



**BEATING
HEARTS**

TRÉSOR FILMS AND CHI-FOU-MI PRODUCTIONS
PRESENT



FESTIVAL DE CANNES
2024 OFFICIAL SELECTION
COMPETITION

ADÈLE EXARCHOPOULOS FRANÇOIS CIVIL

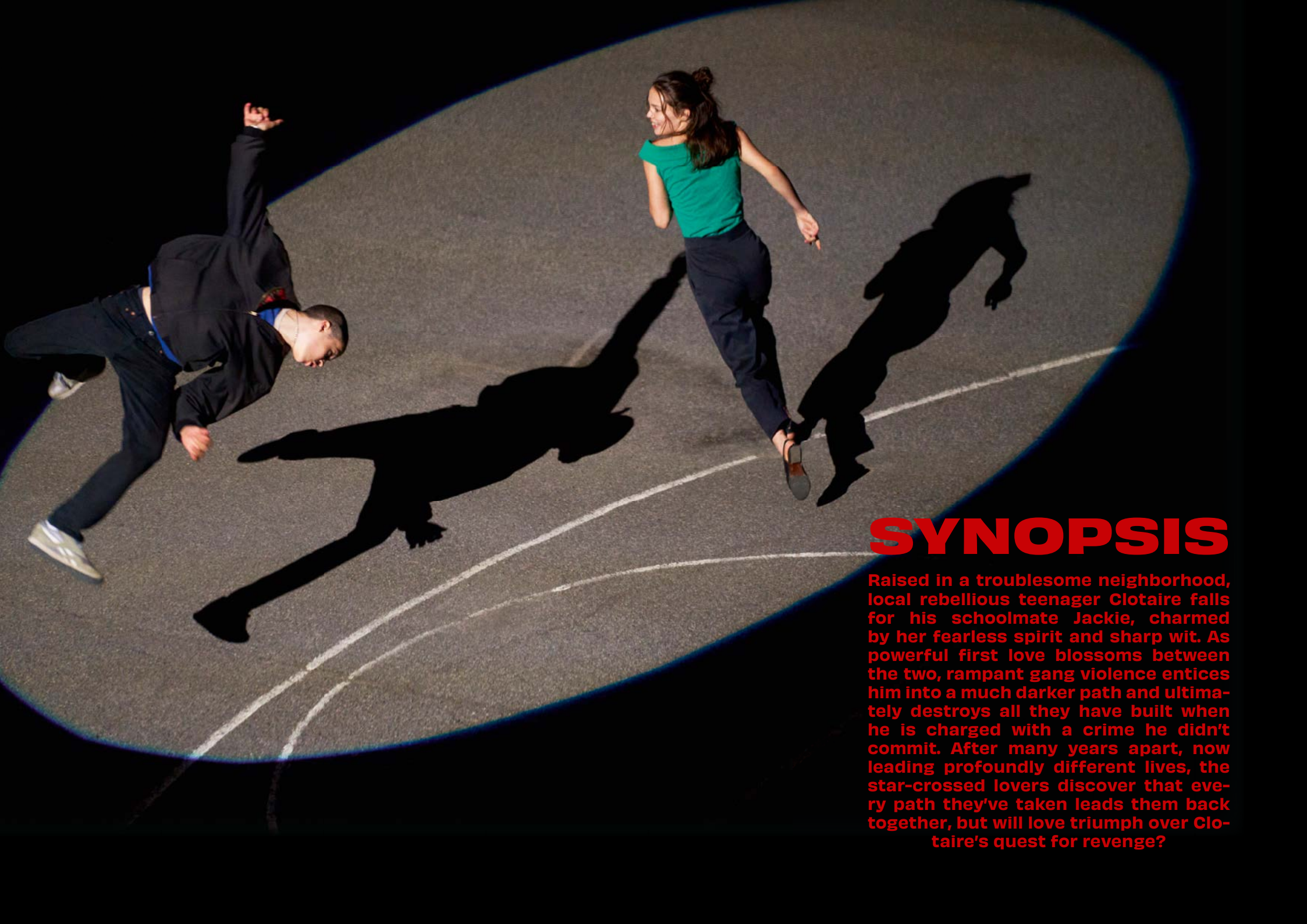
BEATING HEARTS

A FILM BY GILLES LELLOUCHE

RUNNING TIME : 2H41

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SYNOPSIS

Raised in a troublesome neighborhood, local rebellious teenager Clotaire falls for his schoolmate Jackie, charmed by her fearless spirit and sharp wit. As powerful first love blossoms between the two, rampant gang violence entices him into a much darker path and ultimately destroys all they have built when he is charged with a crime he didn't commit. After many years apart, now leading profoundly different lives, the star-crossed lovers discover that every path they've taken leads them back together, but will love triumph over Clotaire's quest for revenge?



INTERVIEW WITH GILLES LELLOUCHE

YOUR FILM IS THE ADAPTATION OF A BOOK YOU FIRST READ 17 YEARS AGO. AT THE TIME, WHAT DREW YOU TO WANTING TO ADAPT IT?

What really got me hooked was this love story set against a backdrop of a class struggle. And then there was this reminder of periods I went through and a link to my teenage years.

WHY DID YOU WAIT 17 YEARS BEFORE MAKING THE FILM?

I wasn't ready. I needed to go through certain stages before tackling this very ambitious project. And what takes the most time is the writing stage. I'm very slow in that respect. Once I have a scenario in hand, I can be very quick. My writing process is quite specific because I really need to get into the flow when I write. I have to believe in what I'm writing and the next day when I read through my work, I still need to believe in it. The sequences have to be tenacious. They have to grip me the way mussels grip their rocks and survive through every ordeal. To succeed, I tend to go back, revise, and rewrite. And when a scene takes shape and sounds like a beating heart, like the chewing gum in this film, that's when I know I'm on the right path.

WHAT MADE YOU WANT TO DIRECT THIS LOVE STORY?

This love story reminded me of periods in my teenage years and when I was a young adult. I was always attracted to thwarted romances, to the class struggle aspect that comes from the love you feel for someone who, on the surface, isn't meant for you.

This narrative direction seemed in harmony with my literary and cinematographic tastes. In a way, it's an indirect tribute to Martin Eden, a novel I love.

It also echoes certain films I loved, in particular Coppola's films from the 80s such as RUMBLE FISH or THE OUTSIDERS. It's a sort of sweet mixture of violence and exacerbated feelings, somewhere between hot and cold, or sweet and sour.

YOUR FILM *SINK OR SWIM* EXPLORED BEING FIFTY AND THE MID-LIFE CRISIS THAT CAN COME WITH THAT. *BEATING HEARTS* DEALS WITH THE TRANSITION FROM ADOLESCENCE TO ADULTHOOD. FOR YOU, ARE THOSE KEY MOMENTS IN YOUR LIFE AS A MAN, A FILMMAKER, AND AN ACTOR?

Yes, because our teenage years are the birthplace of our desires, our yearnings, and our fantasies. Then, a decade later, there comes a time when you sort of take stock of where you're at with your dreams. Have they become accessible or inaccessible? Is there continuity or a rift?

So those were crucial years for me because it was during my teenage years that my desire to make films was born. Making that desire a reality is something that happened decades later, after my studies at Cours Florent and, more recently, after I directed my first films.

DID HAVING THIS FILM ON YOUR MIND FOR SO LONG, 17 YEARS, NEVER WEAR DOWN YOUR DESIRE? ARE YOU SO DETERMINED THAT YOU KNEW IT WOULD COME TO FRUITION ONE DAY?

No, I wasn't conscious of that. Or at least, I wasn't absolutely sure the film would see the light of day. But what was rather interesting was that there was one part of the book I found less captivating. And that was the part about marriage. With time, I was able to invent scenes and situations that weren't in the book. In fact, I created a parallel story to the one that was written.

I remember that my father's favorite film was OCEAN'S II (1960) which inspired OCEAN'S ELEVEN (2001). Years after having seen it more than once with my father, I realized that I had imagined scenes that didn't exist.

In the same way, for BEATING HEARTS, a third part came to life inside me, absolutely subconsciously, with new scenes that developed all on their own. That was quite beneficial. That long period allowed the subject to mature. I'd put the topic aside and then go back to it, which gave me a global, deeper, and more precise vision of what I wanted to achieve. Honing down the subject that way gave me a solid foundation to work with when Audrey Diwan, Ahmed Hamidi, and I started writing.

HOW CAN THIS STORY BE CLASSIFIED? IS IT A GREAT LOVE STORY SHOWN THROUGH THE PRISM OF A CRIME FICTION? IS IT A CRIME FICTION WHERE TWO PEOPLE ARE IN LOVE? IS IT A PORTRAIT OF THE INCEPTION OF ADULTHOOD? IS IT A MUSICAL? OR IS IT THE REFLECTION OF A DESIRE TO MAKE A FILM THAT IS SO IMMENSE THAT IT ENCOMPASSES ALL THOSE ELEMENTS?

It's all of that at once. Rather than reducing this film to one single genre and summarizing it with specific adjectives, it reflects a desire to resist certain clichés. Perhaps rather naively, my first intention was to talk about love in all its forms: the love of a family, of a child for its parents, sentimental love, of course, being in love but also love between friends.

I also wanted to offset those gangster films that often don't touch on these nuances. A gangster film remains a gangster film, and a romantic comedy remains a romantic comedy. Merging those two genres is quite improbable but mixtures of genre have always attracted me and that's something I found very stimulating in this project. I absolutely wanted to portray that hot and cold dynamic. And if I had to try to define it, I would say that it's a love story that is both musical and violent. But I wouldn't use the terms comedy or drama... I prefer simply using the word story.

OBSESSION, EXCESS, BETRAYAL, PHYSICAL LOVE, TREACHERY BETWEEN FRIENDS. IS THAT THE ESSENCE OF WHAT YOU WANTED TO EXPRESS WITH THIS GREAT LOVE STORY?

Yes, it's exactly that.

WAS THE WRITING PROCESS AND THE LENGTHY SHOOT WHAT TRUFFAUT CALLED «JOY AND SUFFERING»?

No, I wouldn't call that suffering. It was a little dizzying as we had so many days planned for the shoot. The idea of starting the film on May 9th and having to keep going until September 9th was quite awe-inspiring. I worked with producers who gave me the means that were necessary to bring this project to fruition and I cherish that rare opportunity. Despite that, I still felt quite giddy.

