



FESTIVAL DE CANNES  
2021 OFFICIAL SELECTION

VALERIA BRUNI TEDESCHI

MARINA FOÏS

PIO MARMAÏ

# THE DIVIDE

(LA FRACTURE)

A FILM BY  
CATHERINE CORSINI

1H38 | France | 2021 | Scope | 5.1

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## Festival Screenings in Cannes:

**Friday July 9<sup>th</sup> | 11:00 am** (Salle Bazin) – "Selected" press screening (RSVP, on list)

**Friday July 9<sup>th</sup> | 10:00 pm** (Grand Théâtre Lumière) – Official Screening

**Friday July 9<sup>th</sup> | 10:15 pm** (Salle Debussy) – Press Screening

**Friday July 9<sup>th</sup> | 10:30 pm** (Salle Bazin) – Press Screening

**Saturday July 10<sup>th</sup> | 11:30 am** (Grand Théâtre Lumière) – Press Screening

**Saturday July 10<sup>th</sup> | 10:30 pm** (Salle du Soixantième) – Reprise Screening

**Saturday July 10<sup>th</sup> | 10:30 pm** (Olympia 1) – Reprise Screening

**Thursday July 15<sup>th</sup> | 4:00 pm** (Riviera 2) – Reprise Screening

**Market Screening:** Friday July 9<sup>th</sup> | 12:00 pm (Olympia 2)

**Synopsis** Raf (Valéria Bruni Tedeschi) and Julie (Marina Foïs), a couple on the verge of breaking up, find themselves in an Emergency Department close to asphyxiation on the evening of a major 'yellow vests' protest in Paris. Their encounter with Yann (Pio Marmaï), an injured and angry demonstrator, will shatter their certainties and prejudices. Outside, the tension escalates and soon, the hospital has to close its doors and the staff is overwhelmed. The night will be long...

## Q & A with director Catherine Corsini

***Summertime* and *An Impossible Love* are period pieces. With *The Divide*, you come back to a present-time narrative and hot topical issues, like the Yellow Vests' protests...**

After these two period pieces that deal with feminism and incest, I meant to make a film touching on highly contemporary issues, looking at what's going on in today's world, including its social divides, but I wasn't quite sure how to approach them. How could I dramatically portray what was going on? Was I able to make a political film without taking a heavy-handed activist approach? What perspective should I take? What style should I shoot the film in? I thought a lot of how Nanni Moretti directs himself in a farcical yet profound fashion to make a political statement through the film. I was looking for a storyline just as the Yellow Vest movement started.

**Why did you pick a hospital as a place echoing the social divide?**

As I collapsed and ended up at the Lariboisière Hospital ER on December 1<sup>st</sup>, 2018, I found my way into the film and found out how I could connect it with today's social climate.

All night long, I paid close attention to how the hospital was managed, to strained, overworked hospital staff, who are often sympathetic although they can't always afford to be friendly, to patients gathered in the waiting room, in physical shock, distraught, or needing to confide in someone... It's even more blatant at Lariboisière Hospital as it's close to railway stations and attracts quite destitute people, people that are just passing through, drug addicts, people with psychiatric disorders, unaccompanied minors...

After I went through all this, I thought the ER arena was just the place I needed to deal with what was on my mind. Getting an upper-class female couple immersed in this upper-middle class background could generate debates, confrontations, and portray society's contrasts and divides.

**How did you approach directing the couple in the film?**

I tried to take some distance by extrapolating on the situations that Elisabeth (my producer) and I lived through that night. In the end, I realized the film would always lie between documentary and fiction. It's not out of narcissism that I've exposed my family. It allows me to treat political issues, like the fact that my son-in-law has a second mother who has no rights. It also creates an abyss that brings truth to the film and justifies examining the crisis.

I wasn't trying to make us look good either, but rather to explore our bad conscience, our contradictions and our laziness with regard to the demonstrations.

