

LES FILMS DU KIOSQUE
PRESENTS

PIERRE
NINEY

FRANÇOIS
CIVIL

IGOR
GOTESMAN

MARGOT
BANCILHON

IDRISSA
HANROT

five



A film by
IGOR GOTESMAN

SELECTION OFFICIELLE
FESTIVAL DE L'ALPE D'HUEZ 2016

With the participation of **PASCAL DEMOLON MICHÈLE MORETTI PHILIPPE DUCLOS BRUNO LOCHET**

WRITTEN BY IGOR GOTESMAN DIRECTOR OF PHOTOGRAPHY JULIEN ROUX EDITING STÉPHAN COUTURIER SOUND RÉMI DARU SEVERIN FAVIARD AND VINCENT COSSON PRODUCTION DESIGNER NICOLAS DE BOUSSILLÉ A/C COSTUME DESIGNER ÉLISE BOUQUET AND FREEM KIZANLI EXEC ASSISTANT DIRECTOR MATHILDE CAVILLAN SCRIPT SUPERVISOR LISA-NINA RIVES CASING ÉLODIE DEMEY AUDA
PRODUCTION MANAGER SYLVAIN MONOD UNIT MANAGER FREDERIC MORIN ORIGINAL MUSIC GUSH A LES FILMS DU KIOSQUE PRODUCTION IN COPRODUCTION WITH STUDIOCANAL CINEFRANCE AND FRANCE 2 CINEMA WITH THE PARTICIPATION OF CANAL+ FRANCE TÉLÉVISIONS AND CINE+ IN ASSOCIATION WITH INDÉFILMS 4 WITH THE SUPPORT OF SOFICINEMA DÉVELOPPEMENT 11 COFFRAGE DÉVELOPPEMENT 4 MANON PRODUCTION 5 PALATINE ÉTOILE 12 DÉVELOPPEMENT PROCREP AND ANGOA THEATRICAL DISTRIBUTION, VIDEO, VOD, FRENCH TV AND INTERNATIONAL SALES STUDIOCANAL PRODUCED BY FRANÇOIS KRÄUS AND DENIS PINEAU-VALENCIENNE A FILM DIRECTED BY IGOR GOTESMAN

ALCANTARA

LES FILMS DU KIOSQUE

cinéma

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STUDIOCANAL

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Les films du kiosque presents

Pierre Niney, Francois Civil, Igor Gotesman, Margot Bancilhon, Idrissa Hanrot...

FIVE

A film by Igor Gotesman

Runtime : 1h42



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PRODUCTION NOTES

SYNOPSIS

Five childhood friends have long dreamed of sharing a house together. And when the chance comes along, Julia, Vadim, Nestor and Timothée jump at it, especially when Samuel offers to pay half the rent. But shortly after they move in, Samuel finds himself penniless. He tells nobody, and instead, decides to raise the rent money by selling weed. However, Samuel doesn't turn out to be the dealer he'd hoped, and when everything goes to pot, he has no choice other than to turn to the only family he has left - his friends!

INTERVIEWS WITH IGOR GOTESMAN (WRITER, DIRECTOR, ACTOR)

HOW DID YOU COME TO WRITE, DIRECT, AND PERFORM IN YOUR FIRST FILM, FIVE?

It wasn't easy, to be honest! I started out studying law, and then one day, everything changed when I went to see THE INCREDIBLES, that Pixar animation about superheroes who are forced to be normal, but whose real nature soon comes flooding back. It was a real turning point. I realized that I had to try and be an actor so I wouldn't wake up in six years' time dressed as a lawyer, and then spend the rest of my life hugging the walls of movie theaters.

During my first casting sessions, I quickly realized that I had the physique for playing a comedy sidekick, like Jason Segel or Chris Pratt, but I wasn't the right age. I got cast as security guards and bodyguards, but at the same time, I didn't really have the right look with my dimple, and my sweet face. So I decided I'd have to write my own roles. And thanks to that, I realized that what I really wanted to do was write and direct.

AND THAT WAS WHEN YOU WROTE YOUR SHORT FILM, WHICH ALREADY CONTAINED THE SEED OF YOUR FEATURE-LENGTH MOVIE?