I wondered if I would have the necessary resources; if I'd have enough breath, not only to tell this story but also to enthuse my actors and my team. Imparting enough desire so that each team member can come every day with the same motivation and the same enthusiasm is hugely important for a project's success.

But everything was much more fluid than I had imagined. I was motivated by the desire to create and share. The shoot was extremely pleasant, and I was driven by that elation.

For quite long periods, I followed the principle according to which, «it's by remaining faithful to your choice that you save your choice». But I did sometimes question that faithfulness to my decisions.

In the middle of the shoot, I spent sleepless nights questioning myself about the pertinence of my artistic choices, the grammar used, the style adopted, and how I was directing the film.

But that anxiety is pointless.

As I'd already shot for two months according to that approach, I just had to remain faithful to that vision and see it through to the end. There are a thousand ways of making a film, a thousand ways of telling a story. I could have shot everything with a shoulder-held camera, insisted more on the aesthetics, been more abstract or more concrete... Those thoughts sometimes cast me into troubled waters. But, on a day-to-day basis, I had the strong support of a close-knit, determined, and joyful team.

WHAT WERE YOUR CHOICES AS TO THE MISE EN SCÈNE? DID YOU WANT TO SHOW BOTH THE CHARACTERS' LOVE STORY AND YOUR OWN LOVE STORY AS A CINEPHILE?

Yes, I would say, that's kind of it. Although I didn't really seek to be too demonstrative or to make any direct references. This film was a project I'd had inside me for so long that I already had very precise images in mind. For example, when Mallory Wanecque and Malik Frikah kiss each other in the rapeseed field, I so wanted to recover the atmosphere of the rapeseed fields I'd gone through by train at different times in my life.

I had very persistent images etched on my heart and in my mind, like

the one of Adèle in the phone booth, lit up by headlights.

The rest of the process was rather like train carriages that are hooked onto the locomotive, but I had a pretty clear vision and very specific visual foundations to guide the film's path.

LOTS OF ACTORS WHO YOU'VE ALREADY WORKED WITH ARE IN YOUR CAST: ADÈLE EXARCHOPOULOS, FRANÇOIS CIVIL, KARIM LEKLOU, BENOÎT POELVOORDE... HOW DID THE SHOOT GO? DID YOU HAVE TO BE «PALS» TO WORK TOGETHER FOR MONTHS ON END?

No, as a matter of fact, François Civil, Karim Leklou, and Adèle Exarchopoulos are people with whom I took great pleasure in shooting THE STRONGHOLD but we're not from the same generation. We shared some time together, but they aren't my friends like Guillaume Canet, Jean Dujardin, and other actors of my generation. As for Benoît Poelvoorde, it was obvious to me that he'd be a part of my film. I really want him to be in each one of my films because I owe him so much and because, on top of that, he's the one who introduced me to the book.

In regard to Alain Chabat, he was an actor I'd wanted to work with for a long time. I'd already offered him a role in SINK OR SWIM and I thought that he would be perfect for that character.

I also wanted to shoot the film with actors who were younger than me, in particular for the teenagers' roles. That was also a major financial gamble because almost half of the film is played by teenage actors, most of whom are unknown. To balance that out, I needed to include more well-known actors. And it turns out that the more famous actors I chose are people I already knew. But my aim wasn't necessarily to have a line-up of my «pals». I didn't know Raphaël Quenard or Anthony Bajon personally and in regard to Elodie Bouchez, whom I'd already acted alongside, we are not friends as such either. These are people whose talent I really admire. On top of that, I think that, at a certain stage, being a «group of pals» becomes restrictive. You have to know how to distance yourself from that. I pretty much feel that I selected the best possible cast for this film.

SO YOU CHOSE SOME WELL-KNOWN ACTORS AND SOME NEWCOMERS SUCH AS MALLORY WANECQUE AND MALIK FRIKAH. HOW DID YOU MAKE THAT CHOICE?

That choice was made by means of a traditional casting process. I auditioned a lot of teenage boys and girls, and those two young actors stood out because of their talent. Mallory's resemblance to Adèle struck me as well as her intense and magnetic acting style. I hadn't

yet seen **THE WORST ONES**, which I discovered after casting her and I wasn't disappointed.

As for Malik, his performance during the audition corresponded perfectly with what I was looking for in Clotaire's character. A stage direction was given corresponding to an image I had in mind, which was that Clotaire was waiting as the students came out of the bus in front of the high school. He was smoking a cigarette and sitting on a car bonnet, joyfully insulting all the teenagers who passed by. During the auditions, he was the only one who reproduced that scene whilst sitting on a table, whereas all the others were standing. The way he brought himself into the role really caught my eye and sparked my interest.

Physically, it turned out that he already had Clotaire's demeanour. Irrespective of their advantageous appearances, they are both amazingly talented, and I knew that they were the perfect actors for the roles.

LET'S TALK ABOUT THE DANCE SCENES AND THE DANCE ROUTINES WITH THE HUGE CROWD. WERE THOSE ALSO IMAGES YOU HAD IN MIND AND THAT KEPT COMING BACK TO YOU?

In reality, those were part of the images that I'd sort of invented over time, in particular, whilst thinking back to my teenage years. I remember that music held a prominent place in my life. It was with me in every moment of enthusiasm but also during a lot of the times when I was sad, when I got hurt in love, which at the time happened in a number of different ways. Music was also present in my dreams, my desires, and when I got carried away.

BUT YOU DIDN'T DANCE?

I didn't dance physically but I danced in my mind. At that time, I listened to loads of music. As a teenager, I listened to my Walkman in bed and it was like travelling, flying away, or having my own 35 mm cinema in my bedroom. It was a way for me to escape reality. And I realised that falling in love was probably the most beautiful way of escaping reality. So, in the film, I wanted to add an extra touch with that idea of choreography, where suddenly the high school seems empty. The only people left are Mallory Wanecque and Malik Frikah, just the two of them and the music, a nod to «The Cure», and a moment that belongs only to them and that we are lucky to share with them. Although there were one or two other scenes originally planned in the initial script, I felt that two were enough to communicate the emotion that I wanted to convey.

ISN'T THAT ALSO A VIEWER'S FANTASY? IS THERE SOMETHING LESS REAL THAN MUSICALS AND THOSE MOMENTS IN WHICH PEOPLE START DANCING IN THE STREET?

In the same way there's nothing less real than setting a violent bank robbery to music. Cinema isn't real, after all. It isn't realistic. As soon as a camera comes into play, you're no longer in reality.

You can try to seek out or mimic reality but it's never the same thing. That is why I love cinema so much, precisely, when it says goodbye to reality.

IS IT GILLES LELLOUCHE THE DIRECTOR RATHER THAN THE ACTOR WHO WILL SIGN OFF ON YOUR NEXT FILM?

It's true that I really love directing but that depends on the opportunities that arise. What really drives me, above and beyond everything else in directing, is the constant questioning, the feeling of starting with a blank page. That's what's exciting. Taking risks and the fear that triggers. I really enjoy being an actor when it makes me feel that fear. So no, I'm trying to fight both of those battles at once and reconcile both of those facets of my career as much as possible.



INTERVIEW WITH AUDREY DIWAN AND AHMED HAMIDI

SCREENWRITERS

GILLES LELLOUCHE HAS HAD THE IDEA FOR THIS FILM FOR 18 YEARS. AHMED, YOU HAD ALREADY WORKED WITH HIM ON SINK OR SWIM. AUDREY, YOU'RE NEW TO THE TEAM. HOW DID YOU APPROACH WRITING TOGETHER?

AHMED HAMIDI: We already knew each other very well before starting this project, which made our collaboration easier. Gilles Lellouche had thought of Audrey right from the beginning of BEATING HEARTS to bring freshness, beauty, novelty... and another brain! Audrey was part of the mix from the very start. After that, everything flowed very naturally.

AUDREY DIWAN: Gilles gave us a strong foundation to start thinking about the film – a cinematic grammar of references he wanted to explore. Gilles was inspired by British and American cinema, but also by a few French films that had an impact on him. Our job was combining and articulating all these ideas that were important to him, using them to create a story that explores a boy who uses violence as a language and a girl who is somewhat broken. She believes she has no destiny, and might

become just a trophy wife, but who ends up freeing herself from that image. To achieve that goal, it was essential to speak the same language as Gilles – the same films, the same music, all the same pop culture.

AHMED HAMIDI: Exactly. We had a lot of discussions about the characters and how to adapt them from the book, as well as how to invent new ones. It was about figuring out how to play with the ones we had created, who didn't appear in the book. Once we understood Gilles' vision for the project, we began working with those elements.

HOW MUCH OF A ROLE DID THE BOOK PLAY?

AUDREY DIWAN: Yes, the book was essential. The fact that this novel stayed in Gilles' mind for so long shows its importance and the attachment he had to this story.

THERE ARE TWO TEENAGERS WHO LOSE TOUCH AND THEN FIND EACH OTHER AGAIN, FOLLOWED BY A REVENGE PLOT. WHAT DOES THAT SIGNIFY?

AUDREY DIWAN: Beyond mere revenge, it's essential to understand where love begins. There is a fundamental romantic drive here, which is very representative of Gilles when you know him. I see it as a love story that begins where many would end. Our characters struggle with their own demons, their trajectories, their sense of determinism, violence, and the feeling of incompleteness. The difficulty of working out who you are is universal.

WHAT DRIVES THE STORY ISN'T JUST THE FACT THAT THEY LOVED EACH OTHER AND THAT THIS LOVE LEFT A MARK ON THEM. IT'S MORE ABOUT THEM BECOMING READY TO TRULY LOVE. THE LOVE STORY THEN BECOMES A DRIVING FORCE. I THINK THAT'S ONE OF THE ASPECTS THAT RESONATED WITH GILLES.

AHMED HAMIDI: The geography was also essential for us. We drew from the book a real geographical dimension. This meant that the story could only take place in the North, echoing the book's Irish setting. From the very start, Gilles imposed this geographical dimension and imagery on us. This enabled us to tell the story in a precise time frame, with a well-defined geography. As Jacques Brel used to say, childhood is also a geographical notion. It also helped us find an appropriate territorial setting for 15-year-olds teenagers.

