front of the hotel between Jack and Pat's family was improvised. It is brilliant thanks to Andrew Greenough's personality; the whole part where Pat is trying to get his wife to smile. I wrote a short scene and we gave a handycam to Andrew. He did seven or eight takes, each one totally different, all brilliant but unfortunately the whole sequence was too long. It was hysterical. We selected the most moving takes, which is essentially what we needed.



In spite of an international team and all the different shooting locations, did you succeed in sticking to your timelines?

Shooting took eight weeks in Paris and the surrounds for the interior shots. Then we filmed in Montreal. That was the last week of filming and you can really feel that in the film. Everything that's American is a lot more relaxed – in a good way. We breathed a lot more. It was a little bit like being on holiday! Not to the level of the timelines because we had a lot to do, but we were a very close-knit group. There was a real spirit.

Did the fact that you are a young female director change anything?

I definitely think that a man wouldn't have made the same movie. In general, they don't like romantic comedies as much as women – even though the best ones have been made by men.

Is the film the same as you imagined at the beginning?

I think so. And it's thanks to the actors, the team, the set decorators and the DOP, that the film turned out as I wanted. If people don't like it, it's down to me! I always thought about the audience. I could get angry if they don't like it! I always thought about the people who would watch the movie. It's for them that I worked. But it doesn't have to reach a consensus. It needs to tell a personal history, set off from particular point and moving towards something more general. I can't think in general terms, I only know my point of view, I don't know other people's.

The music is very important. How did you choose the artists?

I really wanted to work with Gonzales, whose universe corresponded well with mine. With his unique sounds, a little bit electronic, he brings the 1980s to mind. In everything he does there's always a sense of the bizarre, something a bit different. His music is emotional, which I like. It's not too technical or intellectual. I heard Andrew Bird's album while I was writing and I wanted to include him. The title song by Kate Nash is kind of Chloe's song. It introduces the film and takes us to lots of different places, finishing with the last part of the film before the epilogue. This film is a young film for a young audience, so I wanted to have certain songs which were a bit rocky, like Last Shadow Puppets, which corresponded to my own culture. I also really like the song by Billy Swan. The musical supervisor found it, I didn't know it but I liked it.

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Today, do you have one particular memory of the whole experience?

You only make your first film one time, without knowing if you'll make a second one. So it's always going to be unique, as much for making your first long feature as for all the people who worked on it. There's a really special feeling. We were all super-excited, with the impression of sharing a common adventure. Now it's time to show the film to the public. I'm happy to have continued on the road from the start, because at the beginning I didn't know if I was capable of it. But to hold on to one single memory is difficult, there are too many good memories.



CHLOÉ
BY MÉLANIE LAURENT

I liked the idea of a light comedy, or a quite simple but very cute story, treated differently than usual. It's that which first attracted me. In the script there were things which I hadn't yet done myself, little moments of comedy which I liked. With her totally crazy side, Chloe isn't easy to describe. Completely centred on herself, she really isn't interested in others. Perhaps she acts like that to protect herself well. In my opinion, she doesn't really have a life. Even still, she falls in love with the contents of a suitcase which she makes up lots of stories about! Chloe doesn't really live in reality; she's scared to find her own place in life and doesn't understand how the world works. Despite her apparent egotism, I was touched by Chloe. The scenes are written in a totally mixed up manner and in a completely different style than normal French movies. I really liked that.

Up until now, my characters have always been quite close to what I'm actually like. For this role I didn't change my voice or my physique, I stayed 'me' except in my rapport with others which isn't remotely the same as Chloe's! I proposed lots of things for each scene because the way it was written allowed me to do that. It was great. In the scene where I took loads of photos with the contents of the suitcase, I let myself go.

It was the first time I was directed by a woman and I admit it was a bit strange at first. I didn't find the usual rapport quickly. I think Jennifer was also searching for her place. After four days, we talked. From that moment, it was a completely different experience! We started to connect with each other completely and, now, we have fun and we like each other a lot. Jennifer gave me confidence, she let me do lots of things I suggested. Everything was remarkably written and all we had to do was refine little details to complete a scene. Jennifer and I had the same rhythm and we really worked well together.

