



Dolce Vita Films & Miyu Productions

present



Written and directed

by Chiara Malta & Sébastien Laudenbach

MEDIA RELATIONS

Barbara - barbara@thepfactory.com

INTERNATIONAL SALES

CHARADES

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France / Duration 73 minutes / Visa n° 128 083

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LOGLINE

No, Linda didn't take her mom's ring! She didn't deserve to be punished! How unfair...!

And now, Linda's mom Paulette will do anything to make it up to her daughter—even if that means making chicken with peppers, despite not knowing how to cook! But how are you supposed to buy a chicken during a general strike?

From henhouse to watermelon truck, trigger-happy police to allergic trucker, grandma to floodwaters, Paulette and her daughter embark on a quest to find chicken, picking up “Linda's gang” on the way and, eventually, the entire neighborhood.

Unbeknownst to Linda, the delicious chicken dish that her father used to make is the key to her lost memory... By the way, does anyone know how to butcher a live chicken?

CHARACTERS



LINDA, eight, lives alone with her mother Paulette and their cat Gazza in a quiet housing project. Linda's father died when she was very young, and she doesn't remember him. The only thing she does remember is a special dish he used to make, chicken with peppers. So, when her mother promises to make it for her, Linda won't accept excuses, not even a general strike!

PAULETTE, Linda's mother, hasn't started over since the loss of her husband Giulio. The story begins when she wrongly accuses her daughter of having traded her ring for a yellow beret. When Paulette realizes her error (the cat swallowed the ring...), she will do anything to be forgiven, but what will she do? She doesn't know the first thing about cooking unless you count microwaving frozen meals!



ASTRID, Linda's aunt (Paulette's older sister), calms her nerves by eating candy when no one's looking. Even though she's a yoga teacher, she has a hard time keeping her cool with her pest of a younger sister!

CARMEN, Linda's best friend, lives one floor above her. She has a little brother, Pablo, who she is always taking care of, and two older brothers, Fidel and Castor. It's not always easy to live with so many headstrong boys...



ANNETTE, the caretaker's girly daughter, has a thing for hats. She agrees to lend her new beret to Linda, completely unaware of the chain of events that will ensue.

AFIA walks her big dog Zorro all around the housing project. Her friends all know that no one in the project has a better-stocked pantry than she does.





GRANDMA is Jean-Michel's mother. She runs into Linda and her friends from time to time in the corner market in the project. Just because she grew up in the country doesn't mean she knows how to kill a chicken... She buys her poultry at the supermarket like everybody else!

JEAN-MICHEL is a music-loving truck driver with a feather allergy, and Paulette and Linda have hidden in his truck. His elderly mother lives in the same housing project. When he sees Paulette, it's love at first sight, and he'll do anything to help them.



SERGE, a failed magician, has just become a police officer. In fact, it's his first day on the beat, and the Chief is keeping a close eye on him. He finds himself swept up in an incredible chase that may change his life.

A FILM THAT CAN'T SIT STILL

STATEMENT OF INTENT

Chicken for Linda! is a sweet and funny film the whole family will enjoy: a film that speaks of childhood from a child's perspective, without being overly sentimental or exaggerating, with humor, mischief, and poetry.

In this film, there are no fantasy worlds: the story takes place in the present day in a small, ordinary housing project, on the day of a general strike. There are no witches, no missions to save the world, and the only character that can fly is a... chicken!



The chicken is a MacGuffin that drives the story. It provides an opportunity for a mother and daughter to come together and grieve the husband and father who passed away several years earlier, when Linda was just one. His death created a chasm between Linda and Paulette that the film will seek to bridge.

Yet the focus is not at all on death; on the contrary, it's a story about life. The narrative gradually takes on a societal dimension: Paulette and Linda magnetically draw an increasing number of people into their quest. We move from a small two-room apartment to the main courtyard of a housing project; from a single-parent family to an entire neighborhood.

This fairly calm housing block is a sort of a world of its own, which means our young protagonists can roam around freely without parental supervision. The kids see the project as an extension of their individual apartments, a playground where they can make friends.

The adult population is of modest means. These are the people most affected by the economic crisis, the ones who go into the city to protest against the rising cost of living, forced to leave their kids unsupervised at home for several hours.

Because of its layout, the housing block is also a forum where people can rise up against the Establishment. Even if *Chicken for Linda!* is a light-hearted film with Linda and her mother's personal trajectory as its focus, the film ends on a colorful, farcical scene, pitting a horde of young children (under 10 years-of-age) against the police, in the form of a giant game of hide-and-seek through the fog, among comic bouncing watermelons.



