

LES PRODUCTIONS DU TRESOR AND CANEO FILMS
PRESENT

CLIVE OWEN **BILLY CRUDUP** **MARION COTILLARD** **MILA KUNIS** **ZOE SALDANA** **MATTHIAS SCHOENAERTS** **AND JAMES CAAN**



OFFICIAL SELECTION
FESTIVAL DE CANNES



BLOOD TIES

DIRECTED BY
GUILLAUME CANET

SCREENPLAY BY **GUILLAUME CANET & JAMES GRAY** PRODUCED BY **ALAIN ATTAL**

A LES PRODUCTIONS DU TRESOR WORLDVIEW ENTERTAINMENT CANEO FILMS MARS FILMS WILD BUNCH LE GRISBI PRODUCTIONS FRANCE 2 CINEMA CHI-FOU-MI PRODUCTIONS LGM CINEMA TREASURE COMPANY FILM « BLOOD TIES » DIRECTED BY GUILLAUME CANET
WITH CLIVE OWEN BILLY CRUDUP MARION COTILLARD MILA KUNIS ZOE SALDANA MATTHIAS SCHOENAERTS NOAH EMMERICH LILLI TAYLOR DOMENICK LOMBARDOZZI JOHN VENTIMIGLIA GRIFFIN DUNNE JAMIE HECTOR YUL VAZQUEZ AND JAMES CAAN SCREENPLAY BY GUILLAUME CANET & JAMES GRAY BASED ON THE MOVIE « LES LIENS DU SANG » BY JACQUES MAILLOT
SCREENPLAY BY JACQUES MAILLOT PIERRE CHOSSON AND ERIC VENARD BASED ON THE NOVEL « DEUX FRÈRES, UN FLIC, UN TRUAND » WRITTEN BY MICHEL AND BRUNO PAPET EDITIONS FLAMMARION MUSIC BY YODELICE DIRECTOR OF PHOTOGRAPHY CHRISTOPHE OFFENSTEIN PRODUCTION DESIGNER FORD WHEELER EDITOR HERVE DE LUZE CASTING BY AIV KAUFMAN
COSTUME DESIGNER MICHAEL CLANCY ASSOCIATE PRODUCERS JEAN-BAPTISTE DUPONT CYRIL COLBEAU JUSTIN EXECUTIVE PRODUCERS KERRY ORIENT CHRISTOPHER GOODE JAMES GRAY VINCENT MARVAL MOLLY CONNORS SARAH JOHNSON REDLICH MARIA CESTONE HOYT DAVID MORGAN PRODUCED BY ALAIN ATTAL GUILLAUME CANET HUGO SELIGNAC CHRISTOPHER WOODROW JOHN LESHER
WITH THE CONTRIBUTION OF CANAL+ CINE+ FRANCE TELEVISIONS M6 FRANCE 4 W9 IN ASSOCIATION WITH WILD BUNCH

ORIGINAL ARTWORK: JBFF





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OCTOBER 30th

RUNNING TIME
142 MINUTES

SYNOPSIS

New York, 1974. Fifty-year-old Chris has just been released on good behavior after several years in prison following a gangland murder. Waiting for him reluctantly outside the prison gates is his younger brother, Frank, a cop with a bright future. Chris and Frank have always been different, and their father, Leon, who has raised them alone, seems strangely to prefer Chris – this, despite all his troubles. Yet blood ties are the ones that bind. Frank, hoping that his brother has changed, is willing to give him a chance; he shares his home, finds him a job, and helps him reconnect with his children and his ex-wife, Monica. But Chris' past quickly catches up to him, and his descent back into a life of crime becomes inevitable. For Frank, this descent proves to be the last in a long line of betrayals, and after his brother's latest transgressions, he banishes him from his life. But it's already too late; the brothers' destiny will be bounded, forever.



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INTERVIEW WITH GUILLAUME CANET



TELL US HOW THE ADVENTURE OF YOUR FIRST AMERICAN FILM STARTED.

It all started just after *TELL NO ONE* was released in the United States. Because the movie was quite a hit there, I received a lot of proposals from studios asking me to direct movies in America. Mainly big money-making machines. I didn't feel ready to take this path even though I felt quite excited about making a movie in the U.S., and in English. It wasn't that I was obsessed with achieving the American Dream as a filmmaker or as an actor, but that I felt like working in a different way, and in English, and that I was keen to tap into the extraordinary pool of American actors. So I had this idea in the back of my mind but I was well aware that – control freak that I am – I'd never be able to make a film for a studio with a producer breathing down my neck and telling me what to do for each and every shot and throughout the whole editing process. That was why I had turned down every offer I received at the time. It didn't stop my agent from insisting and trying again and again. So naturally I thought it over, and finally I came to the conclusion that the only way for me to make a movie in the U.S. was to go there with a personal project. But there was another problem: I felt totally unable to write a script in English on my own.

HOW DID YOU COME UP WITH THE IDEA OF ADAPTING LES LIENS DU SANG?

Behind the wheel of my car! I was on my way to meet my friend Christophe Offenstein (the cinematographer) to go skiing. It was in early 2007. I have no idea why the original *BLOOD TIES* suddenly leapt to my mind – but this film is very special to me. It has to do with the fact that this was the first project I was offered as an actor that I would have liked to direct. Having said that, I had fun doing this film thanks to Jacques (Maillot). What's more, I really liked the movie. So I never felt any frustration. All of a sudden, in the car it all came back to me and I thought that I had hit upon a good idea. The thing is, I knew Ridley Scott was looking to buy the rights to the remake. It was crucial not to waste time. So while I was driving I called up all the producers at LGM, my American agent's office. And I realized that everybody was definitely thrilled by the project. That was how it all started but the rest of the road was long and rocky.

JAMES GRAY CO-WROTE THIS ADAPTATION WITH YOU. HOW DID THIS COLLABORATION START?