I couldn't identify with a Yellow Vest, or a nurse, but I could talk about them from the place I gave myself in the film. I wanted to get my feet wet, to step out of my comfort zone, to not be self-indulgent. I also wanted to exploit my own bad faith, which is a good source for comedy. And through the couple, I wanted to make fun of a generation of activists who once believed in revolution, but who now find that "it's all a bit too violent"!

**How did you write the character of Yann?**

I was very inspired by the film *Middle Class, Lives on the Line*, which was made well before the Yellow Vest movement. This documentary by Frédéric Brunnquell tells the story of how people can be sucked in after losing a job. Their lives were more or less financially tenable and all of a sudden, they were turned upside down.

I also listened to the testimonials of the Yellow Vests in Sonia Kronlund's wonderful radio broadcast, *Les pieds sur terre*. Shocking testimonials of people who came to demonstrate with a lot of candor and who were injured by grenades and blast balls... I felt a great sense of empathy. You could feel that they were neither thugs nor hysterical lunatics who were after Macron's head. They were there out of conviction, expressing demands that were extremely sound and legitimate, not just asking for a small bonus. Their demand for social justice was profound and fed by anguish in the face of a world that is slipping away from us... I wanted to face this reality and talk about it through the character of Yann.

Yann loves his work, but he can't make ends meet. He wants to speak out and, like many of the Yellow Vests, to be heard. After his injury, his only objective is to return to work. It's doubly punishing for him: he was injured, and he risks losing his job.

### **The film gives off a feeling of extreme tension...**

The circumstances of filming during the health crisis and the second lockdown gave it a particular energy. We were all afraid that filming would be interrupted because of Covid or new government orders, so each day was like being torn away. Also, it was the first time I was shooting on a single set. A real challenge for me, as I tend to make films that jump from set to set!

The enclosed space of the emergency room is a micro-world in itself where nothing ever stops. You have to treat people and at the same time, people have to wait. How do you film the wait without getting bored? I tried to be always in motion, even in place. I wanted to capture the pulsing beat of the hospital, where we know that anything can happen within minutes. Even in the reverse shots between Julie and Raf lying on her stretcher, I wanted things to keep moving, for the camera to deconstruct the shot, to capture the energy of what might happen.

There is never any peace in the ER, there is always someone who starts screaming, the frightening sight of blood, a doctor passing by, a stretcher bursting in, sirens... So, I put everyone under tension.

### **This is the first time you've shot hand-held.**

I changed my habits, rehearsed very little with the actors, and shot very long hand-held scenes. This is the fourth film I've made with DOP Jeanne Lapoirie, so I had total confidence in her, and was able to let her film without interrupting. All of a sudden, it was as if Jeanne, the actors and I were moving the same way, thinking the same way. We were on the set as if in a boxing ring. We did a lot of takes but never did exactly the same one twice. The idea was to surprise ourselves. It was a way of putting everyone in the tension and making sure we were always together, the extras included.

We had a lot of dailies, which allowed the editor Frédéric Baillehaiche to stick closely to the pace and make the film dynamic. In *An impossible Love* we had to manage the passing of time. Here it was about passing the relay, one to the other: how we can almost forget our main characters at one point, going off with others, only to return to them in a single move... We worked constantly on the relationship between story, character and action. It's really a film of emotions and pace. And the more we tightened it up, the stronger the hospital became.

### **Where did you shoot?**

It was complicated. We had just come out of the first lockdown and it was impossible to shoot in a real hospital given the health situation. We managed to find a building at a vacant factory in the suburbs. It was like a fake studio. My reference was the Lariboisière hospital with its layers of extensions and dilapidated state. The production designer (Toma Baqueni) and his entire team did a masterful job of recreating the reality of the hospital.

For my part, I recorded hospital sounds that I sometimes played before a take so that we could feel the ambience, since the location itself was empty.