People gather in the courtyard to let off steam; it's where all of the kids we will have seen previously standing on their balconies run around joyfully, enjoying their freedom.

Chicken for Linda! is an ode to freedom, to revolution, to disorder, even anarchy. This vitality spreads like an oil slick that coats everything it encounters: rules, common sense, the Establishment. A film that takes us back to our childhood, like the characters who, as the story progresses, regress from responsible adults to fearful, lying, cheating, individuals who reveal their weaknesses, unafraid of ridicule.

It's an offbeat film with a sharp sense of absurdity and satire. A film that takes several tangents as its tone passes from serious to a sense of wonder, told with humor that is, at times, tainted with melancholy, to touch the inner child deep inside all of us.

It's a film that can't sit still, like a fidgety child; the unruly, outspoken kid who gets sent to the corner for disrupting the class.

But such children are often the most sensitive and need to be protected.

We have taken the liberty of depicting them differently depending on the scene and the scale of the shots. The characters can be portrayed most simply when far away, and much more realistically when seen up close.

They are rendered as black line drawings identified by single colors: yellow for Linda, orange for Paulette, mauve for Annette, green for Carmen, pink for Astrid, red for Afia. Linda and her girlfriends are thus all people of color. This visual representation is simple and fun, and we feel it is a nice way of addressing diversity: the kind of diversity that is not related to ethnic origins, but rather to personality and the characters as individuals.

And when seen from very far away, the characters can sometimes just appear as simple colored blobs, like stickers. And all kids love stickers!

The backgrounds, painted by artist Margaux Duseigneur*, are bright and colorful, often stylized and simplified, used more to evoke places than as detailed illustrations. While they aren't abstract, they do leave spectators free to let their eyes wander and their imaginations to fill in the gaps.

We are co-directors. Sébastien has taken on the animation based on editing guidelines we worked on together. In addition to the overall guidelines for staging, Chiara has taken charge of all aspects of sound design, starting with the dialogues that were recorded in a manner close to that of a live-action film: the young actors worked in an open space that gave them room to move, and had a certain freedom with regard to the scripted dialogues.

We oversaw the entire editing process, the recording of the sound effects and mixing, and supervised the creative direction of the songs that allow the film to breathe.

Our aim was to make an entertaining film with endearing, serious undertones, for a wide audience. We hope to make viewers laugh and bring a tear to their eye with images and sounds that we have intentionally made to reflect the youngest among us.

* *Head Set Designer (among other things) for The Crossing directed by Florence Miailhe (2021).*

THE DIRECTORS

CHIARA MALTA has directed several short films including a trilogy on childhood that have been selected for and awarded at numerous international festivals.

After her feature-length documentary *Armando e la politica* for la Lucarne (Arte/ZDF), she became an artist-in-residence at the Villa Medici (Rome).

Her first feature film, *Simple Women*, featuring Jasmine Trinca and Elina Löwensohn, was the opening film for the Discovery category of the Toronto International Film Festival in 2019.

She regularly directs episodes for French TV series *Chronicles of the Sun* and is currently in Italy shooting the first season of a series produced by Grøenlandia and Fidelio.

Chicken for Linda! is her first feature animation.

PARTIAL FILMOGRAPHY

- A COMME AZUR (2020)
22' · Drama/Animation–Off Shore
- SIMPLE WOMEN (2019)
Feature film (drama)
Vivo Film (Italy), HiFilm (Romania), Match Factory
- HISTOIRE DE STEFANO (2017)
14' · Drama– Les Films Sauvages and Opéra Films
- THE EXISTENCE ACCORDING TO GABRIEL (2015)
25' · Drama/Animation–Sacrebleu Productions
- WAITING FOR A WOMAN (2010)
20' · Documentary–Sacrebleu Productions (France), Kiné (Italy)
- ARMANDO E LA POLITICA (2008)
75' · Documentary/Animation – ARTE, ZDF,
Sacrebleu Productions (France), Vivo Film (Italy)
- L'ISLE (2006)
10' · Documentary/Animation–Fabien Westerhoff/Vendôme Films

SÉBASTIEN LAUDENBACH

Director, illustrator, and professor at ENSAD (École Nationale Supérieure des Arts Décoratifs), Sébastien Laudenbach has written a dozen award-winning short films selected by numerous international festivals, as well as credit packages and music videos.

With his feature film *The Girl Without Hands*, presented at Cannes, awarded at the Annecy International Animation Festival, and in competition for a César award, Sébastien Laudenbach has developed a lively, signature style full of movement, while remaining effective and to the point.