One day, I got a phone call from my French agent saying that James Gray was in Paris and he wished to meet me after he'd seen and enjoyed TELL NO ONE. We had lunch together and right away I had this weird feeling that I had known him for 20 years. A few months later, I ran into him at the Cannes Film Festival where he was a jury member. At that time the project of a remake of BLOOD TIES was shaping up and I was looking for a screenwriter with whom to co-write the film, someone who could set the story in New York in the 70s. I asked James if he knew of any possible candidates and his answer was brief and surprising: "Me"! Surprising because until then he hadn't written anything for anybody else. But he said he liked the story and would be happy to work with me. To be honest, my immediate reaction was one of disbelief. And then he came to France to receive a tribute award at the Beaune festival. I managed to corner him for two weeks in Paris and we started writing. As you can imagine, I learnt a lot from him. But not what I had figured on at the start. James taught me a lot of things about film structure whereas I had expected him to help me to adapt the story to New York. However, when he left Paris we hadn't even written a proper first draft. So some time later I flew to Los Angeles to carry on working on the script with him. We managed to write a first albeit incomplete draft but it was readable.

WHAT WAS THE BIGGEST PROBLEM YOU DEALT WITH WHEN TURNING BLOOD TIES INTO AN AMERICAN STORY?

I wanted to stick to the storyline and I cut down on the number of characters in order to focus on a more in-depth analysis of some. Let me take an example: I wanted the girlfriend of the cop played by Billy Crudup to be African-American. And I assumed that their love story – before they split up and were reunited again later on – dated back to the 60s with all the issues raised by such a relationship between a white man and a black woman in those days. This kind of detail allowed me to "Americanize" my story. So I wished to spend more time depicting these characters. However, in order to fight against my regrettable tendency to make films too long, I had to cut some of the storyline and did so during the writing process. It was the most difficult part of writing the script. On the other hand, adapting the plot to American culture was really enjoyable. For instance finding out in which parts of New York the story was going to unfurl... The bottom line of this adventure was my wish to make a film set in the U.S. in the 70s. I am an unconditional lover of Cassavetes, Schatzberg, Lumet, Peckinpah

and the like. When I was writing the script I already had in mind the special grainy quality of the film. I wanted the viewer to feel immersed in the atmosphere of the 70s and not to be watching a recreation of the era. That's why I fought hard for the cars to look old onscreen and for the streets to be just as filthy as they were back then. And I wasted long half-days getting them dirty in order to make the whole thing look gritty (*laughs*). I worked in the same way with Christophe Offenstein, my long-standing DP. This also went for the kind of camera I chose to film this story in order to obtain the specific grainy feel I mentioned.

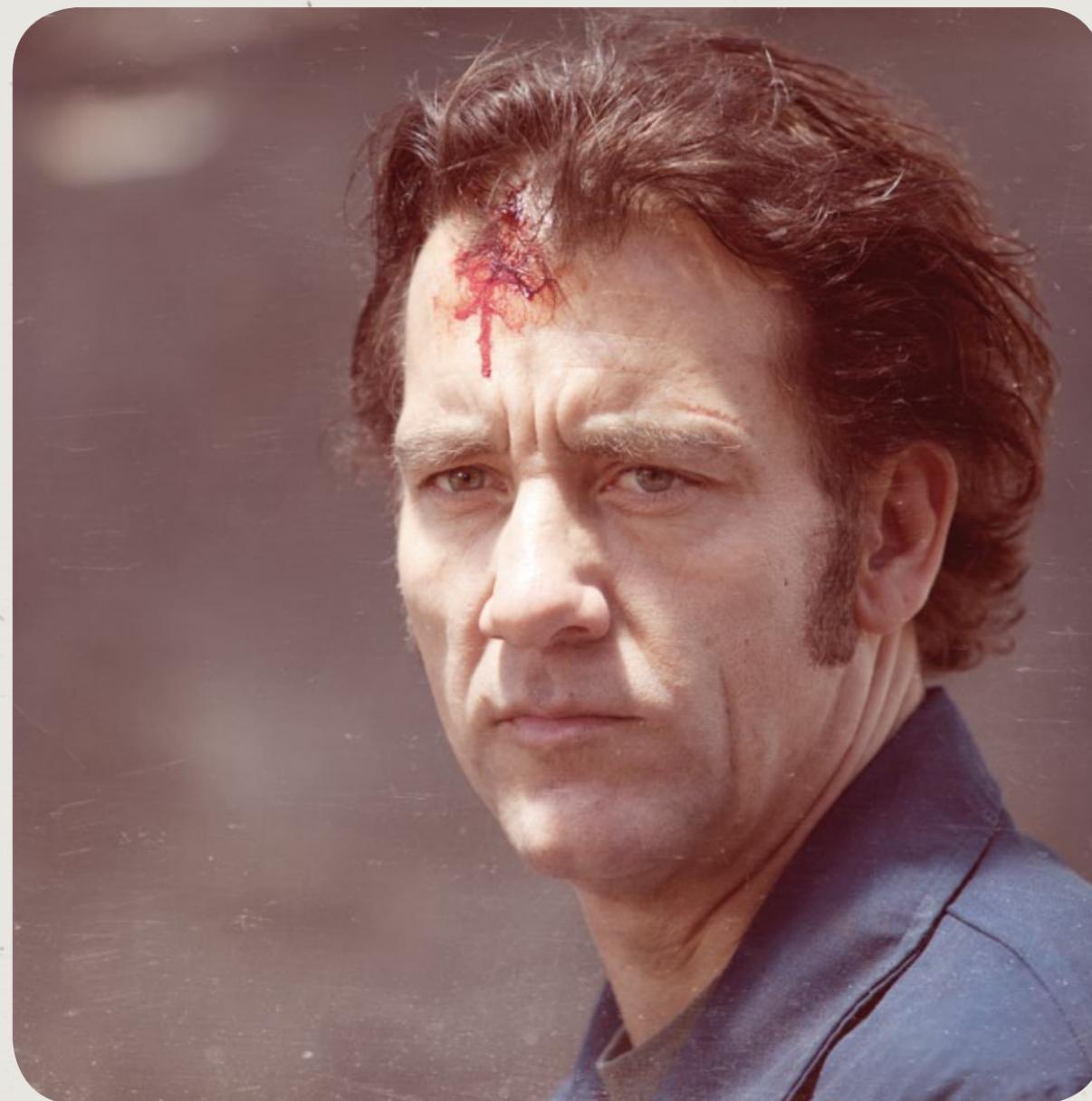


HOW DID YOU COME TO CAST THE TWO LEADS PLAYED BY BILLY CRUDUP AND CLIVE OWEN?