The sound editing gave the full dimension of veracity to the hospital. The comings and goings in the background, the screams, the sirens... Offscreen sound gave greater depth to the place.

### **In French we say that humor is the politeness of despair. In your film, one might say that humor is the urgency of despair.**

All the nurses I met told me that they laughed a lot together. They need this kind of cathartic humor to cope and to endure things that are sometimes very hard to bear. In the same way, the film had to be funny so as not to sink into miserabilism, into a simple criticism of that which we already know. I think that this exhilaration through laughter makes the wounds and the harshness of what the injured yellow vests are going through, through which police violence is shown, even more striking. And absurd. The police are civil servants of the government, and they are hitting people who are going to be treated by... civil servants of the government!

It was complex to find the right tone and balance for the film, which walks a fine line between comedy and human and social tragedy, mixing documentary and fiction. I thought a lot about Ken Loach's acerbic political comedies, like *Raining stones*.

### **How did you approach directing the events?**

Five days before shooting the first scene of a demonstration where Yann is injured in Paris' posh 8th district, we were banned by the Paris Prefecture, even though we had been given clearance. At first we thought it was due to health measures, but we quickly realized that it was the fear that re-enacting

a yellow vests demonstration for a film would cause disorder! The editing started without this key scene. Three months after the wrap of the shoot, we had to make do in a completely inappropriate setting: the courtyard of a castle. The challenge was even greater.

I had all the footage and the reporting on the yellow vests demonstrations in my head. The dynamics of the crowd needed to be really precise from the start because it's difficult to reshoot this kind of scene several times, to get the same momentum, the energy of the first take... filming confrontations while keeping the effervescence going. I had a storyboard cut and I directed the group scenes with a megaphone to keep the tension high. We had one day to shoot so we had to go fast. There were actually yellow vests among the extras who were very involved.

### **How did casting the medical staff go?**

My wish was to work with actual medical staff members. During the lockdown period, it was quite difficult to meet with people, to do screen tests. My casting director, Julie Allione, still managed to get more than 300 responses. We saw them all, first in groups. We got them to talk about their working conditions, current events, and so on. Listening to them, I realized that the pandemic only accentuated and underscored a situation that had already been catastrophic for years. There is also the way in which the nursing staff is disregarded and has to face increasing hostility from the patients themselves. We then proceeded by elimination and kept those who were the most authentic in the roles. Working with real medical personnel allowed me to be accurate at all times. Their speed, their way of using the medical equipment, it brings to the film something of the life and action of the hospital and above all their commitment. They gave it legitimacy.

### **Aïssatou Diallo Sagna, who plays the nurse Kim, isn't a professional actress either!**

No. I thought of using an actor because there are some really challenging situations to play, but I found that actors didn't have the right moves and it looked wrong next to the nurses.

When Aïssatou arrived, I was immediately impressed, but I hesitated a little because I didn't know if I could make it work. I had never worked with non-actors, and she was also reserved, very shy. So we had quite a few work sessions outside the script. Gradually, I saw her allow herself to be an actress and grasp how to work with her emotions. I was incredibly lucky to be able to watch her reveal herself during the preparation and shoot.

Aïssatou is actually a nurse's aide. By giving her a nursing role, I made her do more technical things than usual. It was as if the film had given her a professional promotion! But beyond her role, she surprised me with her acting ability, she quickly became very comfortable around the actors and above all she managed to bring a rare humanity to her character.

### **Tell me about why you picked Valéria Bruni-Tedeschi and Marina Foïs to play the couple.**

I never looked for resemblances but rather for some form of correspondence and a similar vibe.