PARTIAL FILMOGRAPHY

- VIBRATO (2017)
7'· Animation – Les Films Pélleas for “The 3^e Scène” of the Paris Opera
- THE GIRL WITHOUT HANDS (2016)
75'· Animation – Les Films Sauvages
- DAPHNÉ OU LA BELLE PLANTE (2014)
15'· Animation, documentary – Les Films Sauvages
Co-directed by Sylvain Derosne
- VASCO (2010)
11'· Animation – Les Films du Nord
- JOURNAL (1998)
15'· Animation – Magouric Productions



MUSIC AND SONGS

Clément Ducol is a composer graduate of CNSMD (Conservatoire National Supérieur Musique et Danse de Lyon) in percussion and orchestration. He has worked as an arranger for many artists: Alain Souchon, Christophe, Camille, Vincent Delerm, Marc Lavoine, and Roni Alter, among others. But he has a marked preference for the world of cinema.

As such, he worked with Hans Zimmer and the singer Camille on the original soundtrack of the film *The Little Prince* by Mark Osborne. Many and varied encounters and collaborations followed with directors such as Laurent Tirard, Eric Rochant, Guillaume Gallienne, and Léa Fazer... And, of course, with Andréa Bescond and Éric Métayer for *Little Ticks* which was part of the Official Selection of the Cannes Film Festival in 2018 and the winner of multiple César awards.

He worked for three years on the production of *Annette* by Leos Carax as Musical Director and Arranger, involved from casting to the shooting and post-production phases.

PRODUCTION

DOLCE VITA FILMS

Marc Irmer is a French producer who has been active for 20 years in the development of French and international (co)productions. His company Dolce Vita Films has produced over 15 feature films, all of which were released in cinemas in France. His credits include the Berlin selection *Hotel Harabati* by Brice Cauvin, the international success *Darwin's Nightmare* by Hubert Sauper, *Temoin indésirable*, *Impunity*, and *Red Jungle* by Juan Lozano, and *Sunrise and Slam* by Partho Sen Gupta. *A Son* by Mehdi Barsaoui was presented in Venice in 2019 and received the César award for Best Actor (Sami Bouajila). His most recent productions, *Chicken for Linda!* by Chiara Malta and Sébastien Laudenbach and *Goodbye Julia* by Mohamed Kordofani, are taking part in the 2023 Cannes film Festival. The shooting of Mehdi Barsaoui's next film *Aïcha* will commence in October 2023.

MIYU PRODUCTIONS

Founded by Emmanuel-Alain Raynal in May 2009, then joined by Pierre Baussaron in 2015, Miyu Productions is an audiovisual and cinema production company specialized in animation that produces short films, series, and feature films.

Since its founding, the company has upheld a demanding editorial line for the projects it develops, principally favoring projects with a strong commitment to creativity.

Thus, over the years, Miyu Productions has built its image as a demanding animation studio in both its creative output and its commitment. In particular, its animated short films have garnered accolades in major festivals (Cannes, Berlin, Locarno, Venice, Annecy, Clermont-Ferrand...), as have its feature film projects, which stand out on the landscape of contemporary production, such as *Blind Willow, Sleeping Woman* by Pierre Földes (adapted from Haruki Murakami), a prize winner at Annecy and released in cinemas in March 2023.

The company now has 12 feature films to its credit (including three currently in production), 25 short films, and several audiovisual series and specials. Miyu Productions has a total of five studios located in Paris, Valence, Angoulême, Marseille, and Brussels.

TECHNICAL AND CREATIVE CREDITS

Chicken for Linda!

Written and directed by	Chiara Malta & Sébastien Laudenbach
Character design	Sébastien Laudenbach
Background design	Margaux Duseigneur Sébastien Laudenbach
Original Score	Clément Ducol
Songs and Music	Clément Ducol
Story	Chiara Malta & Sébastien Laudenbach

Creative/Executive Producers	Marc Irmer Emmanuel-Alain Raynal Pierre Baussaron
Coproduction	Flaminio Zadra
Production Directors	Tanguy Olivier Carole Faure
Editor	Catherine Aladenise
Direct Sound Recording	Erwan Kerzanet
Sound Editing	Carolina Santana Yan Volsy
Mixing	Olivier Guillaume

Featuring the voices of:

Mélinée Leclerc	Linda
Clotilde Hesme	Paulette
Laetitia Dosch	Astrid
Esteban	Serge
Patrick Pineau	Jean-Michel
Claudine Acs	Grandma

Jean-Marie Fonbonne	Chief
Antoine Momey	Kevin (teen)
Scarlett Cholleton	Annette
Alenza Dus	Carmen
Anais Weller	Afia
Milan Cerisier	Fidel
Nahil Mostefa	Castor
Pietro Sermonti	Giulio
Anna Parent	Pablo

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