This was also a long adventure. It started with a phone call from my American agent saying that Mark Wahlberg wanted to meet me after he had seen TELL NO ONE. To me it was the epitome of the false good idea. Mark Wahlberg playing in a script co-written by James Gray about the story of two brothers! It obviously sounded déjà-vu! However as my agent insisted, I met Mark Wahlberg. My idea was to tell him I was happy to meet him and honored that he wanted to work with me but that frankly he was not right for the part. All the more so as he had just finished THE FIGHTER. He told me that, on the contrary, I was wrong and that we had to make this film together. I gave him the script and two days later he called to tell me he just loved it. So in the ensuing months I started looking for the guy who could play the elder brother. I'll gloss over the difficulties of my search but it was a long, hard slog. Then one day I had an epiphany. I thought of François Cluzet in TELL NO ONE and realized that I was on the wrong track in my search for notorious actors instead of focusing on their talent. At that point Clive Owen jumped to my mind. I had loved his performance in CHILDREN OF MEN. So I called Alfonso Cuarón, whom I am lucky enough to know. I told him about my idea and he picked up the phone and called up Clive to describe the project and advise him to accept it *(laughs)*.

WHY DID YOU CHOOSE HIM RATHER THAN SOMEONE ELSE?

Because when you select your film cast, you must always know if the role an actor is cast for is the role of a lifetime. If it's going to matter to him. Because when an actor plays a part that may change the course of his life and bring him something essential, he will naturally feel more deeply involved. And I thought that this was the case for Clive Owen with the part of the gangster in BLOOD TIES. He had to alter his accent to sound American. It was a new line of work, different from the roles he had played in earlier movies and he had to portray a charismatic and tough, appealing and frightening man. He accepted to embark upon this adventure. So there I was, confident that I had found my two brothers. And then... Mark Wahlberg told me that he wouldn't do the film after all. Because on second thoughts, the part was too similar to the ones that he had been playing so far. It was like the sky was suddenly falling because his name had helped us, in large part, to raise money for the film. It was December and preproduction was supposed to kick off on January 15.



HOW DID BILLY CRUDUP END UP LANDING THE ROLE OF THE COP, CLIVE OWEN'S BROTHER?

Honestly, for one and a half months I lived a nightmare under enormous time pressure. The very existence of the film was under threat. I won't lie to you, some actors took me for a ride. Until I decided again to focus on talent when selecting my actors, as I had with Clive Owen. That's when Billy Crudup's name suddenly cropped up. Because I had loved him in *ALMOST FAMOUS* and *JESUS' SON*. And because, in my opinion, he exudes vulnerability, an essential feature of the character he portrays. It took Billy two days



to read the script after which he immediately gave me his assent. And I'll never stop saying how lucky I was to have producer Alain Attal with me every step of the way. He greenlit the project even though we had less money since Mark Wahlberg had let us down.

AT THAT POINT, THE PREPRODUCTION PROCESS COULD BE LAUNCHED. WHAT WAS YOUR FIRST TASTE OF AMERICA?

To settle the issues of casting that I mentioned before I showed up unannounced in the New York production office one week before the official starting date of preproduction. Guess what, nobody knew who I was. In fact I realized that no-one believed the film was going to be made, which meant that nothing had been planned or organized: no location scouting, no appointments with department heads... Believe me, it was a surreal experience, I was faced with issues I had never experienced before, not even with my first film. It was no picnic. Whenever I wanted to do something, they told me I couldn't. At one point I was about to give it all up. In fact *BLOOD TIES* was an extraordinary experience because I was faced with another culture and another filmmaking style. Rules in America have absolutely nothing to do with French rules.

THIS AMERICAN EXPERIENCE MUST HAVE CHANGED YOUR RELATIONSHIPS WITH ACTORS.

That's true. Contrary to what I usually do, I hadn't been able to get them together for a reading or even have the cast rehearse before the shoot. Here again, I had to adjust to a new approach. I had expressed my misgivings to James Caan and told him I'd rather not wait until the first day of shooting to discuss wardrobe issues with him, and wouldn't it be wiser to settle them beforehand? He answered that he had never done any rehearsals in his life and certainly wasn't going to start now, but that I shouldn't worry: within a couple of days I was going to call him "Jimmy the Dream". And guess what, two days after he had arrived I went to see him and called him "Jimmy the Dream"! Everything he had told me came true. So this work was also complicated, it was even painful at times but was also filled with fascinating moments. Shooting in New York invigorates you in some peculiar way. So even though I sometimes felt confused I never lost my stamina. Every night I went back home totally exhausted and about to give up and every morning my excitement returned bigger than ever.



DID SPEAKING TO YOUR ACTORS IN ENGLISH CHANGE THE WAY YOU WORKED?

Absolutely. I am very talkative on a set. I love giving a lot of instructions. Naturally I can't be as specific in English as in French. So as I often realized that the cast had not grasped the full meaning of what I was asking them to do, I would repeat my instructions trying to use other words. There again, I had to stay the course. I had a great time with them all. Some of them, like French actors, are more complicated than others and each one has a specific approach to acting. Some are real professionals, who take their jobs very seriously, and no matter how small their roles may be they are fully engaged.