I like the precision, speed and intelligence of Marina Foïs. She gives the perfect pace to the verbal ping-pong between her and Valéria, which is what makes this couple so funny. In the midst of chaos, she stays concrete, stands on her own two feet, and that was what I was looking for in the role. Underneath her solidity there is also a flaw, a hidden sensitivity. Her character gives the couple and the chaos of the situations a context

As for Valéria, we narrowly missed working together on several occasions and we both wanted this to be the time. The way she brings a shot to life, I can tell Valéria is a film director. Even lying on a stretcher, she manages to create action! She knows how to provoke chaos, she takes risks by improvising. She would steal things from me, which amused me a lot. She doesn't kid herself about how she may be perceived, but with her, it's always the excessiveness and the joy of acting that prevail, she's very creative.

### **And why Pio Marmaï to play Yann?**

Because I wrote the role for him. Pio is a physical actor. I wanted to explore his Dewaere-like power. He slipped into the role, espoused it. In the snap of a finger, he was Yann. He impressed me with his constant commitment, he works a lot. He is very precise with the text. Pio is a living, vibrant actor. When he arrives on a set, he brings with him an amazing energy.

For this shoot, the script was tightly written but I left room for improvisation. Unlike *An impossible Love* or *Summertime*, where it was difficult to deviate from the dialogues because the time period didn't allow for contemporary language, here, the actors could flow over. Improvising adds whimsy and allows you to shake up your relationship with your partner, to take risks. It's also a risk for the film that you have to know how to contain.

***Summertime* was about a joyful period of sexual revolution and a love story. In *The Divide*, the social crisis doubles as a relationship crisis...**

I wanted the social and the intimate spheres to resonate. The yellow vests crisis has pushed society to question itself. My characters may have a comfortable life but not a comfortable relationship. All it took was an event like the fall, then the night in hospital, for things to suddenly be put into perspective. During the hostage crisis, when Julie finds herself behind the door, powerless, she inevitably wonders how much she really cares for Raf.

There is also the anguish of what might have happened to her son. And then the reunion with an old high school friend, which reminds her of her former life and her provincial origins. You can't change completely overnight, but you can perceive things. In the film, each of the characters arrives at what may be a truer place in his or her life.

**The former high school friend, who has been in love with his wife for years, also risks falling back in love with Elodie...**

Yes, you suddenly feel that he is moved, unsettled. Among the testimonials of the yellow vests, I heard a lot of women say that the meetings on roundabouts had allowed them to get out of the house, out of their routine in front of the television. Some met lovers...

In my other films, romanticism overflows. Here, it operates more by small touches, but I was keen on these small streams that carry a dose of romance to each character.

**The character of the CRS riot cop is revealing of your relationship with the characters. He is on the "other side", just passing through, but we feel he could have been one of your main characters...**

This scene was inspired by one of my ancestors. He lived in Germany, had a German friend and when he went back to fight on the French side in World War I, he was afraid he may have to face him and kill him. People who are the same are made to confront each other, they are exploited and they find themselves face to face in an absurd war.

This riot cop believes in the orders he is given, but when he finds himself face to face with Yann, when they look each other in the eyes and see their similarities, the riot cop can't help but help Yann escape. I believe in little flickers that make you suddenly realize you are the same. This is the question that Yann raises at the beginning of the film.

**Class relations are a constant theme in your films. How does directing it in the context of a social crisis that is still relevant today change anything?**

When you make a period film, you have the hindsight of time, analyses and statistics. It's not at all the same thing when you're in the middle of a crisis. But as regards the yellow vests crisis, which exploded in 2018, these people had really felt on the sidelines, they felt the divide between Paris and the provinces for much longer than that. We've been hearing about this social divide since 1998.

The yellow vests movement is in the continuity of other historical movements that were ferociously repressed, such as the Commune. These movements express a grassroots sentiment, which may sometimes seem populist, but which is just the expression of injustice and violence from feeling they are neither respected nor listened to.

What is wonderful about the yellow vests is how they've created a symbol from. To turn these overgrown, useless, soulless bits of embankment into living places where people talk to each other is a powerfully surreal and poetic act.

**In your own way, you have made a roundabout of this hospital!**

Yes, perhaps this hospital is the utopia of a democracy, where everyone, with their various ailments, is heard by the overworked and poorly paid staff.