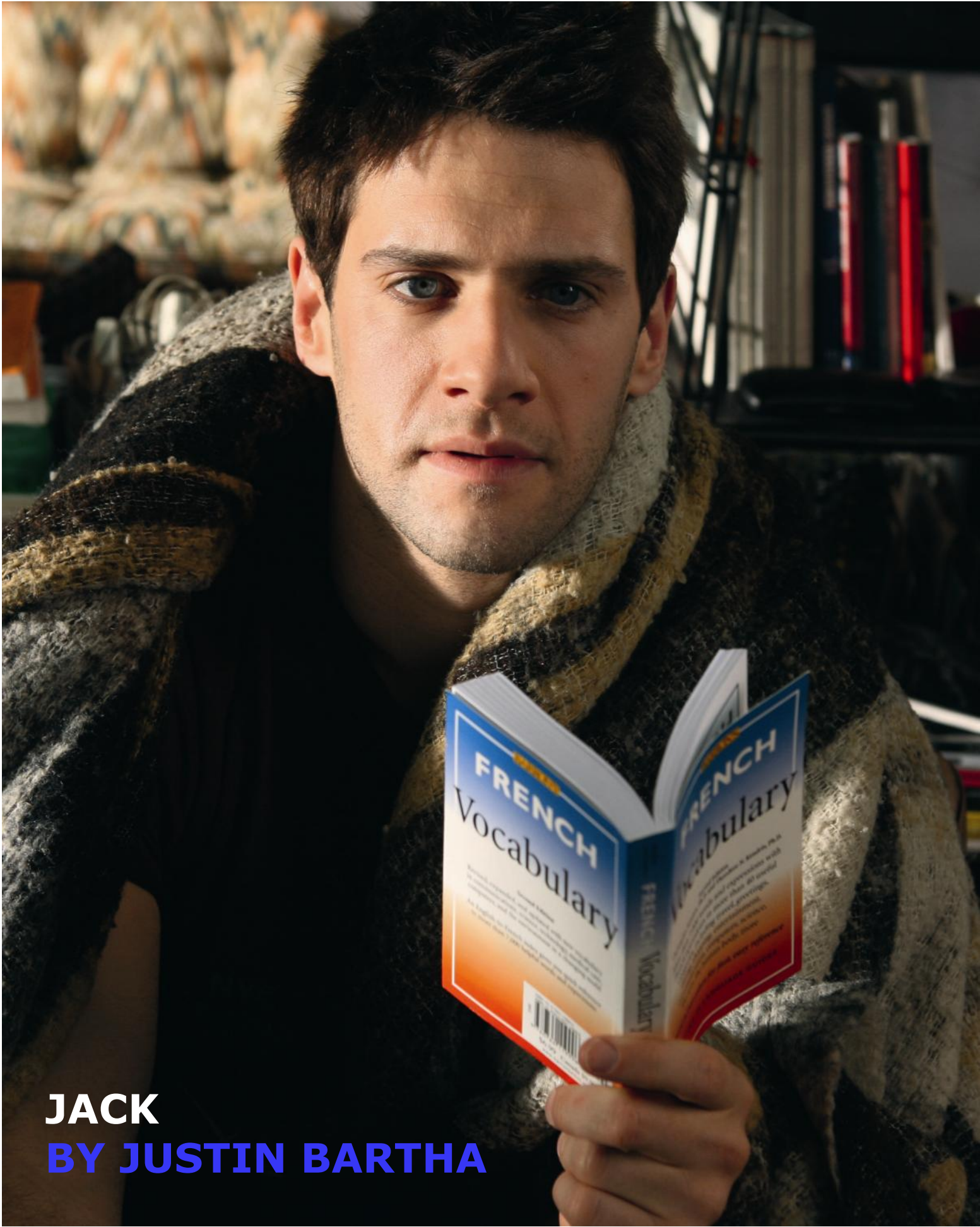
One of the strong points of the film was bringing together all these actors and a team from all over the place. The mix brought a really nice atmosphere to the set. I had lots of partners in lots of different situations. Valerie Benguigui, Geraldine Nakache, Eric Berger, Yvon Back, lots of others. Even though I only had one scene with Maurice Benichou, it was great. I also loved the moments with Arie Elmaleh and the group from the video store. The casting brought together people who were used to pure comedy and they helped me a lot because my specialty is usually tears! I've done lots of heavy stuff, thrillers where I had to cry a lot! So I took a lot of pleasure in making this romantic comedy. It reassured me. I was always a little unsure, a little bit frustrated making dramatic films. With EVERY JACK HAS A JILL I discovered that people could think of me for a comedy and that I'm capable of doing it.