Yes. I realized I had to start by writing a story that fits me, a story of friendship. I was able to produce it thanks to my roommate, my friends, my parents, my grandparents. Back then, I invested in the film all the money I'd earned doing little jobs, from being a croupier at the Cercle Wagram, to a parking valet, just like in the film! I shot it in 2010, and after almost a year of post-production, we screened it at the Gaumont Opéra in November 2011.

Then I met several producers. Francois Kraus attended the screening of my short film by chance, and I thought that was a sign, so I signed with Les Films Du Kiosque. In the beginning, the question wasn't how we could turn the short film into a feature. It was more about what else I had. And then at a certain point, it just happened on its own – it was that story I wanted to tell. All that was left to do was to find the pretext to test that friendship.

IT'S AN AUTHENTIC FILM ABOUT FRIENDSHIP, THAT FAMILY YOU GET TO CHOOSE. ARE YOU THE KIND OF PERSON WHO HAS KEPT THE SAME FRIENDS SINCE ELEMENTARY SCHOOL?

Yes, I've had the same friends since elementary, junior high, and high school. Since I turned 23, I've been sharing a place with a friend I met in high school. He's my best friend, we're like Chandler and Joey in FRIENDS – which is one of my references. A friend isn't really someone you choose. Interrupting a vacation because your friend is in trouble is different than doing it because it's your brother and you have to.

YOU DESCRIBED THE FILM AS "A NATURE DOCUMENTARY ABOUT 25-YEAR-OLD HUMANS"...

I wanted people to discover the world of a tribe with its codes, its customs, and its own language. That's why I call it a nature documentary. When you're 25, there's this kind of limbo thing going on; everyone is at a different moment in their life, some are working already, others are changing direction or struggling with what they're doing. There are no key moments that might have helped me write a story. It's not like when you sit the Baccalaureate at 18, so I had to find an issue that would be like a particle accelerator, from which could stem the story about drugs and dealing.

THEY HAVE THEIR OWN LANGUAGE AND THEIR OWN VOCABULARY. THERE ARE EVEN WORDS THAT ARE SURE TO CATCH ON LIKE "GENANCE" OR "FIONO"...

That would really make me laugh if, after the film came out, people started using them! It's impossible to retrace where each word came from. I think I might have invented "gênance" ["annoyingness"], like Francois, Pierre, and probably many other people in the world. You just talk like that in life, you never really know where it comes from, it just happens.

DID YOU HAVE ANY REFERENCES IN MIND, OR REFERENCES YOU WANTED TO AVOID?

I have always liked schoolboy humor, and killer comebacks that are the prerogative of English-language humor. I love films like SUPERBAD and KNOCKED UP, anything by Apatow. Even in JUNO, there was this real freedom in giving a voice to a 14-year-old girl who swears like a trooper. Oddly enough, in terms of French cinema, one of my main references is LA HAINE. To many, that is a social film, but I saw it at a very young age and I thought it was a comedy, and that has never really changed. The rhythm, the writing, the freedom of the dialogs and the everydayness of the situations in the film have really inspired me ever since. GOOD OLD DAZE and THE SPANISH APARTMENT also left an imprint in terms of generational films, and THE CRISIS was part of my childhood. I didn't understand the film at all, but I could see how skillfully it was constructed.

WHAT WAS YOUR DIRECTORIAL APPROACH?

I have always hated the way certain filmmakers who excel in the art of comedy forget that they are also making movies. You need to put your energy into both the punchline and the image. I really fought to be able to shoot in Cinemascope with proper anamorphic lenses. It's more complicated because those lenses capture less light, you have to use more artificial lighting, and night scenes are difficult to manage. Also, I didn't want cameras on tripods, I wanted it to be mobile. The scene where Sam and Tim take ecstasy for example, I wanted to do a single take in the stairwell to show that they were coming up, in all senses of the term. We had to get a special tower cam sent from Belgium that goes up and spirals at the same time. It was complicated, but I'm glad I insisted on it. For the lighting, I wanted Swedish lighting. We repainted the apartment in blue and gray so it would go well with the wood. I had a big wooden kitchen counter built, trying to respect the Cinemascope format so that it would be like a frame within the frame.

HOW DID YOU MEET FRANÇOIS CIVIL, WHO IS IN BOTH YOUR SHORT FILM AND YOUR FEATURE?