MUSIC PLAYS A CRUCIAL ROLE IN THIS FILM. WERE THE PIECES THAT WE HEAR COMPOSED DURING THE WRITING PROCESS AS YOU USUALLY DO?

Yes, as usual I would play the music on the set before shooting the scenes. And here more than ever because the songs play a crucial role in creating the atmosphere of the 70s onscreen. But this method surprised my crew. In France, technicians love it because they get immersed in the mood of the films. Over there they thought I was out of my mind.

THE SONGS ASIDE, YOU ASKED YOUR FRIEND MAXIM NUCCI FROM YODELICE TO WRITE THE SCORE. WHY DID YOU CHOOSE HIM?

I was lucky enough to do the editing of BLOOD TIES at home, which helps you focus fully. And Maxim visited me on holiday. Naturally I had a specific idea on my mind (*laughs*) and I offered to show him the rough cut. After which we watched a couple of scenes again and I suggested he plug in his guitar and accompany them on his instrument to find out if he found them inspiring. And he started creating a sublime piece to accompany the scene in which Franck sees his brother Chris to prison. I subsequently asked him to compose the film score.

HOW DID YOU PROCEED WORKING TOGETHER?

As time went by, I realized that I was interfering too much with the work of my team. But I am learning! For instance it was really difficult to compose the score of the chase finale. I had probably swamped Maxim with too many details. So one day I called him to tell him to forget all my instructions and give free rein to his imagination. He was so keen to conform to my guidelines that his pieces sounded too academic and empty of emotion. So the following day, he had me listen to a theme which was a mix of two phrases that he had created for the characters of Chris and Franck, with one phrase spinning out of control to wrap itself around the other. The idea was so astounding it gave me goose bumps.

AS FOR THE EDITING PROCESS THAT YOU MENTIONED BEFORE, YOU WORKED WITH HERVÉ DE LUZE. HAS YOUR COLLABORATION EVOLVED OVER TIME?

We've known each other very well for quite a while and here again I think I made some progress on one point: letting people work on their own and entrusting them with more responsibility. When we were editing *TELL NO ONE*, after three months of editing together I told him to dump everything because we were starting over from scratch. I thought he was going to quit but we did watch all the dailies again and start afresh. On editing *LITTLE WHITE LIES* I let him have more leeway, and this time around I gave him even more freedom. But the editing of *BLOOD TIES* has also benefitted from the change in my filmmaking approach, which includes more clear-cut decisions in terms of style. It is one of the good consequences of the rough times I coped with. Consequently I was forced to film a lot of wide shots that couldn't technically be cut. This had never happened to me before. In *LITTLE WHITE LIES* I couldn't bring myself to do it. *BLOOD TIES* allowed me to be more assertive in my options and to use more ellipses. And the editing reflects this approach. I hope I'll keep making progress from film to film and learn from each new experience.





INTERVIEW WITH ALAIN ATTAL



HOW DID THE PROJECT START?

With just one sentence, Guillaume told me: "I'm going to make a film without you." *(laughs)* And he set about explaining his idea to adapt *LES LIENS DU SANG (RIVALIS)*, in the United States, with LGM (production company) and STUDIOCANAL. Obviously the news saddened me a little because this meant our adventure, which had started with three shorts in the late 90s followed by three feature films, was temporarily coming to an end. Of course I didn't own Guillaume. And I thought that after all, this project would give him some breathing room and even help us develop new ideas together, since at the same time we had signed a contract to develop his next movie and had already been brainstorming ideas for this new project. Naturally, I didn't meddle in the screenplay development of *BLOOD TIES*. In fact, I didn't even read it.

SO HOW DID YOU BECOME PART OF THIS ADVENTURE THEN?

Everything started when Guillaume mentioned his worries about the script development. It made sense, since he had been used to teaming up with me for years, which meant that he had only worked with one person. However LGM and STUDIOCANAL didn't see eye to eye on this. It doesn't mean they were not effective. Indeed LGM had hired James Gray and set everything up for the screenplay to be completed. Therefore, everything had been going along as planned. But Guillaume couldn't get his bearings. And he was feeling, rightly or wrongly, a little isolated. So he asked me if I'd be willing to take over the job. Of course I was tempted but it's not something you can do overnight. There had been money invested and producers involved. To start with, I read the screenplay, which I thought was outstanding. An ideal mix of James Gray's and Guillaume's style. You got James Gray's mastery of ellipses, taste for Greek tragedy and some radicalism, and Guillaume's long continuous sequences, which provide an outlet for emotions in key scenes. I was thrilled.

HOW DID YOU ACTUALLY FIND YOURSELF AT THE HELM OF THE PROJECT?

I called LGM and STUDIOCANAL right away to make an appointment in order to discuss it with them. And both played fair, gave their consent and made it easy for me to take over. I advanced all the expenses in order to find myself in familiar territory: being independent and having to deal with only one person, the director.

And I started to seek financial partners. On the French side I got positive responses very quickly. The two first partners that followed me with enthusiasm were Vincent Maraval

(Wild Bunch) and Stéphane Célérier (Mars Distributions). Then Canal+, France 2 and M6 joined us. Thanks to that I was counting on a \$20 million budget. Then we set off to conquer American investors. At that point we were confronted with different methods and a different culture, which it was wishful thinking to try to change or contravene. On the advice of CAA, I met up with John Leshner, the former Hollywood agent and Paramount boss, who had become an independent producer. His name was supposed to help us improve our credibility with the cast. But we were only at the beginning of a long slog. In the U.S., the executive producers estimated the budget not at \$20 million but rather at... \$24.7 million. I quickly grasped the reason for this increase: everything had been foreseen, calculated and incorporated in their budget. Nothing was left to chance. I had to raise this money. It was the first time in my life I was launching a production with such a big financial gap. It was also the first time my company was in trouble. I did try to reduce the budget but they were adamant. The preparation process was kicked off nevertheless. But I was anxious day and night. Until at last there was some good news. My bank accepted to give me an extra loan and Wild Bunch invested an extra million dollars. And last year at Cannes, as we were in the process of shooting, the investor Worldview put \$3 million on the table and offered to find a distributor in the U.S. It was only at that stage that I knew we could complete the film smoothly.