AUDREY DIWAN: Gilles often spoke about how places evolve. What does it mean to never leave a town while its appearance changes, just like its inhabitants? There's a link between the geography of the place and what people become. This journey through time, in a single location, is something that exists in the book.

AS YOU WERE WRITING THE SCRIPT, WERE YOU GRADUALLY MOVING AWAY FROM THE BOOK AND DIVING INTO GILLES LELLOUCHE'S IMAGINATION?

AHMED HAMIDI: Gilles and I may have been a bit more like the 'class clowns', but Audrey often brought us back to the pivotal moments in the book. Not necessarily to be inspired by them, but to make sure we respected its crucial points. After that, we moved away from the book to tell our own story, with elements like 15-year-old love, broken love, the closing factories, this small and impoverished world... Audrey always reminded us of the film's essence by drawing on those key elements.

AUDREY DIWAN: Some elements in the book, which seemed a bit absurd, served as a hidden framework, offering us the chance to explore something new. In some places, we embraced a certain madness. The guide was Gilles, who sought to create something unique, in line with French pop culture. He also aimed to define a strong female character. When discussing the closing factories, we each drew on our personal experiences to enrich the story.

AHMED HAMIDI: There were elements in the book that we really liked and wanted to include. For example, the girl François sleeps with for the first time. This character creates turmoil in his mind. We developed her beyond what you see in the book. So yes, we followed the book, but at times we deviated to tell our own story.

AUDREY DIWAN: Gilles has a clear vision and very specific desires – sometimes even an obsession. It could be an image he found online, on a site he can't remember, and he'll spend hours trying to track it down. Like this image of two teenagers hanging on to the front of a tram. Our job then is to weave the story around that image because it's a persistent, strong idea. We both know that this image will be at the heart of the narrative and will shape the story significantly.

AHMED HAMIDI: Even if it took him three hours to find that image on his phone, we loved it!

AUDREY DIWAN: There was such rich material in the script. Initially, the film was coming in at 4 hours and 40 minutes. Gilles forced himself

to meticulously trim it down afterward. He had to decide what he needed and what aligned with his vision, then let go of the rest, which led to many intense rewrites. Going from 4 hours and 40 minutes to 2 hours and 40 minutes is a true writing process. He only made cuts when absolutely necessary. He had such a love for the scenes, situations, and characters, and he didn't want to lose them. Our role was to write according to his vision, which meant a long script, so he could sift through it later and choose the final version of the film.

AHMED HAMIDI: Gilles is unique and very precise. Even when we tried to stray from his ideas and offer something else, he always returned to his initial vision!

WITH THE COVID PANDEMIC, GILLES LELLOUCHE'S FILMING SCHEDULE, AND YOUR OWN COMMITMENTS, YOU HAD A LONG WRITING PERIOD. WAS THAT A BENEFIT?

AHMED HAMIDI: I truly believe we were very lucky. We owe a lot to the producers, who showed tremendous patience. It's worth noting that they had bought the rights 17 years earlier! Writing over a span of three years is a luxury that few screenwriters have. We had the time to write more slowly and keep reflecting on it. It gives you more confidence in what you're writing and you can step away from it more serenely three years later! Time is a real luxury.

AUDREY DIWAN: Absolutely. And for Gilles, time is a big benefit. It's funny because in everyday life, he's always in a hurry, but when it comes to writing, he believes in the value of time.

AHMED HAMIDI: All while being in a hurry! (laughs)

AUDREY DIWAN: Yes, he's always in a rush, but takes the necessary time. It affirms what he's doing. Anything that withstands the test of time will stay in the film. Many elements that ended up in the film were present from the start. The other aspect lies in the close connection between the writing and the musical universe. Sometimes he plays out the scenes so intensely, even while we're writing, that we end up working an entire session screaming.

DOES GILLES LELLOUCHE SING?

AUDREY DIWAN: No, but he has a tempo that reflects his inner rhythm. Additionally, we worked on music that blends into the dialogues

and interacts with them. This was a particularly enriching dimension of our writing sessions.

AHMED HAMIDI: You have to be a music lover to appreciate it! (laughs)

OVER SUCH A LONG PERIOD, THERE MUST HAVE BEEN DIFFERENT VERSIONS OF THE SCRIPT. FROM THE FIRST TO THE SEVENTH DRAFT, WERE THERE ANY SIGNIFICANT CHANGES?

AUDREY DIWAN: There were 50 more pages! (laughs) I'm not sure if we spent more time making changes or adding new content. There was an abundance of material, and I often asked, «Are you really sure?» The story kept growing, and we were constantly encouraged and told «More!». It was an amazing experience because both Gilles and the producers shared this hunger and enthusiasm. For me, it was a unique screenwriting experience.

AHMED HAMIDI: After the «More!» came the rewrites. The previous version of the script didn't seem quite finished to us. We were quite convinced of this, and when the producers read that version, they still wanted more, which is quite rare.

AUDREY DIWAN: In the final film, many of the scenes that were added later were kept by the producers. This absolutely justified their approach. Storytelling is exploratory by nature. Constraints have their virtues. We had an unusual experience, the chance to explore the characters over time. This didn't make Gilles' job in editing any easier, as there were so many lovable characters that we wanted to see more of. Personally, I love the character of Lacoste. I could easily watch 40 more minutes of Lacoste in the film. In the end, all the secondary characters are important and could have been included in the final cut. Finding the right narrative balance was difficult due to the richness of the material.

WERE MANY SCENES WITH SO-CALLED «SECONDARY» CHARACTERS CUT?

AUDREY DIWAN: It's a question of finding a delicate and interesting balance. When the central story is already so rich, it's tempting to prioritise narrative efficiency, but that presents its own challenges. Finding these compromises is rewarding but difficult. Time is a valuable

ally in resolving these dilemmas, but there are always tough choices to make. The story has to move forward while taking into account those captivating side characters that we also want to develop. Gilles chose a difficult path, but maybe, like time, what was meant to endure did endure.

AHMED HAMIDI: I completely agree with what Audrey just said. I'm also thinking of the theme, the romantic comedy, trashy, pop.

AUDREY DIWAN: Gilles would often say, "hot and cold." He wanted us to constantly switch between the two.

AHMED HAMIDI: He wanted to combine sweetness, like cotton candy, with violence. It was really a journey between these two extremes.

IS IT A MIX OF GENRES, PLOT TWISTS, AND EMOTIONS?

AUDREY DIWAN: It's primarily about having the courage to blend those elements. It's not the easiest path because you have to guide the audience through different emotions. This means taking the risk that some people might prefer the sweet while others lean toward the bitter. For Gilles, the story comes alive when we've incorporated the entire range of emotions.

AHMED HAMIDI: It's also about blurring genres, subverting the traditional crime film, deconstructing the romantic comedy, and shaking it all up.

AUDREY DIWAN: Exactly, playing with the rules and pushing them in new directions.





INTERVIEW WITH ADÈLE EXARCHOPOULOS AND MALLORY WANECQUE

CAN YOU BOTH TALK ABOUT YOUR INTERPRETATION OF JACKIE? HOW DO YOU PERCEIVE HER? HOW HAS SHE EVOLVED IN YOU THROUGHOUT THESE MONTHS OF FILMING?

ADÈLE EXARCHOPOULOS : To shape Jackie in the rehearsals I had, whether with Gilles or François, we focused on her adolescent and romantic development. Her adolescence was filled with fantasies and dreams that deeply shaped her. To me, Jackie is someone who built herself on the solidity of her father while dealing with the complete absence of her mother. She found refuge in an extremely close relationship. Her foundations are fragile because she lost her mother at a very young age and is looking for something more solid elsewhere.

She's strong, very perceptive, and curious. Then suddenly she's devastated by this immense grief when Clotaire ends up in prison. She's overwhelmed and tries to live in a form of denial when she meets Jeffrey... What's beautiful about Jackie is that she could be anyone. When you meet her, you wouldn't necessarily guess the challenges she's faced. What's astonishing is realising she overcomes the death of her mother, but the grief of losing someone who's still alive is nearly unbearable to her. That's an experience many people share. To me, she's a heroine because she saves herself. It's the first time I've seen a woman in a film saving herself this way. In the phone booth scene, it's not Clotaire or her father who rescues her. It's her taking control.

MALLORY WANECQUE: Malik and I prepared for about five months with an acting coach, Daniel Marchaudon. We did readings and worked on the way Jackie thinks. To me, Jackie is a strong girl who had to shape herself after losing her mother. When Clotaire goes to prison, I don't see it as abandonment but more as losing a second person who was very important to her. At that moment I see a determined and intelligent girl trying to protect herself out of fear of being abandoned again. She's strong and smart.

IT'S QUITE RARE IN A FILM TO SEE A CHARACTER AT DIFFERENT AGES: OLDER FOR MALLORY, YOUNGER FOR ADÈLE. HOW DID THAT FEEL?

A. E.: What's funny is that people often told me Mallory looked like me even before I met her or even before Gilles' film. I was very flattered because I already knew her work. In life you can be so many different people depending on who's looking at you and what you're going through, which I find extremely interesting. We were looking for similarities in subtleties, like how she smokes a cigarette, or other questions we both asked ourselves. I attended sessions where Mallory worked with Daniel Marchaudon and I also watched her alone. We'd ask, for example, if she wrote to Clotaire in prison or if she believed he was innocent. We tried to ask ourselves the same questions about what she was going through.

M. W.: I wasn't stressed out about it. I was more 'this has to work'. Like Adèle mentioned, since my first film *THE WORST ONES*, people often said we looked alike, whether it was in my smile, my way of speaking, or even in my acting. When I found out I was going to play with Adèle, and especially that I'd be playing her younger self, I was really excited.

IN YOUR ACTING, ARE YOU IN ANY WAY MIMICKING EACH OTHER?

A. E.: For me, the Jackie I'm playing is at rock bottom. She's broken. She's no longer the young woman full of dreams who falls in love. She's someone who has been disappointed, who is lost, who has lost herself. In my eyes, she's emerging from a coma. So, I don't think there's any mimicry. What matters more are the deep emotions, inner questions, etc. With Mallory, we didn't really try to find similarities.

M. W.: We didn't specifically try to look alike. We focused on details like the way we smoked a cigarette and other nuances... But yes, the younger Jackie and the older one are quite different people. So, we didn't really emphasise the resemblance, and I think it works well.