*The Divide* starts with Yann the truck driver on the one hand, and on the other Raf and Julie in their bourgeois bohemian decor. Then they all end up in hospital and the character of Kim arrives. At first, we discover her a little off to the side, as she carries out her work, then we learn a little more about her and she ends up taking up more and more space, without us really realizing it. Through her, the hospital quietly becomes the main character. Kim was really my focus, it was very important that the film move towards her, until eventually giving her the last shot...

#### **The film actually ends on Kim's face...**

Julie and Raf return to their cozy life—at least the life that they were able to choose, that they're not forced to put up with—we see them leave together as the ambulance takes us back to the constant flow of the hospital, with Yann, the romantic figure of the sacrificed, and Kim, still there at the side of this suffering society which, as the title indicates, is fractured but at the same time animated by a desire for reconciliation. It may be a bit utopian and naive, but I wanted to make a film that echoes what I feel about our society, what I would like it to become: a society that is open rather than rejecting or a position of imposing power. I wanted to give visibility to the idea of a future that is more humane, democratic and respectful.

#### **CATHERINE CORSINI BIOGRAPHY**

After taking comedy acting classes with Antoine Vitez, Catherine Corsini directs three short films in the early 1980s, all multi-awarded. At the age of 30, she directs her first feature *POKER*, a film noir depicting a woman's gambling addiction. She then directs the TV film *INTERDIT D'AMOUR*, highlighted at various festivals. *LOVER (LES AMOUREUX)*, selected in Cannes in 1994 in the Cinéma en France section, is critically-acclaimed. The following year, *YOUTH WITHOUT GOD (JEUNESSE SANS DIEU)* also shows in Cannes in that same selection. She becomes a household name with *THE NEW EVE (LA NOUVELLE EVE)*, presented in the Panorama section of Berlinale in 1999. *REPLAY (LA REPETITION)* is selected in Official Competition in Cannes in 2001. She follows up with *THE VERY MERRY WIDOWS (MARIÉES MAIS PAS TROP)* and *LES AMBITIEUX*, presented at the Rome Film Festival. Her seventh feature *LEAVING (PARTIR)* is met with great success in France and abroad, and highlighted at Toronto International Film Festival. She comes back to Cannes in 2013 with *THREE WORLDS (TROIS MONDES)* in the Un Certain Regard section, later presented in Toronto. The film wins the Golden Bayard for Best Script in Namur. *SUMMERTIME (LA BELLE SAISON)*, recipient of the Locarno Piazza Grande Variety Award, is nominated for two César in 2016. With *AN IMPOSSIBLE LOVE (UN AMOUR IMPOSSIBLE)*, adapted from the eponymous Christine Angot novel, Catherine Corsini receives the SACD award, Henri Langlois and Alice Guy award, as well as four nominations at the 2019 César (Best Actress, Best New Actress, Best Adaptation, Best Original Music). Her last film *THE DIVIDE (LA FRACTURE)*, with Valeria Bruni Tedeschi, Marina Foïs et Pio Marmaï will be presented in Competition in the Official Selection of the 2021 Cannes Film Festival.

#### **CATHERINE CORSINI FILMOGRAPHY**

2021 **LA FRACTURE**  
2018 **UN AMOUR IMPOSSIBLE**  
2015 **LA BELLE SAISON**  
2012 **TROIS MONDES**  
2009 **PARTIR**  
2006 **LES AMBITIEUX**  
2003 **MARIÉES MAIS PAS TROP**  
2001 **LA RÉPÉTITION**  
1999 **LA NOUVELLE ÈVE**  
1995 **JEUNESSE SANS DIEU (Arte)**  
1994 **LES AMOUREUX**  
1991 **INTERDIT D'AMOUR (M6)**  
1988 **POKER**