WHAT WAS IT LIKE TO SHOOT A FILM IN THE U.S. FOR THE FIRST TIME?

My job consisted in smoothing out difficulties in order to help Guillaume overcome some of the frustrations he felt in the U.S. compared to his experience in France, and in turning what seemed, at first sight, to be constraints into assets. In fact I think that we found ourselves in the same adverse predicament as when we shot his first feature film, *WHATEVER YOU SAY*, and at that time we were completely broke. However the constraints were different. We tend to forget that in the U.S. the director is regarded as a mere technician. With no real power. For instance, when Guillaume needed something he needed the consent of my production manager or of myself. And likewise the Americans considered that there was an obvious solution to the shortage of money that we were confronted with at one point: cutting down on the number of shooting days. And it was up to the director, a mere underling in their eyes, to solve the problem. Therefore I fought hard to allow Guillaume to have a higher status in a system which couldn't be beaten. And Guillaume had no choice but to meet the challenge by being extremely quick on his toes so as not to deviate from the story he wanted to tell while respecting the constraints set by the Americans. He changed his approach, made more use of ellipses and got rid of his urge to shoot long explanatory scenes. He let the pictures speak more for themselves in *BLOOD TIES* than he had ever done before. I must admit that I had never been so impressed by Guillaume. And I hope that personally

I proved that I was willing to take risks instead of just making another French film under easy working conditions. And that I managed to make his work easier thanks to my combative spirit and cheerfulness.

WHAT LESSON HAVE YOU PERSONALLY LEARNT FROM THIS ADVENTURE?

BLOOD TIES was an extraordinary experience for me. I was very lucky to produce a film I was not initially expected to make. And what's more to be surrounded by outstanding professionals. Cast and crew. The success of American cinema owes nothing to chance. And having the privilege of seeing it first-hand has been a priceless experience.







GUILLAUME CANET

SCREENWRITER AND DIRECTOR

An actor, screenwriter and director, Guillaume Canet has won recognition as one of the most versatile and popular artists of his generation, as was shown once again by the success of *JAPPELOUP*, released in early 2013, which he wrote and in which he starred.

The film revolves around horses, Canet's first love. At a very early age, he seemed destined for a career as a horseman, took part in a great number of horse riding competitions and joined the French National show jumping team. After a bad fall at the age of 18, he was forced to give up his dream. He turned to acting full-time and took classes at the prestigious Cours Florent drama school in Paris.

In 1993, he was spotted by Christophe Malavoy and given a role in "La ville dont le prince est un enfant" ("The Fire that Burns"), based on a play by Montherlant and directed by Pierre Boutron. After appearing in several made-for-television films, he met Jean Rochefort and thanks to this encounter Canet landed his first big screen experience. His role in Philippe Haim's *BARRACUDA*, in which he played opposite Rochefort, won him the Best Actor Prize at the St-Jean-de-Luz Festival.

One year later, in 1998, he appeared in *EN PLEIN CŒUR* (*IN ALL INNOCENCE*), a film directed by Pierre Jolivet, for which he was nominated for a César Award for Most Promising Actor. Then he played opposite Jean Yanne in Rémy Waterhouse's comedy, *JE RÉGLE MON PAS SUR LE PAS DE MON PÈRE* (*I FOLLOW IN MY FATHER'S FOOTSTEPS*).

In 1999 he appeared in Danny Boyle's *THE BEACH*, with Leonardo DiCaprio, and then in *LA FIDÉLITÉ* (*FIDELITY*), directed by Andrzej Zulawski and starring Sophie Marceau.

After that he appeared in a long list of films of various genres: *THE DAY THE PONIES COME BACK* directed by Jerry Schatzberg, *LES MORSURES DE L'AUBE* (*LOVE BITES*), directed by Antoine de Caunes, *VIDOCQ* directed by Pitof, *LE FRÈRE DU GUERRIER* (*THE WARRIOR'S BROTHER*), directed by Pierre Jolivet...

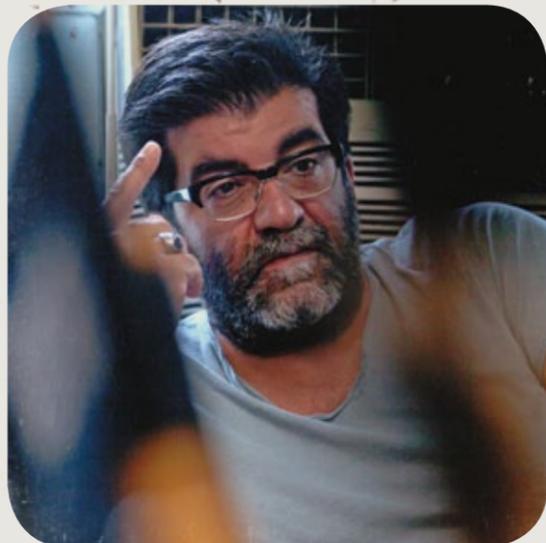
In 2002, he moved behind the camera to direct number of shorts followed by his first feature-length film, *MON IDOLE* (*WHATEVER YOU SAY*) in which he also starred opposite Diane Kruger and François Berléand. The film was nominated for a César for Best Debut. He was then back in front of the camera in Yann Samuël's *JEUX D'ENFANTS* (*LOVE ME IF YOU DARE*), in which he played opposite Marion Cotillard for the first time, and in Christian Carion's *JOYEUX NOËL* (*MERRY CHRISTMAS*). In 2009, he played opposite Emir Kusturica in another film directed by Christian Carion, *L'AFFAIRE FAREWELL* (*FAREWELL*).