DOES THE FACT THAT ADÈLE IS MORE EXPERIENCED AND WELL-KNOWN – AN AWARD-WINNING ACTRESS – ADD EXTRA STRESS FOR YOU, MALLORY?

M. W.: Honestly, I didn't think about it. No, there's no stress. I'm very proud to be compared to her, and I hope to have a career as remarkable and brilliant. I'm not constantly comparing us. Everyone follows their own professional path.

WHAT WAS YOUR EXPERIENCE OF SHOOTING THIS FILM? AND WHAT IS GILLES' WAY OF DIRECTING ACTORS?

A.E.: This shoot remains one of the most important I've done. First, I felt incredibly well-supported. Gilles takes care of everyone, from the extras to the main actors. You can tell it's a project that's been close to his heart for a long time. It's filled with his adolescence, his influences, and a great love story. I find this film extremely generous, and it really reflects Gilles. Honestly, the experience was enriching. It could have lasted six more months for me! What's funny is that I ended up playing more with Vincent Lacoste, who plays Jeffrey, than with François, who plays Clotaire, my love in the film. I have incredibly joyful memories of this shoot, although it was very demanding. I've rarely seen such precise direction as that of Gilles and Enzo, with the remarkable influence of Hugo Sélignac, the producer.

M.W.: This shoot took up a whole year for me, as it lasted five months, plus about five or six months of preparation. Malik and I had to learn to dance and master stunts... Those five months of preparation and five months of filming were intense. It was also a large crew. Each morning arriving on set, you could see nearly a hundred people. I was a bit stressed because I felt the responsibility of being at the centre of this large and beautiful cast. But it was an incredible, truly absorbing experience. Playing alongside Malik, who's destined to become a great actor, was a really rewarding opportunity for me. Since it was a project Gilles had been thinking about for a long time, he was like an excited child after every take. The atmosphere was very joyful.

The crew was largely the same he'd worked with on SINK OR SWIM and his other films, so everyone already knew each other. That creates a real family atmosphere. This was my second feature film, and a lot of people talked about Adèle. I felt like we already knew each other, which made the experience even better. I was really happy to get up in the morning, knowing that we were going to spend some good days together.

HOW WAS YOUR COLLABORATION, MALLORY WITH MALIK, AND ADÈLE WITH FRANÇOIS? WHAT KIND OF RELATIONSHIP DID YOU ESTABLISH DURING FILMING?

A.E.: I already knew François. I'd already worked with him. François is an extremely sensitive, generous, available, very present, and deeply invested scene partner. It was actually his idea to approach our scenes as those of teenagers, which I found brilliant. He shares this similarity of discipline, intensity, and availability with Malik. To me, François

perfectly embodies the role of Clotaire, who's reserved and shaped by his past experiences. It was really easy to create the bond between the characters because he's truly an ideal partner, totally perfect for the role.

M.W.: I met Malik during the casting. I had initially auditioned with another boy, but with Malik everything clicked naturally right from the start. We understood each other and everything flowed smoothly from the first moment. This was Malik's second or third feature film, but his first real big movie, so I think he felt a certain pressure. On the first day, during one of his most important scenes in the film, he really impressed everyone. He show he was really angry, smashing things up. He completely immersed himself in his role, and we were all so impressed. Malik is an absolutely ideal acting partner. He's a great actor. I admit I felt some pressure, thinking, 'I have to keep up'. But in the end, everything went very well!





INTERVIEW WITH FRANÇOIS CIVIL AND MALIK FRIKAH

TELL ME ABOUT CLOTAIRE. HOW DID YOU SEE THIS CHARACTER?

MALIK FRIKAH : Clotaire grew up in a violent environment. He's fighting against the unfairness of life every day. He has a lot of anger about his life and struggles to express himself with words, so he often uses his fists instead. He's not someone who easily shows emotion. We follow him from his childhood, where he faces social injustice from a really early age, and it builds this huge resentment in him.

He's really hurt by his past, by the life he leads. He feels very rejected. He's in pain and the way he expresses that is perhaps not the best way, but it's his way. Then he meets a girl and she's the first person who's ever trusted him. Clotaire wants to show that he's much more than just the kid from the rough neighbourhood who's fighting every day and hurting people. He has a big heart, but he finds it hard to show it.

When he tries to open up to others, they close themselves off, and vice versa. He finds it really hard to communicate

with people and often feels isolated. The only people he feels comfortable with are his brother and his best friend. He kind of exists in a bubble with them.

Jackie, the girl he meets, allows him to finally start to open up. She's the one who truly understands him. Everyone else reacts to him with fear and thinks they know who he is, but Jackie forms her own opinion. Meeting Jackie is a big turning point for Clotaire, and that's when we start to see the real him: a vulnerable boy, not the teenager always looking for violence and confrontation. When he finds himself face to face with Jackie, he sees someone who's just as lost as he is.

FRANÇOIS CIVIL: Clotaire is trapped by his social environment. Despite that, he still finds beauty in the filth surrounding him. His inner poetry and sensitivity to beauty are at odds with the strict upbringing he received from his father, who taught him to avoid disappointment by never becoming attached to anyone. The meeting with Jackie reveals him to himself and saves him from his own despair.

Malik mentioned the social injustice Clotaire faces, but he also suffers a personal injustice, as he's falsely accused of a crime. I picked up the character at that point, when he's almost given up on himself. For me, there was a lot of exploration of the subtleties of his internal life. While Malik's portrayal brings a real flair to this character, my part was showing a quieter, despondent Clotaire, who's always out of sync. Whether in the way he talks or the way he behaves, he doesn't seem entirely present. That's how I wanted to show the effect of his years in prison, in solitude.

DID THE TWO OF YOU DISCUSS THE CHARACTER BEFORE FILMING TO ENSURE CONTINUITY, OR ARE THE TEN YEARS OF PRISON ENOUGH TO CREATE SUCH A DIFFERENT CHARACTER THAT EACH OF YOU DEVELOPED YOUR OWN INTERPRETATION?

F.C.: The ten years in prison did give me some freedom to introduce a different energy into the character. But we talked a lot about who he was as a child, his need for love and recognition, and his frustrations. All of this feeds the rage within him. The positive energy of this kid is transformed by the harshness of his environment and the education he receives.

Those things were our common ground. We were able to watch each other during the preparation. I even remember discussions about how Clotaire held his cigarette, how he brought it to his mouth. Even if you don't necessarily notice that in the film, it's part of showing that we're both playing the same person. A form of mutual trust was created during this period.

M.F.: I worked with an acting coach, Daniel Marchaudon. It wasn't really about learning the lines by heart but more about understanding the character's psychology, tracing his life, and reading between the lines. The goal was to truly make the role my own, to see the world as Clotaire sees it and always defend that.

I knew François would be playing the character in the second part of the film. I had total confidence in him because I've always admired his work, even before I met him. I really focused on being fully present in the young Clotaire. I didn't try to base anything on how he develops in the second part of the script. That said, François and I watched each other a lot and spent a lot of time in Marseille during rehearsals with the rest of the cast, so we could refine the character together. There was also a lot of physical work done on the character.

FRANÇOIS, DOES PLAYING A CHARACTER ALREADY PORTRAYED BY ANOTHER ACTOR CHANGE YOUR APPROACH IN ANY WAY?

F.C.: I think it was a first for me. Even though in some films someone has played my character as a child, like in a flashback scene, it was never to the point of truly sharing a film equally. Sometimes a single scene can say more about a character than two hours of film, but with this I remember loving the adolescent character while reading the script. I was even a bit jealous, thinking that it wasn't me who would play him! I remember finding the scenes extraordinary. Malik brilliantly carries the first part of the film, which begins in the light and then plunges into the shadows. The emotions are incredibly beautiful. I love both parts of the film, but of course, the ones I played are particularly dear to my heart. The first part is already a film in itself, centered on an adolescent love story.

I've rarely seen a young love story that's so well filmed, acted, and written. There are even scenes that were not included in the film, like phone conversations between the two teenagers where they talk about sex. I found it both unsettling and very intimate, but that's precisely what makes it so beautiful. Every time we arrived on set, I was really excited to see Malik and Mallory embody these younger characters.

Normally, when you play a lead role, whether it's Malik or me, you would film every day. But for this film sometimes one of us wouldn't shoot for two weeks, which would give the other space to take on the character, and then the other would return. Every time I came back, Gilles was always so happy to show me Malik and Mallory's scenes, and I could see how the story was coming to life.

It was essential that this encounter and this story be both beautiful and heartbreaking so that later you would see why Adèle and I would want to reunite at the end of the film – or maybe not. Given the high

stakes of the story as it develops, it was a little strange that the early part of creating this character didn't entirely fall on me, but I was so happy to see how brilliantly Malik played it.

WE HEARD YOU AND ADÈLE SAY THAT YOU HAD TO «MEASURE UP TO THESE YOUNG ACTORS,» EVEN THOUGH YOU HAVE MORE ESTABLISHED CAREERS THAN THEM. WAS THAT A JOKE, OR WAS THERE REALLY SOME KIND OF CHALLENGE THERE?

F.C.: I don't think we were entirely joking! Every time I start a new project I'm afraid I won't live up to expectations. I have doubts. This pattern repeats itself constantly. I've been in this profession for twenty years but that doesn't mean that I've become completely confident. In a way, I think it's beneficial to keep feeling and thinking like that.

There's one aspect that I find remarkable: Malik and Mallory are really beautiful. That's what I mentioned during the press conference in Cannes. Fortunately, the prison sequence justifies Clotaire's transformation into the scarred character that I portray in the second part of the film.

It was important to be worthy of the character. Take, for example, those shots of Malik sitting on his moped, watching Mallory. I found those moments truly iconic. What Malik exudes, his attitude, and how Gilles filmed him, all contribute to that impression. I thought to myself, 'I really need to be up to the character's level'. I could see that Malik was offering something unique, which, of course, added some extra responsibility. I took the film and my role very seriously.

MALIK, SINCE YOU HAD THE MOST SHOOTING DAYS – 45 IN TOTAL – DID YOU FEEL ANY STRESS OR PRESSURE COMPARED TO ADÈLE AND FRANÇOIS?