We met during the casting for the short film. Right at the start, I could see from his photo that he was exactly the kind of guy I was looking for to play Timothée. I wanted a tall handsome blond, but someone unaware of his charm, who tends to shoot himself in the foot.

Francois seemed very young but we still invited him to come. On the day of the casting, he turned up with this little satin waistcoat, a white shirt and a ponytail, like some concert performer, and not at all in keeping with the role. But we got on really well and he was great in front of the camera.

Very quickly, we became friends. Francois is like this little Mowgli, a wild child, and he gives off this incredibly free energy. Thanks to that, I learned you should never get hung up on an actor's physique before you see what he has to offer for the role. You need to leave yourself space to be surprised.

TIM, HIS CHARACTER, IS ALWAYS MISSING THE BOAT, BUT HE'S PROBABLY THE MOST APPEALING OF THE GROUP.

It was a real pleasure to write this character after having met Francois, who has this natural kindness. I knew that I could give him these dreadful lines that would seem shocking on paper but you'd forgive him anything. He's appealing because he's that friend we have all had, the guy who is always missing the point and he doesn't get all the jokes, but he's a solid guy.

WHEN DID PIERRE NINEY JOIN THE CASTING?

I met him a few months before the release of 18 YEARS OLD AND RISING. We immediately became firm friends. He asked me to write his shortcom for Canal + Casting(s) with him and Ali Marhyar. We worked well together and we became closer and closer. It went without saying that Pierre would be in the film. And he also got along really well with Francois. They have this complementary energy, they feed off one another. They get into these things where they challenge one another to come up with the funniest way of asking a deaf person for the time without using their hands for example, and it can go on for hours. They never get tired. I often go on vacation with them, and when I get back to Paris, I'm exhausted!

SAMUEL, HIS CHARACTER, IS THE ONE WHO HAS ALL THE PROBLEMS. HE'S THIS MIDDLE-CLASS KID WHO SNEAKS HIS DAD'S MONEY TO PAY FOR HIS ACTING CLASSES...

That's right. In the beginning, I didn't really want to make him a budding actor because it gets complicated sometimes when you have films about films or actors. But at the same time, Sam lies and performs exactly like an actor does, so it made too much sense to take it away. It all goes horribly wrong when he no longer has the money to keep the promise he made to his friends, and he desperately doesn't want to let them down.

WHY DID YOU ADD A GIRL TO THE GANG?

I wanted to pay homage to the girls I know, girls who have more balls than some of the boys! Julia is both a tomboy and a pretty girl, and to me, that's very sexy. I have many female friends with whom there is no ambiguity. That has allowed me to get close to them and really see how they behave together. To be honest, I'd really like to write a film one day about a bunch of girlfriends. The boy/girl friendship thing sometimes deviates a little but that often results in good stories. In this film, the fact there's a girl in the gang triggers lots of things. It was an embellishment for me as a screenwriter.

WHAT ABOUT YOUR JULIA?

I was looking for a very desirable girl but at the same time, someone who might tell you off like a guy would. A girl capable of spending an evening with guys who fart and burp, and who doesn't care. I got all of that from Margot. She can seem cold and hard, giving the impression of a bulldozer one minute, and then a second later, seem fragile and sweet.

VADIM, YOUR CHARACTER, IS THE ONE WHO SETS THE TONE...

Mine isn't necessarily the best role. Vadim is perhaps the most rational guy, the most anxious, and definitely the most courageous. He might love a friend but at the same time, if he sees him heading off with a body in the trunk, his first reaction would be to freak out and think of the consequences. Vadim represents those friends whose first reaction might be to say, "You got yourself in this shit, so you sort it out." That was something I also wanted to address – what makes a good friend? How far should one go for one's friends?

NESTOR, THE HANDSOME HORN DOG, IS THE ONE WHO BRINGS IN THE LEAST.

Nestor was inspired by a French-Congolese friend. A guy who's super shy, but who always looks great, and who was a huge hit with the girls.

I needed a less chatty character who had a physical presence and who was very handsome. Nestor is an observer and he's a little mysterious. He's the kind of guy who goes off with the girl you've been cracking jokes for since the start of the evening, despite having never said a word to her. Idrissa naturally has that grace, that elegance, that way of carrying himself.