## VALERIA BRUNI TEDESCHI - SELECTED FILMOGRAPHY

- 2021 **LA FRACTURE** Catherine CORSINI  
**CETTE MUSIQUE NE JOUE POUR PERSONNE** Samuel BENCHETRIT
- 2020 **LES AMOURS D'ANAÏS** Charline BOURGEOIS-TACQUET
- 2019 **SEULES LES BÊTES** Dominik MOLL
- 2017 **UN BEAU SOLEIL INTÉRIEUR** Claire DENIS
- 2016 **FOLLES DE JOIE** Paolo VIRZI
- 2015 **MA LOUTE** Bruno DUMONT  
**ASPHALTE** Samuel BENCHETRIT
- 2014 **LES JOURS VENUS** Romain GOUPIL  
**SAINT LAURENT** Bertrand BONELLO
- 2013 **UN CHÂTEAU EN ITALIE** Valeria BRUNI TEDESCHI  
**TERRE BATTUE** Stéphane DEMOUSTIER  
**IL CAPITALE UMANO** Paolo VIRZI
- 2011 **I PADRONI DI CASA** Edoardo GABRIELLINI
- 2009 **LES REGRETS** Cédric KAHN
- 2008 **LE GRAND ALIBI** Pascal BONITZER
- 2007 **ACTRICES** Valeria BRUNI TEDESCHI
- 2005 **LE TEMPS QUI RESTE** François OZON  
**TICKETS** Ken LOACH
- 2004 **5 FOIS 2** François OZON
- 2003 **IL EST PLUS FACILE POUR UN CHAMEAU** Valeria BRUNI TEDESCHI
- 1999 **LA VIE NE ME FAIT PAS PEUR** Noémie LVOVSKY  
**RIEN À FAIRE** Marion VERNOUX  
**LE COEUR DU MENSONGE** Claude CHABROL
- 1996 **NENETTE ET BONI** Claire DENIS
- 1995 **LA SECONDA VOLTA** Mimmo CALOPRESTI
- 1994 **LA REINE MARGOT** Patrice CHEREAU
- 1993 **LES GENS NORMAUX N'ONT RIEN D'EXCEPTIONNEL** Laurence FERREIRA-BARBOSA
- 1988 **BISBILLE** Rock STÉPHANIK

## MARINA FOIS - SELECTED FILMOGRAPHY

- L'ANNÉE DU REQUIN** Ludovic BOUKHERMA et Zoran BOUKHERMA
- LA FRACTURE** Catherine CORSINI
- ASSOIFFÉS** Jérémie ELKAÏM
- LE GRAND BAIN** Gilles LELLOUCHE
- ÉNORME** Sophie LETOURNEUR
- INTIME CONVICTION** - Antoine RAIMBAULT
- L'ATELIER** - Laurent CANTET
- PERICLES LE NOIR** - Stéfano MORDINI
- IRREPROCHABLE** - Sebastien MARNIER
- PAPA OU MAMAN?** - Martin BOURBOULON
- BODYBUILDER** - Roschdy ZEM
- TIENS-TOI DROITE** Katia LEWKOWICZ
- POLISSE** Maïwenn
- L'HOMME QUI VOULAIT VIVRE SA VIE** Eric LARTIGAU
- HAPPY FEW** Anthony Cordier
- NON MA FILLE, TU N'IRAS PAS DANSER** Christophe HONORÉ
- LE BAL DES ACTRICES** Maïwenn
- LE PLAISIR DE CHANTER** Ilan DURAN COHEN
- DARLING** Christine CARRIÈRE
- RRRrrrrr !!!** Alain CHABAT
- FILLES PERDUES CHEVEUX GRAS** Claude DUTY
- ASTERIX ET OBELIX MISSION CLEOPATRE** Alain CHABAT
- LA TOUR MONTPARNASSE INFERNALE** Charles NEMES