M.F.: When I auditioned, I expected to have five to ten days of shooting, mainly for flashback scenes. At the start, I didn't know much detail. It was only after I got the role that I read the script, and I was completely blown away. I didn't expect any of it. Suddenly, while we were talking about love stories, I came across scenes of heists and other completely unexpected events. There was, of course, a bit of pressure, but when I found out François was playing the older Clotaire, I mostly felt pride. It was a huge privilege to be able to share this character. And François shared a lot with me – not necessarily about what was in the script, but more about everything that surrounded the character. Playing the

same character is about living it together, and I find that very powerful. The question wasn't so much about trying to resemble him but rather about sharing the same vision of the character. We talked a lot during filming. If we had questions we could watch scenes together and talk about them. But again, it was mostly a source of pride rather than anything else.

F.C.: It's really strange because our job is very collective. We share scenes with our colleagues, we share a set, but sharing a character is a particular intimacy. When we, as actors, receive a character, it's our treasure. It belongs to us and remains ours. Sharing it is something special. Malik and I are lucky that we got along well outside of playing the same character, but there's also this intimate dimension where we are forever linked by this experience. I know that we both thought the same about this character; we both loved Jackie in the same way. We truly shared this common vision.

M.F.: Meeting for the first time when Malik was playing François, and then meeting again in Marseille with both of us having completely shaved our heads, was very funny.

F.C.: Afterwards, we started calling each other Clotaire...

M.F.: Yes, we were really immersed in the character. I think we both fell deeply in love with Jackie, and even with Clotaire himself and the story. From the moment I read the script, I knew I had something exceptional in my hands.

THE BLENDING OF GENRES IS QUITE RARE IN FRENCH CINEMA: CRIME, LOVE STORY, DANCE, MUSIC, DRAMA, EVEN COMEDY. WAS IT PARTICULARLY EXCITING TO PLAY SUCH A COMPLEX ROLE IN A FILM THAT TAKES IN SO MANY GENRES?

F.C.: I feel like the mixing of genres is more of an external perception. When I watch the film, I see the mix of genres. At one point, the camera zooms in on a kiss in a field of rapeseed, then cuts to a musical transition, which feels like a romantic comedy, and then there are heists, etc. But in reality, the Clotaire who is heartbroken in front of Chabat, who wants to see Jackie again, is the same Clotaire who uses a bat to take revenge on someone. It's always the same character.

So, it's really more of a question of Gilles vision, which involves mixing genres and sometimes embracing certain editing choices, musical choices, and aesthetic effects. But from the inside, when you're

shooting, everything makes sense for the character, regardless of what genre it looks like.

I don't feel like I'm switching between genres because that would imply a different way of portraying the character. Even though it's a character with a very wide range, capable of trembling and expressing an inner poetry and then showing great violence in the next scene, it's still the same character. I nurtured him in the same way. In life, we also have many sides. I have to admit, during the making of the film I didn't feel the mixing of genres that much.

M.F.: For my part, I felt a strong chronological progression during the filming. In June and July, I fully experienced this first love through scenes where we swam in the river, did silly things, went to high school, danced... I spent a month of July surrounded by teenagers, bathing in this atmosphere of joy and carefree youth. But in August, the atmosphere completely changed. From the moment I arrived on set, I felt like I was participating in an entirely different shoot, in a different world. In that world, there was the whole part in La Brosse, which I experienced somewhat like Clotaire. Clotaire lives this experience, immersed in his teenage universe, doing his mischievous things. Then suddenly, he finds himself in a very dangerous environment. It was also an immersion for me into that setting, surrounded by actors of different ages and backgrounds, and it was really engrossing. I enjoyed filming both the first and second parts equally. Although there wasn't a total blending of genres for me, the filming was divided into two distinct parts—one focused on love and the other on violence.

GILLES LELLOUCHE IS ALSO AN ACTOR. HOW DOES HE DIRECT OTHER ACTORS? WHAT KIND OF ACTOR-DIRECTOR IS HE?

M.F.: You can sense that he knows how to act, but more importantly you don't feel like he's an actor directing a film. He's more of a director who happens to know how to act extremely well. His way of directing us is quite rare. I haven't worked with many directors, but Gilles gives us a lot of freedom. He trusts us, which also gives us great confidence. He lets us freely redo a scene or experiment. But above all, he observes a lot. When he's directing a scene, he comes to us knowing exactly what he wants. He might not like a particular take, but he always makes us feel he appreciates our work. When we live a scene, he lives it with us. He's not just a spectator; he's the character at the same moment. He has a vision that is both broad and precise. You can feel that he loves his film and that the character is a part of him. We draw inspiration from his vision and from what he sees.

I think everything flowed perfectly because he directs extremely well. He has a clear idea in his head, and that's reflected in the final result, exactly as he wanted it. When we finish a scene where we've acted well, we know he's going to come running toward us, shouting with joy. In the courtroom scene, he particularly loved one take. I remember seeing

him running through the entire room and I wondered what was going to happen. He rushed over, grabbed me in his arms, and shouted that it was exactly what he wanted. Wanting to relive that moment every time we act is also a challenge, in a way.

F.C.: Gilles is an actor, a director, but even before that, he's an excellent writer. When you read the script, you realize the characters are strong, rich, and complex. He's surrounded by talents like Audrey Diwan and Ahmed Hamidi in the writing process, but you can clearly see that he breathes life into all these characters.

Whether it's female characters like my mother or Jackie. Or male characters like Clotaire's father, the character played by Vincent Lacoste, or Benoit Poelvoorde in the role of a thug, he manages to understand their mechanisms and show their humanity. None of them are clichés or superficial. Each one has a backstory. Regardless of the size of the role, you can feel that he loves all of them. For an actor, it's an extraordinary gift to receive a consistent, dense character, no matter the number of lines or pages.

On set, Gilles knows how to communicate what he wants to his actors. It's a part of his temperament and his natural closeness with people. He has time for everyone and is attentive to everything that happens during filming. It's really nice.

The fact that he's an actor means you can develop a shorthand and he can get straight to the point. I've worked with directors who try to explain through psychological tricks that you need to say a line twice as fast because they have a specific timing in mind. In reality they just want us to speed it up. Gilles doesn't get caught up in all that. He knows that we are actors, well-oiled machines for this job, and he understands that sometimes we need to be fueled by an internal feeling to approach a form of truth – or at least our truth – but sometimes we just need to be told something simply: «Turn three-quarters around because I can't see the tip of your nose.» There's an ease in working with him.

FRANÇOIS, TELL US ABOUT THE FINAL SCENE WITH ADÈLE, WHERE YOU READ ALL THE WORDS THAT REMIND YOU OF HER. WAS THE PAPER YOU HELD IN YOUR HANDS BLANK, OR WAS EVERYTHING WRITTEN OUT?

F.C.: It was written. Manuel Mougin, the prop master for the film, had prepared that note for me, and I kept it like a precious talisman. I read some of the words written on it, but I also improvised others on the spot. I had made my own list of about fifty words, just in case, knowing that Manuel would offer something. While improvising, I would draw from my own list to try to make Jackie laugh. Gilles agreed that there needed to be some lightness at the end of this scene – and, above all, some connection!

WHAT WOULD YOU LIKE TO SAY IN CONCLUSION TO OUR INTERVIEW?

M.F.: In reality, our paths didn't cross all that much on set, as if there were truly two films within one. What I particularly appreciated were the moments when we reunited at the end of filming. Some shooting

dates overlapped, but sometimes we didn't see each other for almost two to three weeks. Each time we reunited, we shared the amazing scenes we had filmed and the powerful moments we had experienced. Those moments transported us because they revealed two films that were almost completely different, yet deeply connected to each other.





INTERVIEW WITH ALAIN ATTAL AND HUGO SÉLIGNAC

PRODUCERS

GILLES LELLOUCHE AND *BEATING HEARTS* ARE FINALLY AT CANNES AFTER ALL THESE YEARS. HOW DOES THAT MAKE YOU FEEL?

ALAIN ATTAL — I feel a mixture of humility and honor. Being in competition at the Cannes Film Festival wasn't our ultimate goal, but participating in this emblematic event is both exalting and a testament to the extraordinary path this film has taken. In a way, even before the public has its say, Cannes is telling us in its elegant and radiant way: «You were right». Of course, the public gives the final verdict. But before all that, there were all those years of reflection on Gilles Lellouche's work as a filmmaker, the support we gave him to make that a success just as his acting career was taking off and he was juggling multitude of commitments whilst keeping this film in mind. All of that contributed to making this project what it is. Before he started working on directing his second film, *SINK OR SWIM*, Gilles effectively reflected on the possibility of making *BEATING HEARTS* his next project.

Events took another turn, even though five years ago we'd already thought of this possibility because we'd had the adaptation rights for 17 years. This film was a project that had been very important for him ever since the beginning of his career as a film director.

HUGO SÉLIGNAC - This festival is a first for Gilles Lellouche and for me. Alain Attal has participated several times in the official competition. Personally, I've only had the opportunity to be present outside of the competition. I'm ecstatic and feel incredibly proud that the film has been selected for the official competition even if I felt a little apprehensive. Gilles' film is really extraordinary and uncommonly generous. It's a film that really touches your heart. It brings you tears, music and laughter. Its stage direction is a reflection of Gilles himself: it is generous and genuine.

Of course, I'm extremely proud of Gilles, and I think this recognition is amply merited. I'm also extremely proud of our adventure, which started many years ago with the acquisition of the rights in 2006. We started developing this project back then. At the time, I was Alain's assistant. We were wondering how we were going to make this film a reality.

To remain faithful to the essence of the book, we had to deal with both life as a teenager and life as a young adult. We could already feel that the film's budget would be very significant. There were fewer stars under the age of 28 at the time. That would have forced us to review the narrative in order to use older actors. We considered accelerating the teenage years and devoting more time to adult life. Gilles didn't have the same vision. Alain and I wondered if it might be better for him to direct another film before BEATING HEARTS. At the time, Gilles wanted to explore the topic of depression. When I showed him the Swedish documentary on synchronised swimming, he decided that the topic of his next film would be depressed fifty-somethings searching for meaning in their lives.

We reached 4.5 million cinema admissions with SINK OR SWIM, which was presented out of competition at Cannes. When we came up with a project that was even more ambitious than that one, with actors like Adèle Exarchopoulos and François Civil who are stars despite their young age, we already had SINK OR SWIM under our belts. So, everything was a question of timing. And the time for BEATING HEARTS had finally arrived, even if we had to wait 18 years for it.