INTERVIEW WITH PIERRE NINEY (ACTOR)

"I've known Igor and Francois [Civil] for six years. We really hit it off right from the start. Igor and I quickly got talking cameras, US series, and GOOD OLD DAZE. He showed me his short film, and I could see that he'd invested his whole life in it, all his savings, and those of his friends and family, to make this film about youth and friendship.

Friendship is something that is extremely important for all three of us.

We also have a lot of laughs together. Laughing is our preferred means of communication. It frees us up and actually allows us to say a lot of things. So making this film with them was like an extension of all that. Moreover, between YVES SAINT LAURENT and A PERFECT MAN, two films that were very serious and required a lot of serious preparation, I really wanted to work on a lighter comedy, something almost carefree. But I still wanted to do it right, to defend the 'comedy' genre that I love, and which is sometimes not really appreciated enough in France."

TELL US ABOUT YOUR ROLE?

"He is the counter-example of the proverb, 'The early bird catches the worm.' He's a young man in the spirit of the time, for whom the love of others is of primordial importance. He doesn't really believe in himself, he's frightened of losing the people he loves and of disappointing them, so he doesn't necessarily make the right choices. Often, this is translated into a kind of positivism, such extreme optimism that he's almost like a pathological liar. He wants to be an actor but he's not actually that good. And that passionate yet mediocre aspect appealed to me too. He's not as good an actor as he is a liar. Igor, Francois, and I really like imperfection, things that break down, whether that's in terms of characters, dialog, or situations. And that's something that belongs to our generation: A love for the mediocre which can become something great. You get a lot of that with the Coen brothers or Judd Apatow. Shooting a scene and allowing it to live, letting people stutter and trip up, just like in real life, is what moves us and makes us laugh the most. Mediocrity can be funny, beautiful, and moving."

HOW DID IT WORK WITH FRANCOIS CIVIL?

"Tim is the best comedy sidekick. There is an unlikely symbiosis between these two characters. Francois Civil is a comedy genius. Truly. He's incredible in the role of Tim, he's like the housemate in NOTTING HILL! You like him because he's hopeless, but he's also great, and he's moving. Francois is always one step behind, and that creates a very precise lag, like in music, and that's also what makes him so funny. I've rarely felt such a connection with an actor. Performing with him is like a drug.

We were worried about bursting out laughing during our scenes. We know each other so well that when you see one of the other guy's eyes start to crinkle, you know you might set something off and never get back on track!"

FIVE AS A GENERATION FILM?

"Often in comedies, the dialog spoken by the 'kids' has been written by screenwriters in their 40s or 50s, so it's not always right. FIVE is a film made by young people for young people. It's an immersion comedy, with no filters. It's modern and free with a powerful energy, about what could be a bunch of friends today. Igor has a real skill. Not only does he know what beautiful photography is, but I think his writing sometimes has something of Audiard in it, in the accuracy of the dialog, his choice of sometimes obsolete words, but at the same time, it's so contemporary. Within a gang of friends, you create your own language, a kind of mini-culture, which is a mixture of slang and neologism. From THE

GODFATHER to STAR WARS, in Apatow's movies, they are all about capturing the codes of a microcosm and immersing yourself in a new family. That's what Igor has succeeded at with FIVE."

BEST COMEDIC MOMENTS?

"FIVE gave me some of the biggest laughs in my life. OK, so you might have to reshoot some scenes and that sets you back, but it comes over on the screen at one point or another. The scene with Pascal Demolon and Fanny Ardant was like that. I had to say 'Pinocchio' with an Italian accent and I must have done at least 70 takes. That was the first time in my life I had to retake something so many times. I was going crazy. I'd go and take a breather in the garden after laughing, I'd go back in, and it would happen again. I was cracking up, we were laughing so much. Pascal made us fall about with his red gown, and Fanny Ardant played the stoned actress so well that she was spaced out all day. It was absurd. Like something out of Beckett!"

FOR YOU, FRIENDSHIP IS...?

"Rare! One of the best definitions I've ever heard is from La Fontaine: 'Each calls himself a friend. But let's beware; the name's as common as the thing is rare.'"