Paradoxically, although the film is the story of Chloe and Jack, they don't meet until the end. It's one of the great ideas in the film and with Justin, it was quite special. In the script, the moment they meet is quite happy. In reality, the first time we met was in London and he'd just finished filming NATIONAL TREASURE II. We had a dinner meeting and I was waiting, annoyed, because I wasn't allowed to smoke! He arrived, I was moaning and he was positive, enthusiastic. He found me 'wonderful', he was 'so happy' and me, I just said 'hello'! We've laughed a lot about that since. Me, the antithesis of his exuberance, like a French cliché, standoffish and blasé! It was a big lesson. In reality he's actually like that, it's absolutely not fake. With him, you always have the impression that everything is going great, it's extraordinary!

The shoot was very relaxed, with a very young team, which says a lot and was good for everyone. To work with Jennifer is easy. She's precise, she has a sense of fairness and she gives as much attention to the individual as to the whole. She takes care with the images, with the lighting. She values her actors and the scenes. She has a real style to her direction and always makes significant choices. Aesthetically the work is real, the camera movements are always thought about. It's directed with an Anglo-Saxon quality even though Jennifer has a very European spirit. Her film resembles what she is, a mix of diverse sensibilities. She takes the best out of everything and combines it in her own way.

FILMOGRAPHY

2009	EVERY JACK HAS A JILL by Jennifer Devoldere Inglourious Basterds by Quentin Tarantino The Concert by Radu Mihaileanu
2008	Paris by Cedric Klapisch
2007	The Room of Death by Alfred Lot The Dying Man by Cedric Anger The Hidden Love by Alessandro Capone I'm Fine, Don't Worry by Philippe Lioret Cesar for Most Promising New Actress Dikkenek by Olivier Van Hootstadt Indigenous People by Rachid Bouchareb The Beat My Heart Skipped by Jacques Audiard
2004	The Last Day by Rodolphe Marconi Hainan Ji Fan by Kenneth Bi A Life To Wait For You by Thierry Klifa
2003	Snowboarder by Olias Barco
2002	Kiss Who You Like by Michel Blanc
2001	It's My Body by Rodolphe Marconi
1999	A Bridge Between Two Banks by Frederic Auburtin and Gerard Depardieu



JACK
BY JUSTIN BARTHA

At first I was surprised to be asked to do a film in French because I don't speak a word of the language, but my role was that of an American in Paris. I read the script and I found the story really original, touching and moving. I wanted to meet the people who were able to write like that. Jennifer came to see me, we talked about it and I watched her short films. I discovered a subtle and touching young woman who hid a very specific universe behind a delicious discretion.

Jack is an American graphic artist who won his trip to Paris. He's quite a shy guy, particularly with feelings – I think that's definitely why his girlfriend left him. He prefers to hide away from the world, in his own imagination, rather than confront the reality outside which scares him a little. Lots of people will see a bit of themselves in him! He finds himself alone in Paris, without really wanting to be there. That's what I like about this story, it's a romantic comedy but contrary to the usual ones, the two characters don't meet each other until the end. In general, in this type of movie, we see the birth of their relationship, their difficulties in learning to live together: in this movie we start well ahead of that point! We talk about their approach, the one discovering the other, little moments of closeness, but without them ever meeting each other. I think that's very intelligent, novel and fresh.

Strangely, when I shot this film, my life resembled that of my character a little bit. I had just been dumped by my girlfriend and found myself in Paris, alone, not being able to speak the language! Like Jack, I started by staying in my hotel room, which was really sad because Paris is such a magnificent city. And then, like him, little by little I opened up to others, to this amazing culture and I started to react. It wasn't really easy for me but I believe that, in a way, it helped me with my role.

It was the first time I'd made a film in France. I discovered a different way of working, more familiar, less organised but entirely focused on the film. Here the working days are shorter and the mealtimes longer, but you won't find me complaining about that!

I had just finished shooting NATIONAL TREASURE II when I became involved with this project. Coming from an action super-production, produced by Jerry Bruckheimer, to this funny comedy was a sometimes surprising experience but I have to admit that, on a personal level, working with really human, remarkably written characters in atypical romantic comedy situations brought me a lot of joy. It's also the first time I made a first film and the first time I was directed by a woman. But that changed nothing! Jenner is quite simply someone brilliant and very competent. We worked a lot together. I needed to learn a lot about my character and she was constantly available for that. She knows exactly what she wants but never refuses to listen to an idea or a suggestion. Working with her was a real pleasure and that's without doubt one of the most memorable parts of this shoot for me.