THIS FILM ALSO BEARS WITNESS TO PROFOUND LOYALTY BETWEEN PRODUCERS AND A DIRECTOR...

AA - That loyalty is also very much linked to how Gilles is as a filmmaker. Our wonderful friendship grew during his first film when he was starting out with short films. It continued with NARCO, his first feature film that he co-directed with Tristan Aurouet in 2004.

Gilles's perspective as a filmmaker and his desire to direct caught our attention. Curiously, our DNA as producers was significantly influenced by Gilles's cinematic universe, even though he had only co-directed one film. That was enough of a basis for us to exchange on, to mingle our different universes, and daydream together - first, just the two of us and then the three of us with Hugo - about the potential of making films together.

And that connection never ceased. Even when Hugo became an independent producer and produced his own films, we maintained that unwavering bond and our shared desire to make films, the three of us, together.

HS - With Alain and Gilles, loyalty is something that has always been a part of our relationship. As for me, I started working with Alain at the age of 19. Gilles and I started together, even if he'd already made headway on the film with Alain before I joined them. At the time, the Productions du Trésor's offices were only 70m2, which created proximity between us. I soon bonded with Gilles who was in his thirties at the time and working on NARCO. I was blown away by that film because it was so insightful. Its theme, that of people aspiring to a greater destiny but finally making do with what they have and being happy with that, reflects Gilles' personality. That's also present in SINK OR SWIM, where, at the end, the team members don't talk about their success but just go home to be with their families.

Our desire to work together existed even before I founded my own company, in 2012-2013, because I showed Gilles the Swedish documentary on synchronised swimming in 2011. Alain had already produced NARCO and had acquired the rights to Neville Thompson's book.

So, loyalty and the desire to work together were there from the very beginning. Together, we form a great trio. We represent three different generations and really enjoy working together on ambitious projects. Gilles is very gifted at creating a lively, friendly atmosphere, which is what I love most about him. Whether it's during writing, casting, the shoot, or editing, we have such a great time together.

I'm so proud of our friendship, our loyalty and the result of that. When I saw the film for the first time, the sound mixing and editing wasn't fully finished but I could immediately see what a great film it was. This generational work can appeal to a wide audience, whether regular cinemagoers or not. Its casting and its modernity can deeply touch people from 15 to 25 years old. The younger people who have attended screenings have loved it and consider it a great film. They were really touched by it and even if they hadn't yet experienced similar love stories, they were profoundly moved.

WERE YOU DISCOURAGED AT ANY TIME? WERE YOU CERTAIN THAT, ONE DAY, YOU'D FINALLY MANAGE TO PRODUCE THIS FILM AND ACCOMPANY GILLES ON THIS ADVENTURE?

AA – We were always convinced that we would accompany Gilles as a director ever since NARCO. Then, once the BEATING HEARTS project came about, this recurring project continued haunting us and coming up regularly. The title itself, which is the same as the book title (L'AMOUR OUF), has maintained its pertinence over time. We were sure that nobody else would accompany Gilles in his desire to direct this film. We had deeply understood and appreciated his universe, his ingenuity, and what I call his «perspective».

Then, the tremendous film SINK OR SWIM took the place of this persistent ongoing project. That wasn't planned but because we felt the film was more accessible for a director who had only co-directed one film so far. SINK OR SWIM allowed Gilles to assert his identity as a filmmaker. After the memorable screening of the film out of competition at Cannes and its phenomenal success, which we were delighted with, for us, BEATING HEARTS became something we absolutely had to do and from then on, it was on our minds.

At that point, as producers, we felt that we were legitimate in dreaming of such an audacious project. As for Gilles, he'd confirmed his standing as a filmmaker by persevering in wanting to bring this project to fruition, at all costs. This film embodies the vision of a director who has total liberty. And we were able to draw on the success of SINK OR SWIM to offer him that freedom.

FACED WITH THE PROJECT'S AMBITION, ITS LITERARY DIMENSIONS, THE FILM'S LENGTH, AND ITS COST, DID YOU GO THROUGH PERIODS OF UNCERTAINTY WHERE YOUR ENTHUSIASM WAS TESTED? PUTTING TOGETHER A FILM WITH A BUDGET OF ALMOST 35 MILLION EUROS IS QUITE A COMPLEX CHALLENGE...

AA – Effectively, we went through some moments of doubt. As Gilles' partners, at times, we had to face our own subjectivity. We constantly had to question ourselves in order to be sure that our enthusiasm wasn't affecting our judgment.

At each step in the writing of the treatment, in the different versions of the script, and the choice of participants, we were anxious about the possibility of making mistakes. We had the script read by different partners to see whether they shared our enthusiasm. We had this constant fear of making a mistake in terms of the project's amplitude or legitimacy, and above all, regarding the strength of the treatment. That concern accompanied every decision, whether on casting, the script,

the settings, or the duration of the film: did we make the right choice? Then, as time went by, we realised that we weren't alone. Whereas there were just three of us on the project to start with, we had mobilised many people around us to work on the film, which helped us to get over our doubts and concerns.

HS – The longest part of the project was the writing phase but once we'd sent that through to the financiers, with whom we'd already worked on SINK OR SWIM, everything accelerated. It's important to remember that few directors have reached 4.5 million box-office admissions.

Everyone recognised the ambition of the BEATING HEARTS project as well as its narrative and emotional quality. The final details were a little more complex, in particular the last three million euros we needed for production, where every euro counts. But to tell you the truth, we're not complaining.

When all is said and done, I am really delighted and enthusiastic to have given Gilles the means of directing the film he wanted, with an 18-week shoot. That's what motivates and spurs me on. I'm speaking in my name, but I know that Alain shares the same energy as me.

WAS WORKING AS A PRODUCER ON THIS FILM SPECIFIC? HOW WOULD YOU DEFINE IT?

AA – Working as a producer on this film required maintaining a certain subjectivity. As a filmmaker, Gilles is highly inventive, which means that we have to be open to his proposals. For example, when we saw the first cut that was 3 hours and 40 minutes long, we had to exercise good judgment. That was quite special in this case because our involvement in the film is greater because of its amplitude and the consensus it generated among our partners. It can be tempting to let a filmmaker do what he wants but it is essential to focus on our expertise, which consists in being the first spectators of a film.

At every step, whether during the shoot, production, post-production, or editing, we had to maintain a certain distance. It admittedly wasn't easy to give our director-friend an objective opinion without being blinded by our feeling of success or our friendship with him.

HS – Working as a producer on this film was specific even before talking about development, financing, or casting. Our first challenge was to maintain our energy. We had to ensure that we kept our constant enthusiasm. When we started on SINK OR SWIM, Gilles had some doubts because another English film was dealing with the same topic. So, we came back to BEATING HEARTS, and then came back to SINK OR SWIM, and once more to BEATING HEARTS, before finally settling on SINK OR SWIM. Like all directors and artists, producers can also have doubts.

In regard to this project, we never had any doubt that we would see it through.

From the very first time that Gilles spoke to us about it, when Benoit Poelvoorde gave him the book and we read it, every step of the way, we were certain that we would see this project through and our excitement and our belief that this would be Gilles' big film has never waned. When we produced *SINK OR SWIM*, we knew that if we succeeded, it would allow us to make *BEATING HEARTS*. It was a long-term, major project and our energy was the key to its success. Sometimes, a director can talk to me about a project for years and then move on to something else because he has doubts or because he hasn't found the right approach. For *BEATING HEARTS*, I regularly felt the pressing need to see it through.

Gilles isn't the sort of person to write fifty different versions. After our feedback on the first version, the second version was sent to the financiers. We also made creative choices throughout the process, like talking more about love in the first part of the film and connecting better with younger viewers.

Shooting was a crucial moment during which I often had lunch with the actors, viewed the rushes with Gilles, and passed on my energy to help him combat fatigue.

For me, working on a film requires active involvement in development, writing, casting, and the choice of managers. But the shoot is the director's moment. I don't consider myself a co-director, maybe that's partly because my father and stepfather are directors. The projects where I've had to be present on a day-to-day basis are the ones where I felt less fulfilled, artistically speaking, because I'm not the director. My role consists of understanding what the director wants and pushing back any boundaries so that he or she can get an even better perspective. On the other hand, I'm not there to direct. The moment when I am the most involved, and maybe even intrusive, is during editing. Gilles and Simon Jaquet can attest to that!





BIOGRAPHY OF GILLES LELLOUCHE

A graduate of Cours Florent, Gilles Lellouche began his career in multiple supporting roles: **THE HAMLET SISTERS** (Abdelkrim Bahloul, 1998), **WHAT I DID FOR LOVE** (Jérôme Cornuau, 1998) and **MY WIFE IS AN ACTRESS** (Yvan Attal, 2001). Guillaume Canet directed him in **WHATEVER YOU SAY** (2002) and **TELL NO ONE** (2006). Gilles Lellouche did the same, giving Canet the leading role of his first feature film **NARCO** (2004).

Since 2005, the actor-filmmaker has been a regular fixture in romantic comedies, playing the loser in **LOVE IS IN THE AIR** (Rémi Bezançon, 2005), a role for which he received the 2006 César for Most Promising Actor. He has also played less likeable characters as in **MY PLACE IN THE SUN** (Eric de Montalier, 2007), **ROOM OF DEATH** (Alfred Lot, 2007) and **PARIS** (Cédric Klapisch, 2008).

In 2010, he played the lead role in the thriller **TRADER GAME** (Fabrice Genestal), portraying an unscrupulous trader alongside Michael Madsen, Charles Berling and Vahina Giocante. Following this performance, Lellouche became one of the most sought-after actors in French cinema. The actor appeared both in front of and behind the camera alongside five other filmmakers (including Jean Dujardin and Fred Cavayé) in **THE PLAYERS**. He then embodied a double agent in the thriller **THE INFORMANT** (Julien Leclercq) and a mob boss in **THE CONNECTION** (Cédric Jimenez, 2014).

More recently, he has starred in comedies such as **THE JEWS** (Yvan Attal, 2016), **ROCK'N ROLL** (Guillaume Canet, 2017), **SOUS LE MEME TOIT** (Dominique Farrugia, 2017) and in **C'EST LA VIE** (Olivier Nakache, Eric Toledano, 2017), a role for which he received a César nomination for Best Supporting Actor in 2018. He previously received a nomination in this same category for his performance in **LITTLE WHITE LIES** (Guillaume Canet, 2010). He also appeared in darker films, such as the historical thriller **THE MAN WITH THE IRON HEART** (Cédric Jimenez, 2017).