In 2006, *NE LE DIS À PERSONNE* (*TELL NO ONE*) confirmed the extent of Canet's talent as a director, a film for which he also wrote the screenplay, based on Harlan Coben's novel *TELL NO ONE*. Not only was it a commercial hit but he was the youngest film director to win the Best Director César Award.

Canet then starred in Claude Berri's *ENSEMBLE C'EST TOUT* (*HUNTING AND GATHERING*), with Audrey Tautou, and won the Best Actor Award at the 2007 Cabourg Romantic Film Festival. Canet proved to be comfortable playing all sorts of roles: an obnoxious character in Christine Carrière's *DARLING*, a cop whose brother is a thug in Jacques Maillot's *LES LIENS DU SANG* (*RIVALIS*) or a man forced to act as a secret agent in Nicolas Saada's *ESPION(S)*.

In 2010, his third feature as director *LES PETITS MOUCHOIRS* (*LITTLE WHITE LIES*) was not only a hit in France with nearly 5.5 millions tickets sold but proved to be successful in many foreign countries. Since then he has been Keira Knightley's first lover in *LAST NIGHT* by Massy Tadjedin, a schoolmaster in *LA NOUVELLE GUERRE DES BOUTONS* (*WAR OF THE BUTTONS*), a hilarious and unfaithful erotomaniac in *LES INFIDÈLES* (*THE PLAYERS*) and an overindebted restaurant owner in *UNE VIE MEILLEURE* (*A BETTER LIFE*) by Cédric Kahn for which he won the Best Actor Award at the Rome Film Festival in 2012. In May 2013, he will start shooting André Téchiné's new feature film, based on the Agnès Le Roux with the working title of *L'HOMME QUE L'ON AIMAIT TROP*.

His fourth movie, *BLOOD TIES*, co-written with James Gray, entirely shot in the US, starring Clive Owen, Billy Crudup, Marion Cotillard, Mila Kunis, Zoe Saldana, Matthias Schoenaerts and James Caan will be screened at the Official Selection of the 2013 Festival de Cannes.



ALAIN ATTAL

PRODUCER

After producing several short films like *JE TAIM* in 1998 and *J'PEUX PAS DORMIR* in 2000 with director Guillaume Canet, producer Alain Attal has again teamed up with Canet for *BLOOD TIES*. They made their first feature film together, *WHATEVER YOU SAY*, in 2002, which earned them a César Nomination for Best Debut. In 2006, they went on collaborating

and produced *TELL NO ONE*, which received 9 César nominations and won 5 awards including Best Director. It was critically and commercially acclaimed, selling 3 million tickets in France and even doing well at the US box office.

In 2010, Guillaume Canet achieved international recognition as a director with *LITTLE WHITE LIES*, a film made by team Attal/Canet, which did in 5.5 admissions in France. Attal has launched the career of many young actors and talents by producing their first feature films: Gilles Lellouche and Tristan Aurouet's *NARCO* in 2003, Eric and Ramzy's *SEULS TWO* in 2007 and Philippe Lefebvre's *LE SIFFLEUR* in 2008.

His remarkable skills have allowed him to attract more and more artists and to retain arthouse "auteur" directors. In 2006, he produced Nicole Garcia's *CHARLIE SAYS* which was presented in Official Competition at the Cannes Film Festival, joining her again in 2010 in *BALCONY ON THE SEA*, which attracted over one million viewers.

In 2009 he produced Radu Mihaileanu's *THE CONCERT*, which was nominated for a Golden Globe Award for Best Foreign Film and garnered 2 César awards. The film attracted 1.9 million admissions in France and was the producer's biggest international success, grossing over \$40 million at the box office. In 2011, Maiwenn's *POLISS* won the Jury Prize at the Cannes Film Festival and earned 13 nominations at the César. This gritty drama attracted over 2.4 million viewers.

In 2012, Attal explored new avenues when he produced two daring movies which attracted notice, Romain Lévy's *RADIOSTARS*, which earned the Grand Jury Prize at the Alpe d'Huez Comic Film Festival and Régis Roinsard's *POPULAIRE*, which earned 5 César award nominations.

Having tried his hand at all film genres, including comedies, thrillers and dramas, in 2013 he continued exploring new narrative forms with Gabriel-Julien Laferrrière who is currently in production on *SMS*, an action comedy. At the same time, Attal is developing the upcoming feature films of Guillaume Canet, Maiwenn, Radu Mihaileanu, Gilles Lellouche and Nicole Garcia.

CHRISTOPHE OFFENSTEIN

CINEMATOGRAPHER

BLOOD TIES marks Offenstein's sixth collaboration with Guillaume Canet. Prior to *BLOOD TIES* Offenstein had shot two shorts with Canet (*JE TAIM* and *J'PEUX PAS DORMIR*) as well as the director's first three feature films: *WHATEVER YOU SAY*, *TELL NO ONE* and *LITTLE WHITE LIES*.

Offenstein's first job in film was as a gaffer (on George Wilson's *LA VOUVRE*, Albert Dupontel's *BERNIE*, Claude Miller's *CLASS TRIP* and Sam Karman's *KENNEDY AND I*). In 2001, he made his debut as director of photography on *WHATEVER I SAY*.