Although the story was about a couple played by Melanie and me, I only had a few scenes with her – but they were really good to shoot. A little bit like my character, I was more and more impatient to meet her and, like him, I wasn't disappointed. She has lots of charm, she gives out lots of energy and a spontaneity that is very seductive. I was also really happy to work with Maurice and Valerie, two excellent comedians, and I also had some scenes with Andrew, an excellent English actor. The casting in the film was just like him: surprising, eclectic and absolutely perfect!

FILMOGRAPHY

2009	EVERY JACK HAS A JILL by Jennifer Devoldere Also Executive Producer Holy Rollers by Kevin Tyler Asch The Hangover by Todd Phillips The Rebound by Bart Freundlich
2007	National Treasure II by Jon Turteltaub
2006	Playboy by Tom Dey
2005	Trust The Man by Bart Freundlich
2004	National Treasure by John Turteltaub
2003	Troubled Loves by Martin Brest



MYRIAM

BY VALERIE BENGUIGUI

The first thing that I liked was that Jennifer wanted to see me play this role. Then I discovered the story, it's originality, it's humour, and it's unusual way of unravelling the birth of a love story. The film just talks about universal human relationships but in a very particular, light and fair manner.

Myriam, my character, is Chloe's neighbour and a bit like her family at the same time. She's a very simple woman, very grounded, and she feels very tenderly towards this young, lost girl. Myriam is maternal; she fills a gap with Chloe. Myriam and Didier form a reference couple for her. The character is very well written and I played her as Jennifer had intended, even with some of the crazy turns of phrase. This woman is anchored in reality but is a little bit crazy inside. I really enjoyed playing her.

I found the character really interesting, the image Jennifer had of her, and the image I took of her, her personality and her originality. Working with Jennifer is really easy because she knows exactly what she wants. She doesn't get stressed, or at least doesn't show it. She knows her job really well and gives it a real vision, a universe and a personality.

Melanie and I are not at all on the same wavelength in the movie, so it was quite fun to play. Chloe says 'the neighbours, they're nothing, they don't matter' but at the same time she's constantly at theirs and shares a lot of meals with them!

Yvon Back plays my husband in the film, an even though we hadn't ever acted together before, I'd known him for a long time. Even though our two characters are a bit crazy, they function well together. Even though they pass their time sniping at each other, they're madly in love and one couldn't leave the other.

I particularly loved the scene with Justin Bartha and Yvon. It was very fun because we were talking to each other but not understanding each other. So it's kind of each of these characters holding their own monologue but they're quite happy to meet each other too. In the end, it's sort of what the film is all about!

FILMOGRAPHY

2009	EVERY JACK HAS A JILL by Jennifer Devoldere Saint-Victoire by Francois Favrat Sarari by Olivier Baroux
2008	Baby Blues by Diane Bertrand
2007	Two Lives Plus One by Idit Cebula The Life of the Artist by Marc Fitoussi I Hate Other People's Kids by Anne Fassio Pure Weekend by Olivier Doran
2006	According to Charlie by Nicole Garcia Hey! Good Looking by Lisa Azuelos
2005	Cavalcade by Steve Suissa Our Happy Days by Eric Toledano and Olivier Nakache
2004	The Role of His Life by Francois Favrat The Big Role by Steve Suissa
2003	Fun and Games by Isabelle Doval
2002	I'd Prefer If We Stayed Friends by Eric Toledano and Olivier Nakache
2001	Queens For One Day by Marion Vernoux Gregoire Moulin Against Humanity by Artus de Penguern Chaos by Coline Serreau
2000	Jet Set by Fabien Onteniente
1999	The Trip To Paris by Marc-Henri Dufresne My Father, My Mother, My Brothers and My Sisters by Charlotte de Turckheim My Friends by Michel Hazanavicius
1997	Right In The Wall by Pierre Richard The Truth If I Lie by Thomas Gilou

RUFUS BY BILLY BOYD



The first thing which attracted me was the script. I loved the story which wasn't like any other romantic comedy but still remained realistic! In one way it reinvented the genre a little, in any case it refreshed it.

From a more personal point of view, I liked that my character was Scottish, as I am, that his identity was clearly defined but wasn't enclosed in the usual Scottish stereotype. He lived in the States, worked in IT, he had a real personality without wearing a kilt or swigging whisky! I really enjoyed playing a 'normal' Scotsman!