## **PIO MARMAI - SELECTED FILMOGRAPHY**

- 2021 **LA FRACTURE** Catherine CORSINI  
**MÉDECIN DE NUIT** Elie WAJEMAN  
**COMMENT JE SUIS DEVENU SUPER-HÉROS** Douglas ATTAL
- 2019 **FELICITA** Bruno MERLE  
**JE PROMETS D'ÊTRE SAGE** Ronan LE PAGE  
**MAIS VOUS ÊTES FOUS** Audrey DIWAN
- 2018 **EN LIBERTÉ !** Pierre SALVADORI
- 2017 **CE QUI NOUS LIE** Cédric KLAPISH  
**K.O** Fabrice GOBERT  
**SANTA & CIE** Alain CHABAT
- 2016 **VENDEUR** Sylvain DESCLOUS
- 2015 **NOS FUTURS** Rémi BEZANÇON  
**DES LENDEMAINS QUI CHANTENT** Nicolas CASTRO
- 2014 **MAESTRO** Léa FAZER
- 2013 **GRAND DÉPART** Nicolas MERCIER
- 2012 **ALYAH** Elie WAJEMAN
- 2011 **UN HEUREUX ÉVÉNEMENT** Rémi BEZANÇON  
**CONTRE TOI** Lola DOILLON
- 2010 **D'AMOUR ET D'EAU FRAÎCHE** Isabelle CZAJKA
- 2009 **LA LOI DE MURPHY** Christophe CAMPOS
- 2008 **LE PREMIER JOUR DU RESTE DE TA VIE** Rémi BEZANÇON



## ARTISTIC LIST

<b>Raf</b>	Valeria BRUNI TEDESCHI
<b>Julie</b>	Marina FOÏS
<b>Yann</b>	Pio MARMAÏ
<b>Kim</b>	Aissatou DIALLO SAGNA
<b>Pat</b>	Caroline ESTREMO
<b>Laurent</b>	Jean-Louis COULLOC'H
<b>Élodie</b>	Camille SANSTERRE
<b>Adrien</b>	Marin LAURENS
<b>Eliott</b>	Ferdinand PEREZ
<b>The slim intern</b>	Clément CHOLET
<b>Hamza</b>	Ramzi CHOUKAIR
<b>Djalil</b>	Norman LASKER
<b>Naïla</b>	Chamaïl KAHALOUN
<b>Blandine</b>	Cécile BONCOURT
<b>Loïc</b>	Yannik LANDREIN
<b>An intern</b>	Djanis BOUZYANI

## TECHNICAL LIST

<b>Director</b>	Catherine Corsini
<b>Script</b>	Catherine Corsini
<b>With the collaboration of</b>	Laurette Polmanss, Agnès Feuvre
<b>Cinematography</b>	Jeanne Lapoirie
<b>Editing</b>	Frédéric Baillehaiche
<b>Sound</b>	Nicolas Cantin, Fanny Martin, Jeanne Delplancq, Olivier Goinard
<b>Production Design</b>	Toma Baqueni
<b>Original Score</b>	ROB
<b>Costumes</b>	Rachèle Raoult
<b>1st AD</b>	Alexandra Denni
<b>Continuity</b>	Bénédicte Darblay
<b>Production Manager</b>	Pierre Py
<b>Line Producer</b>	Angeline Massoni
<b>Post-production supervisor</b>	Alexis Genauzeau
<b>Producer</b>	Elisabeth Perez
<b>Co-producers</b>	Anne-Laure Labadie, Jean Labadie
<b>A coproduction</b>	France 3 Cinéma, Le Pacte, Auvergne-Rhône-Alpes Cinéma
<b>With the participation of</b>	Canal+, Ciné+, France Télévisions, La Région Auvergne-Rhône-Alpes
<b>In partnership with</b>	CNC, SACEM
<b>In association With</b>	Sofitvcine 8, Cinémage 15, Cineaxe 2
<b>Distribution France</b>	Le Pacte
<b>International Sales</b>	Kinology