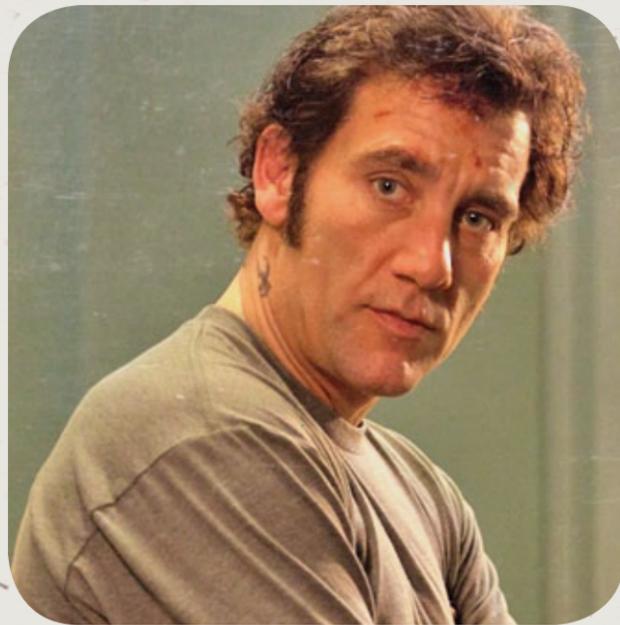
Since 2001, he has shot several films, including Stéphan Guérin-Tillié's *EDY*, Guillaume Nicloux's *THE KEY*, Jean-Paul Rouve's *THE EASY WAY* and *QUAND JE SERAI PETIT*, Philippe Lefebvre's *LE SIFFLEUR*, Anne Depetrini's *IL RESTE DU JAMBON*, Nadine Labaki's *WHERE DO WE GO NOW?* and more recently Léa Fazer's *COOKIE*.

He has just wrapped the shoot of his first feature as director, *EN SOLITAIRE*, a film about sailing, starring François Cluzet and Guillaume Canet in the lead male roles.



CLIVE OWEN

CHRIS



Trained at the Royal Academy of Dramatic Art, Clive Owen first became a regular on stage and television. In 1991, he landed his first major film role in Stephen Poliakoff's *CLOSE MY EYES*, opposite Alan Rickman.

In 1997, he gave a notable performance in Sean Mathias' *BENT* as a homosexual in a Nazi war camp but his career really took off at the turn of the 2000s. He was seen as a valet in Robert Altman's *GOSFORD PARK* and, two years later, he played opposite Matt Damon in Doug Liman's *THE BOURNE IDENTITY*. He went

on to portray the title role in Antoine Fuqua's *KING ARTHUR* (2004), also starring Keira Knightley, and proved himself a screen star by winning a Golden Globe and a BAFTA Award® and picking up an Academy Award nomination for Best Supporting Actor for Mike Nichols' *CLOSER*. The film, which also starred Natalie Portman, Jude Law and Julia Roberts, is about a disturbing romantic foursome.

He then played in Robert Rodriguez' *SIN CITY*, based on Frank Miller's comic book, and the thrillers *DERAILED*, opposite Jennifer Aniston, and *INSIDE MAN*, directed by Spike Lee. Next, he starred in Alfonso Cuarón's critically acclaimed dystopian *CHILDREN OF MEN*.

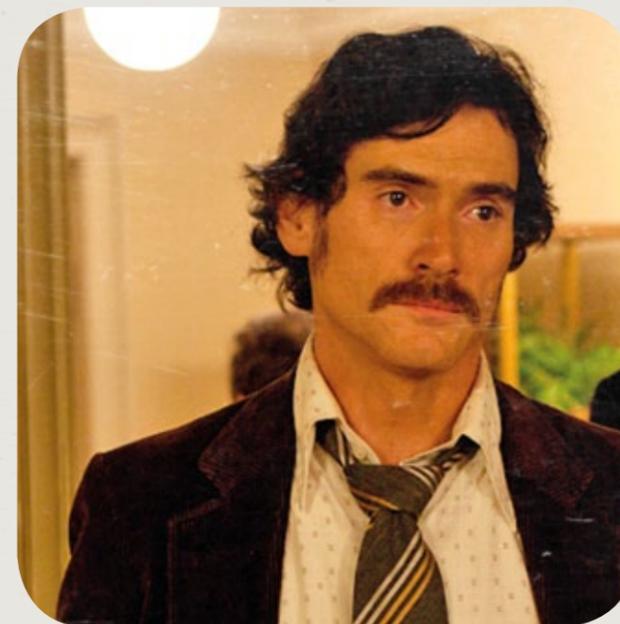
In 2007, he portrayed an elite assassin in Michael Davies' *SHOOT' EM UP* and one of Cate Blanchett's suitors in Shekhar Kapur's *ELIZABETH: THE GOLDEN AGE*. Subsequent films included Tom Tykwer's *THE INTERNATIONAL*, opposite Naomi Watts, *DUPLICITY*, in which he played opposite Julia Roberts for the second time, the action-packed *THE KILLER ELITE*, with Robert De Niro and Jason Statham, and David Schwimmer's *TRUST* and Juan Carlos Fresnadillo's *INTRUDERS*.

He was recently seen as Hemingway in Philip Kaufman's made-for-television *HEMINGWAY & GELLHORN* that screened Out of Competition at the Cannes Film Festival last year and earned the actor a second Golden Globe nomination. Next up Clive Owen

will play opposite Morgan Freeman in Kazuaki Kiriya's actioner *THE LAST KNIGHTS*. He is currently shooting Fred Schepisi's *WORDS AND PICTURES*, in which he portrays an English teacher opposite Juliette Binoche.

BILLY CRUDUP

FRANK



Billy Crudup attended New York University where he earned a Master of Fine Arts. He discovered at a very early age a passion for drama which he even considered teaching for a while. After his award-winning performance in Tom Stoppard's "Arcadia" on Broadway in 1995, he made his film debut one year later in Barry Levinson's *SLEEPERS*, opposite Robert De Niro and Brad Pitt. He went on to appear in Woody Allen's ensemble piece *EVERYONE SAYS I LOVE YOU*.

He starred in Pat O'Connor's *INVENTING THE ABBOTS* and then played in Stephen Frears' offbeat western *THE HI-LO COUNTRY* and *JESUS' SON*, in which his stunning performance as a junkie earned him a Best Actor Award from the Paris Film Festival.

A true music lover, he was also seen as the guitarist of a 1970s rock band in Cameron Crowe's *ALMOST FAMOUS* and then as a budding politician in *WAKING THE DEAD*, opposite Jennifer Connelly. Next, he played opposite Marion Cotillard for the first time in Tim Burton's *BIG FISH* (2003).