Rufus is Jack's best friend and they also work together. They complement each other. Of the two, Rufus is the one who lives a bit more in a fantasy world. He's clearly a guy who puts off until tomorrow the things he doesn't have to do today. It's him who pushes Jack to have fun, go out a bit. Rufus is full of energy while Jack's a bit more reticent. They balance each other out and they are close to each other. Without a doubt, Rufus is one of the only people who can talk frankly to Jack. He pushes him to open himself up. It's him who puts books in his hands and it's a little bit thanks to him that Jack's able to seduce this very pretty French girl played by Melanie!

I arrived on set quite late into the shoot and nearly all my scenes were with Justin. Usually I'm there from the first day and take my orders with the rest of the team. Here I arrived and the team had already been shooting for weeks and were already working perfectly together. I just had to get to know Justin, which was easy, and slide into the role which Jennifer had written. We talked about it and she had a very particular vision. She was both the writer and the director and knew exactly what she wanted. Playing Rufus was made even easier because I totally agreed with the approach Jennifer wanted me to take.

In my opinion, there's no difference between acting in THE LORD OF THE RINGS and acting in this film. The teams aren't the same but the work always consists of getting to grips with your character as well as you can. I'd already filmed in a lot of countries, including France, for a short film, and in Belgium with a French team. For me, above all, EVERY JACK HAS A JILL represents an excellent story, it's funny, touching, original, and was directed with a real vision!

FILMOGRAPHY

2009	EVERY JACK HAS A JILL by Jennifer Devoldere Glenn by Marc Goldstein
2008	Stone of Destiny by Charles Martin Smith
2006	The Flying Scotsman by Douglas Mackinnon
2005	A Beautiful Day by Gaby Dellal
2003	The Lord Of The Rings: Return of the King by Peter Jackson Master and Commander: Other Side of the World by Peter Weir
2002	The Lord Of The Rings: The Two Towers by Peter Jackson
2001	The Lord of the Rings: Fellowship of the Ring by Peter Jackson
1999	Julie and the Cadillacs by Bryan Izzard Urban Ghost Story by Genevieve Jolliffe



CAST

Chloé	Mélanie LAURENT
Jack	Justin BARTHA
Myriam	Valérie BENGUIGUI
Rufus	Billy BOYD
Receptionist	Maurice BÉNICHOU
Josée	Géradine NAKACHE
Didier	Yvon BACK
Jack's Mother	Dorothee BERRYMAN
Liza	Jack PARE
Pat	Andrew GREENOUGH
Hostess	Joséphine de MEAUX
Annette	Tanya BLUMSTEIN
Richard	Jerôme BENILOUZ
Greg	Mikaël CHIRINIAN
Jeanne	Charline PAUL
Jeff	Lannick GAUTRY

CREDITS

Director
Producers (France)

Producers (Canada)

Executive Producer
Project Director
Director of Photography
Production Designer
Costume Designer
Set Designers
Sound
Casting Directors

First Assistant Director
Script
Production Manager
Unit Production Manager
Steadicam Operator
Makeup
Hair
Original Music Composed,
Orchestrated & Interpreted by
Music Supervisors

Jennifer DEVOLÈRE
Nicholas DUVAL ADASSOVSKY
Bruno CHICHE
Yann ZENOU
Maxime REMILLARD
André ROULEAU
Justin BARTHA
Nathalie Brigitte BUSTOS
Arnaud POTIER
Hervé GALLET
Alix DESCHAMPS
Jacqueline MARIANI & Aurélien DUPONT
Pascal ARMANT & Jérôme WICIAK
Sylvie PEYRUCQ - ARDA
John JACKSON - C.S.A
Mark SUMMERS
Rosato/Migliera Casting Inc
Daniel DITTMANN
Renée FALSON
Raymond SPARTACUS
Naoufel BENYOUSSEF
Valentin MONGE
Suzel BERTRAND
Rachel ABOULKHER

Howie BECK
Jeanne TRELLU
Clément SOUCHIER
CREAMINAL

MUSIC

Gonzales
Howie BECK
Kate NASH
Clare & The Reasons
Andrew BIRD
Billy SWAN
Billy SWAN
Last Shadow Puppet

Theme From In Between
FIN
Mouthwash
Nothing/Nowhere
Don't Be Scared
I Can Help
Can't Stop Now
Meeting Place