THE CRAZIEST ACT OF FRIENDSHIP YOU EVER PERFORMED?

"There are many, but once, seconds after speaking to him on the phone, I jumped on a night train to go and console a friend in Spain who was depressed about a girl. I've also had this game with friends since high school which involves daring each other to do stuff, and you better had do it or you'll go right down in their opinion! So when we go on vacation together, we write down all the challenges and put them in a hat. Then every morning, we pull one out. I once had to take a shower in my boxers with shower gel in the middle of Times Square in New York, and another time, I wasn't allowed to talk for a week and a half. All that to make my friends laugh!"

YOUR FAVORITE LINE?

"'Bro, bruv, pal, mate, chum, buddy' - it's full of words to describe something rare: Someone who isn't family, isn't your lover, but someone you love deeply all the same."

BIOGRAPHIES

Igor Gotesman

Igor Gotesman is a film and TV actor, and has also directed two short films, THINK (2008) and FIVE (2012). In 2013, he wrote the screenplays for two short films directed by Pierre Niney: POUR LE ROLE for l'ADAMI, and LA NUIT DE PIERRE NINEY on the initiative of the Yves Saint Laurent brand.

Along with Pierre Niney, he also co-wrote on the three seasons of CASTING(S), broadcast on CANAL+, and in which he played the casting director. He also co-wrote two movies produced by Zazi Films and co-written with Hugo Gélin: NEW YORK LOVES ME and MON INCONNUE, and worked on the writing of the film LE NOUVEAU by Rudi Rosenberg.

As a director, he moved from short film to feature-length productions with his movie adaptation of FIVE.

Pierre Niney

Pierre Niney is a French actor who was at La Comédie Française from October 2010 to January 2015. He is the youngest actor to win the César award for Best Actor for his portrayal of YVES SAINT LAURENT (by Jalil Lespert) in 2015. Despite his young age, his filmography is impressive (LOL, ROMANTICS ANONYMOUS, A PERFECT MAN, IT BOY, and of course FIVE among others). On the TV side, he has developed and co-written a short-film-program for CANAL+ called CASTING(S).

Francois Civil

Francois Civil is a French actor, also aged 27. His first major role was in DYING OR FEELING BETTER for which he earned a César nomination for Best Male Newcomer in 2009. He continues to study theater whilst working in cinema (DANS NOS VEINES, 15 LADS, BUS PALLADIUM, FIVE) and TV (HARD, DIX POUR CENT).

Margot Bancilhon

Margot began her acting career in 2013 in TV series and made her breakthrough in LES PETITS PRINCES by Vianney Lebasque. She was nominated for a César for Best Female Newcomer in 2014. She then continued with TV roles in A CORDE TENDUE, CAÏN, and PALACE BEACH HOTEL, before returning to cinema in 2015 with a small role in ALL THREE OF US, a comedy by Kheiron with Leïla Bekhti. The following year, she joined Pierre Niney and Francois Civil in FIVE, in which she plays Julia, a strong-willed girl who is something of a tomboy.

Idrissa Hanrot

Idrissa Hanrot began his acting career on the small screen, as an extra in drama series whilst he was a student. After graduation, Idrissa first worked behind the scenes, as assistant to producer Pierre-Ange Le Pogam. In parallel, he worked on his own projects, producing a web documentary about Mouhammadou Jaiteh, a rising star in French basketball. FIVE is his first big-screen appearance.

CAST

Samuel
Timothée
Vadim
Julia
Nestor

Pierre Niney
Francois Civil
Igor Gotesman
Margot Bancilhon
Idrissa Harrot

CREW

Produced by
Producers

LES FILMS DU KIOSQUE
Francois Kraus
and Denis Pineau-Valencienne

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Directed by

Igor Gotesman

Written by

Igor Gotesman

Production manager

Sylvain Monod

First assistant director

Mathilde Cavillan

Script editor

Lisa Nina Rives

Photography

Julien Roux

Sound

Rémi Daru - Séverin Favriau - Vincent Cosson

Editing

Stéphan Couturier

Set design

Nicolas De Boiscuillé ADC

Unit production manager

Frédéric Morin

Costumes

Elise Bouquet and Reem Kuzayli

Casting

Elodie Demey Arda

Original music

Gush

Closing credits music

Nekfeu