In 2018, he directed his first solo film, **SINK OR SWIM**, in which five men in their forties regain a taste for life by taking up synchronized swimming.

In 2019, Lellouche appeared in the films **IN SAFE HANDS** (Jeanne Herry), **LITTLE WHITE LIES 2** (Guillaume Canet) and **PARIS PIGALLE** (Cédric Anger).

In 2020, Lellouche played a police officer in Cédric Jimenez's **THE STRONGHOLD** and in Fred Cavayé's **FAREWELL MR HOFFMAN**.

In 2022, Lellouche starred as Patrick, a tenacious lawyer specializing in environmental law in Frédéric Tellier's thriller **GOLIATH** alongside Pierre Niney, Emmanuelle Bercot and Jacques Perrin.

In 2023, he continued his success with the films **ASTERIX & OBELIX : THE MIDDLE KINGDOM**, **ALL YOUR FACES** by Jeanne Herry and **SUDDENLY** by Thomas Bidegain, where he portrayed Ben, a man who finds himself trapped on an island with his girlfriend.

In 2024, the actor starred in **DAAAAAALI!** with Anaïs Demoustier, Pierre Niney, Alain Chabat, Pio Marmaï, Jonathan Cohen and Édouard Baer.

In the same year, he directed **BEATING HEARTS**, a love story starring François Civil, Adèle Exarchopoulos, Alain Chabat, Benoît Poelvoorde, Vincent Lacoste, Élodie Bouchez and Raphaël Quenard, which was selected in Official Competition at the 77th Cannes Film Festival.

FILMOGRAPHY OF GILLES LELLOUCHE

ACTOR

- 2024 DAAAAAALI! - Quentin DUPIEUX
- 2023 SUDDENLY - Thomas BIDEGAIN
ALL YOUR FACES - Jeanne HERRY
ASTERIX & OBELIX: THE MIDDLE KINGDOM - Guillaume CANET
- 2022 GOLIATH - Frédéric TELLIER
- 2021 FAREWELL MR HAFFMAN - Fred CAVAYÉ
- 2020 THE STRONGHOLD - Cédric JIMENEZ
- 2019 LITTLE WHITE LIES 2 - Guillaume CANET
NEW BIZ IN THE HOOD - Mohamed HAMIDI
- 2018 PARIS PIGALLE - Cédric ANGER
IN SAFE HANDS - Jeanny HERRY
- 2017 DIVING - Mélanie LAURENT
C'EST LA VIE - O. NAKACHE & E.TOLEDANO
THE MAN WITH AN IRON HEART - Cédric JIMENEZ
ROCK N' ROLL - Guillaume CANET
SOUS LE MÊME TOIT - Dominique FARRUGIA
- 2016 THE JEWS - Yvan ATTAL
- 2015 SKY FAMILIES - Fabienne BERTHAUD & Jean-Paul RAPPENEAU
LES GORILLES - Tristan AUROUET
- 2012 THE PLAYERS - Jean DUJARDIN, Gilles LELLOUCHE, Emmanuelle BERCOT, Fred CAVAYÉ
- 2010 LITTLE WHITE LIES - Guillaume CANET

DIRECTOR

- 2024 BEATING HEARTS
- 2018 SINK OR SWIM
- 2012 THE PLAYERS (co-directed)
- 2004 NARCO (co-directed)

AUDREY DIWAN

BIOGRAPHY

Director, author, and screenwriter, Audrey Diwan directed her first film, *LOSING IT*, in 2017, starring Céline Sallette and Pio Marmaï. In 2021, she presented her second film, *HAPPENING*, adapted from the eponymous novel by Annie Ernaux, in the official selection at the Venice Film Festival. For this film, she was awarded the Golden Lion by a jury chaired by Korean director Bong Joon-ho. Her third feature film, *EMMANUELLE*, an adaptation of Emmanuelle Arsan's work, with Noémie Merlant in the lead role, will open the upcoming San Sebastian Film Festival. In parallel, Audrey Diwan has contributed to the writing of numerous films, including *JUST THE TWO OF US* by Valérie Donzelli, for which they won the César Award for Best Adaptation in 2024, and *BEATING HEARTS* by Gilles Lellouche, presented in the Official Competition at the last Cannes Film Festival.

SELECTED FILMOGRAPHY

DIRECTOR

2024 EMMANUELLE

2021 HAPPENING

2018 LOSING IT

SCREENWRITER

2024 BEATING HEARTS Gilles LELLOUCHE

2024 EMMANUELLE Audrey DIWAN

2023 JUST THE TWO OF US Valérie DONZELLI

THE GOOD TEACHER Teddy LUSSI-MODESTE

2021 HAPPENING Audrey DIWAN

2020 THE STRONGHOLD Cédric JIMENEZ

2017 LOSING IT Audrey DIWAN

AHMED HAMIDI

BIOGRAPHY

Ahmed Hamidi is a French scriptwriter, best known for his work on "Les Guignols de l'info" from 2000 to December 2008. From January to March 2009, he headed the team of writers for the comedy show presented by Virginie Efira on Canal+: "Canal Presque".

In 2011 and 2012, he co-authored "Marrakech Du Rire" with Jamel Debbouze, Fatsah Bouyahmed and Habib Kadi.

From 2013, Ahmed Hamidi's career took a new direction in cinema, working as a dialogue writer and adaptor on the screenplay for Nabil Ben Yadir's LA MARCHE. Numerous films followed, including ANIMAL KINGDOM: LET'S GO APE by Jamel Debbouze (2015) and Gilles Lellouche's first feature film, SINK OR SWIM, released in 2018.

He also directed one-man shows: Patrick Timsit's "On ne peut pas rire de tout" in 2015, and Redouanne Harjane's "Redouanne À La Cigale" in 2017.

In 2022, he directed his first short film inspired by Laurel and Hardy, LE MEDECIN IMAGINAIRE, starring Alban Ivanov, Fatsah Bouyahmed, Clotilde Courau, Smaïn and Booder.

In 2024, he co-directed the documentary GOLO & RITCHIE with Martin Fougerol, and co-wrote with Audrey Diwan BEATING HEARTS, directed by Gilles Lellouche.

FILMOGRAPHY

DIRECTOR

2024	GOLO & RITCHIE	Ahmed HAMIDI and Martin FOUGEROL
2022	LE MEDECIN IMAGINAIRE	Ahmed HAMIDI

SCREENWRITER

2024	BEATING HEARTS	Gilles LELLOUCHE
2024	GOLO & RITCHIE	Ahmed HAMIDI and Martin FOUGEROL
2022	LE MEDECIN IMAGINAIRE	Ahmed HAMIDI
2018	SINK OR SWIM	Gilles LELLOUCHE
2015	ANIMAL KINGDOM: LET'S GO APE	Jamel DEBBOUZE
2013	LA MARCHE	Nabil BEN YADIR

ADÈLE EXARCHOPOULOS

BIOGRAPHY

Adèle Exarchopoulos appeared for the first time in Jane Birkin's movie **BOXES**, in 2006. Then she made a series of noticeable appearances, such as in Rose Bosch's **LA RAFLE** (2010). She was revealed to the general public with **BLUE IS THE WARMEST COLOR** by Abdellatif Kechiche. The success of the film made her famous all over the world. Along with the director and his partner Léa Seydoux, she received the Palme d'Or at the 2013 Cannes Film Festival, then the César for Best Female Hope. Since then, she has confirmed her talent with original projects, such as **INSECURE** by Marianne Tardieu (2014) or **THE ANARCHISTE** by Elie Wajeman (2015). She returned to Cannes in 2019 to present the psychological drama **SIBYL** by Justine Triet. 2020 marks a turning point for the actress. She stars in one of the biggest hits of the year, Cédric Jimenez's film **THE STRONGHOLD**, alongside François Civil and Gilles Lellouche. But above all, she had the opportunity to show a new, more comedic side to her game, with **MANDIBLES** by Quentin Dupieux and the series **LA FLAMME** on Canal+.

In 2022, she reunites with Dupieux in his new film **SMOKING CAUSES CAUGHING**. The same year, she starred in two dramas: **THE FIVES DEVILS** by Léa Mysius and **ZERO FUCKS GIVEN** by Emmanuel Marre and Julie Lecoustre. Her performance as a low-cost airline stewardess earned her a César nomination for Best Actress. In 2024, she won the César for Best Supporting Actress for her intense performance in the drama **ALL YOUR FACES** directed by Jeanne Herry.

This year, she stars in the epic love story **BEATING HEARTS** directed by Gilles Lellouche, which was in the official competition at the 77th Cannes Film Festival.

SELECTED FILMOGRAPHY

2024	BEATING HEARTS	Gilles LELLOUCHE	2016	ORPHAN	Arnaud DES PALLIÈRES
	PLANET B	Aude LÉA RAPIN		THE LAST FACE	Sean PENN
2023	THE ANIMAL KINGDOM	Thomas CAILLEY	2015	DOWN BY LOVE	Pierre GODEAU
	ALL YOUR FACES	Jeanne HERRY	2014	THE ANARCHISTS	Elie WAJEMEN
2022	SMOKING CAUSES CAUGHING	Quentin DUPIEUX	2013	I USED TO BE DARKER	Matthew PORTERFIELD
	THE FIVES DEVILS	Léa MYSIUS		BLUE IS THE WARMEST COLOR	Abdellatif KECHICHE
	ZERO FUCKS GIVEN	Emmanuel MARRE and Julie LECOUSTRE	2012	PIECES OF ME	Nolwenn LEMESLE
2020	THE STRONGHOLD	Cédric JIMENEZ	2010	CARRE BLANC	Jean-Baptiste LEONETTI
	MANDIBLES	Quentin DUPIEUX	2009	THE ROUND UP	Rose BOSCH
2019	SIBYL	Justine TRIET			
2018	THE WHITE CROW	Ralph FIENNES			
	REVENIR	Jessica PALUD			

MALLORY WANECQUE

BIOGRAPHY

Born in 2006, Mallory Wanecque is originally from Valenciennes, in the Hauts-de-France region. She was spotted outside her middle school to audition for "THE WORST ONES " the first feature film by Lise Akoka and Romane Gueret. At just 15 years old, the young girl found herself playing the lead female role in a film that echoes her own journey: she plays Lily, a teenager living in a housing project in Boulogne-Sur-Mer, who is chosen along with other kids from her neighborhood to participate in the filming of a feature film.

"THE WORST ONES " was awarded the Un Certain Regard prize at the 2022 Cannes Film Festival and the Valois de Diamant at the Angoulême Festival, helping Mallory Wanecque gain recognition in the industry. She was nominated for the César Award for Most Promising Actress in 2023, alongside Nadia Tereszkiewicz, Marion Barbeau, Guslagie Malanda, and Rebecca Marder.

Earlier this year, she appeared in *THE GOOD TEACHER*. At the end of 2024, she will star in the epic love story *BEATING HEARTS*, directed by Gilles Lellouche, which was featured in the official competition at the 77th Cannes Film Festival.

FILMOGRAPHY

2024	BEATING HEARTS	Gilles LELLOUCHE
	THE GOOD TEACHER	Teddy LUSSI-MODESTE
2023	LIKE A PRINCE	Ali MARHYAR
2022	THE WORST ONES	Lise AKOKA and Romane GUÉRET

FRANÇOIS CIVIL

BIOGRAPHY

Spotted by director Laurence Ferreira Barbosa, the young actor was given a starring role in 2008 in the feature film **SOIT JE MEURS, SOIT JE VAIS MIEUX**. At the age of 19, his performance as a lonely, impressionable teenager earned him a pre-nomination for the 2009 César for Best Emerging Actor. That same year, he starred in Franco-Belgian director Guillaume Senez's short film **DANS NOS VEINES** and was awarded the Prix d'interprétation at the Brussels Short Film Festival.

From then on, he began to appear in more and more films: Christopher Thompson's **BUS PALLADIUM** with Géraldine Pailhas, in **ELLES**, François Civil played Florent with Juliette Binoche and Anaïs Demoustier, and he starred in the films **MACADAM BABY** and **FONZY**, which enabled him to break away from his usual range of roles.

Since 2016 and the reveal of this talent to the grand public in the film **FIVE**, François Civil has become an actor who takes headline after headline in the media. He has a series of leading roles: in **BACK TO BURGUNDY** by Cédric Klapisch and the film **SOMEONE SOMEWHERE**, also by Klapisch, in 2019. **THE WOLF'S CALL** by Antonin Baudry, **WHO YOU THINK I AM** by Safy Nebbou and **LOVE AT SECOND SIGHT** by Hugo Gélin.

In 2020, he starred in one of the biggest hits of the year, Cédric Jimenez's film **THE STRONGHOLD**, alongside Adele Exarchopoulos and Gilles Lellouche, and for which he was nominated for the César of Best Supporting Actor. In 2022, François Civil's ascent continued with his performance in **RISE**, by director Cédric Klapisch, for which he was again nominated for a César in the same category.

In 2023, François slipped into the role of D'Artagnan in the film adaptation of the epic novel **THE THREE MUSKETEERS**, and the next year he played a teacher accused of harassment in **THE GOOD TEACHER**.

This year, he stars in the epic love story **BEATING HEARTS** directed by Gilles Lellouche, which was in the official competition at the 77th Cannes Film Festival.

SELECTED FILMOGRAPHY

2024	BEATING HEARTS	Gilles LELLOUCHE	2017	BURN OUT	Yann GOZLAN
	THE GOOD TEACHER	Teddy LUSSI-MODESTE		BACK TO BURGUNDY	Cédric KLAPISCH
2023	THE THREE MUSKETEERS		2016	FIVE	Igor GOTESMAN
	PART 1 : D'ARTAGAN	Martin BOURBOULON	2015	MADE IN FRANCE	Nicolas BOUKHRIEF
	THE THREE MUSKETEERS		2014	AS ABOVE SO BELOW	John Erick DOWDLE
	PART 2 : MILADY	Martin BOURBOULON	2013	FONZY	Isabelle DOVAL
2022	RISE	Cédric KLAPISCH		IT BOY	David MOREAU
2020	THE STRONGHOLD	Cédric JIMENEZ		MACADAM BABY	Patrick BOSSARD
2019	THE WOLF'S CALL	Antonin BAUDRY	2011	SPONSORING	Malgorzata SZUMOWSKA
	SOMEONE, SOMEWHERE	Cédric KLAPISCH	2010	BUS PALLADIUM	Christopher THOMPSON
	LOVE AT SECOND SIGHT	Hugo GELIN	2009	DANS NOS VEINES	Guillaume SENEZ
	WHO YOU THINK I AM	Safy NEBBOU			

MALIK FRIKAH

BIOGRAPHY

Malik Frikah is a French actor born in 2006. After becoming world breakdance champion at the age of 10, he stopped everything (studies, competitions) to devote himself to his passion: cinema and decided to make it his profession. This year marks his first real role, in the epic love story BEATING HEARTS directed by Gilles Lellouche, which was in the official competition at the 77th Cannes Film Festival.

FILMOGRAPHY

2024 BEATING HEARTS

Gilles LELLOUCHE

ABOUT CHI-FOU-MI PRODUCTIONS & TRÉSOR FILMS

Chi-Fou-Mi Productions and Tresor Films have produced many critically acclaimed, successful films together including SINK OR SWIM, THE WOLF'S CALL, ALL YOUR FACES and IN SAFE HANDS. Chi-Fou-Mi Productions also brought us THE STRONGHOLD and NOVEMBER. Trésor Films' production slate also includes ASTERIX & OBELIX: THE MIDDLE KINGDOM, LITTLE WHITE LIES, TELL NO ONE and POLISS.

CAST

JACKIE (25 YEARS OLD) ADÈLE EXARCHOPOULOS
CLOTAIRE (28 YEARS OLD) FRANÇOIS CIVIL
JACKIE (15 YEARS OLD) MALLORY WANECQUE
CLOTAIRE (17 YEARS OLD) MALIK FRIKAH
JACKIE'S DAD ALAIN CHABAT
LA BROSSE BENOÎT POELVOORDE
JEFFREY VINCENT LACOSTE
LIONEL (28 YEARS OLD) JEAN-PASCAL ZADI
CLOTAIRE'S MOM ELODIE BOUCHEZ
CLOTAIRE'S DAD KARIM LEKLOU
KIKI (20 YEARS OLD) RAPHAËL QUENARD
TONY ANTHONY BAJON



CREW

A FILM BYGILLES LELLOUCHE
PRODUCED BY ALAIN ATTAL ET HUGO SÉLIGNAC
SCREENPLAY BY GILLES LELLOUCHE,
.....AUDREY DIWAN AND AHMED HAMIDI
BASED ON THE NOVEL BY NEVILLE THOMPSON
ORIGINAL SCORE JON BRION
CINEMATOGRAPHER LAURENT TANGY (A.F.C)
EDITINGSIMON JACQUET
PRODUCTION DESIGNER JEAN-PHILIPPE MOREAUX
SOUND CÉDRIC DELOCHE
..... GWÉNOLE LE BORGNE
..... JOHN GOC
..... MARC DOISNE
COSTUMES ISABELLE PANNETIER
MAKE UP MYRIAM HOTTOIS
HAIR STYLIST ROMAIN MARIETTI
1ST ASSISTANT DIRECTOR FABIEN VERGEZ
SCRIPT SUPERVISOR JULIE DARFEUIL
PRODUCTION MANAGER VINCENT PIANT
LOCATION MANAGER BENJAMIN JOURNET
POSTPRODUCTION DIRECTOR NICOLAS MOUCHET
..... SEVERINE CAVA
MUSIC SUPERVISOR EMMANUEL FERRIER
CHOREOGRAPHIC DIRECTION (LA) HORDE
..... MARINE BRUTTI
..... JONATHAN DEBROUWER
..... ARTHUR HAREL
CASTING MICHAEL LAGUENS
..... MARIE-FRANCE MICHEL
..... ELSA PHARAON

A CO-PRODUCTION CHI-FOU-MI PRODUCTIONS
..... TRÉSOR FILMS
..... STUDIOCANAL
..... FRANCE 2 CINÉMA
..... COOL INDUSTRIE
..... ARTÉMIS PRODUCTIONS
..... VOO ET BETV
..... PROXIMUS
WITH THE SUPPORT OF CANAL+
WITH THE PARTICIPATION OF NETFLIX
..... FRANCE TÉLÉVISIONS
..... RTBF (BELGIAN TELEVISION)
WITH THE SUPPORT OF PICTANOVO
..... LA RÉGION HAUTS-DE-FRANCE
IN COPRODUCTION WITH SHELTER PROD
IN ASSOCIATION WITH TAXSHELTER.BE&ING
WITH THE SUPPORT OF GOUVERNEMENT FÉDÉRAL
..... DE BELGIQUE
FRENCH AND INTERNATIONAL DISTRIBUTOR
..... STUDIOCANAL

PLAYLIST

ORIGINAL SCORE JON BRION

YVES SIMON	AU PAYS DES MERVEILLES DE JULIET
SOFT CELL	SO
AGATHE & REGRETS	JE NE VEUX PAS RENTRER CHEZ MOI SEULE
THE CURE	A FOREST
BILLY IDOL	EYES WITHOUT A FACE
PRINCE	NOTHING COMPARES 2 U
THE ALAN PARSONS PROJECT	SIRIUS
FALCO	DER KOMMISSAR
PATRICK COUTIN	J'AIME REGARDER LES FILLES
MICHEL COLOMBIER	EMMANUEL
BENOÎT POELVOORDE (SERGE LAMA)	D'AVENTURES EN AVENTURES
DEEP PURPLE	CHILD IN TIME
BENOÎT POELVOORDE (GILBERT BÉCAUD)	MES MAINS
JOHN H CARPENTER & ALAN HOWARTH	THE BANK ROBBERY / THE DUKE ARRIVES
DAFT PUNK	ROCK N ROLL
NAS	MADE YOU LOOK
CLAUDE BARZOTTI	MADAME
LIL KIM & LIL CEASE	BIG MOMMA THANG (FEAT. JAY-Z)
GINUWINE	PONY
NTM	THAT'S MY PEOPLE
EVERYTHING BUT THE GIRL	MISSING (TODD TERRY REMIX)
FOREIGNER	URGENT

VINYL, CD, AND DIGITAL RELEASE ON OCTOBER 11