He then portrayed a transvestite actor in *STAGE BEAUTY*, opposite Claire Danes, and he was later seen in blockbusters, including J.J. Abrams' *MISSION: IMPOSSIBLE III*, Robert De Niro's exciting spy thriller *THE GOOD SHEPHERD* and Zack Snyder's *WATCHMEN*, in which he portrayed Doctor Manhattan. Equally successful on the stage, Crudup garnered a Tony Award for Best Performance for "The Coast of Utopia" in 2007.

In 2009, he portrayed Edgar J. Hoover in Michael Mann's **PUBLIC ENEMIES**, in which he was reunited with Marion Cotillard, Julia Roberts' ex-husband in Ryan Murphy's **EAT PRAY LOVE** and Ben Stiller's neighbour in Avika Schaffer's **THE WATCH**.

He will next be seen as an ex-boxer accused of murder in Noah Buschel's **GLASS CHIN**, set for release in Fall 2013.

MARION COTILLARD

MONICA



BLOOD TIES marks Cotillard's fourth collaboration with Guillaume Canet – they both appeared in Yann Samuell's **LOVE ME IF YOU DARE**, Karim Dridi's **THE LAST FLIGHT** and **LITTLE WHITE LIES**, which Canet also directed.

Hailing from a family of actors, Cotillard made her screen debut in 1994 in Philippe Harel's **THE STORY OF A BOY WHO WANTED TO BE KISSED**. Next, she acted for Arnaud Desplechin (**MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT**) and Coline Serreau (**THE**

GREEN BEAUTIFUL) but she won wide recognition with **TAXI** in 1998. She subsequently appeared in two sequels of this film.

In 2001, she landed her first starring role as twin sisters in Gilles Paquet-Brenner's **PRETTY THINGS**, based on Virginie Despentes' book. Two years later, she appeared in her first American feature, Tim Burton's **BIG FISH**, alongside Billy Crudup. Other American credits include Abel Ferrara's **MARY** and Ridley Scott's **A GOOD YEAR**.

In 2005, she garnered her first César Award for Best Supporting Actress for her performance in Jean-Pierre Jeunet's **A VERY LONG ENGAGEMENT** and appeared in Rémi Bezançon's **MY LIFE IN THE AIR** to great public acclaim.

But her career really took off in 2007 when she portrayed legendary French chanteuse Edith Piaf in Olivier Dahan's **LA VIE EN ROSE**. The film earned her a number of awards,

including the César for Best Actress, a Golden Globe, a BAFTA® and an Academy Award®, which paved the way to Hollywood.

She has since collaborated with some of the most acclaimed American directors, including Michael Mann (**PUBLIC ENEMIES**), Christopher Nolan (**INCEPTION**, **THE DARK KNIGHT RISES**), Woody Allen (**MIDNIGHT IN PARIS**), and Steven Soderbergh (**CONTAGION**). She even portrayed a musical performer in Rob Marshall's **NINE**, the screen adaptation of the hit musical.

Her portrayal of a young woman who lost both her legs after an accident in Jacques Audiard's **RUST AND BONE** earned her César, Golden Globe and BAFTA® nominations. She will next be seen in James Gray's **THE IMMIGRANT**, to be screened in Competition at the Cannes Film Festival. This summer, she will shoot on **TWO DAYS, ONE NIGHT**, under the direction of the Dardenne Brothers.

MILA KUNIS

NATALIE



Born in Ukraine, Mila Kunis moved to L.A. with her family when she was 8. One year later, she enrolled in an acting class and began auditioning for commercials. In 1994, she made her television debut in *Days of Our Lives*, and went on to appear in *7th Heaven* and *Baywatch*.

Her breakthrough role came in 1998, when she portrayed Jackie Burkhart in *That '70s Show*, alongside Ashton Kutcher, for eight seasons, which earned her two Young Star Awards for Best Young Actress/Performance

in a Comedy TV Series. One year later, she was cast by Seth MacFarlane to voice the character of Meg in the highly successful animated series *Family Guy*.

After portraying young Angelina Jolie in *Gia*, she made her screen debut in **AMERICAN PSYCHO 2** (2002) and landed her first starring role in Nicholas Stoller's **FORGETTING SARAH MARSHALL**, produced by comedy master Judd Apatow. Following that, she

became very busy, playing in a variety of genres, including science-fiction (**THE BOOK OF ELI**, directed by the Hughes brothers), action (John Moore's **MAX PAYNE**) and comedy (**DATE NIGHT**, opposite Steve Carell and Tina Fey).

Darren Aronofsky cast her as Natalie Portman's rival dancer in **BLACK SWAN**, which earned her first Golden Globe nomination in 2011 and established her as one of Hollywood's most sought-after actresses. Since then, she dated Justin Timberlake in Will Gluck's **FRIENDS WITH BENEFITS** and played alongside Mark Wahlberg as the latter's jealous girlfriend of his best friend in **TED**, directed by *Family Guy* creator Seth MacFarlane.

She was most recently seen as a witch in Sam Raimi's **OZ THE GREAT AND THE POWERFUL**. Upcoming releases include Phil Alden Robinson's comedy drama **THE ANGRYEST MAN IN BROOKLYN**, opposite Peter Dinklage and Robin Williams. She is currently in production on Andy and Lana Wachowski's science-fiction adventure **JUPITER ASCENDING**, alongside Channing Tatum.

ZOE SALDANA

VANESSA



Zoe Saldana was born in New Jersey and raised in Queens, New York. When she was 10 years old, she and her family moved to the Dominican Republic where she learned ballet, jazz, modern dance and Latin dance at the Ritmos Espacio de Danza Dance Academy. At age 17, Zoe and her family moved back to the United States where she developed an interest in theatre and began performing with the Faces theatre company of young performers.

She landed her first big screen role as a ballet dancer in Nicholas Hytner's **CENTER STAGE** (2000) and went on to

appear in **CROSSROADS**, opposite Britney Spears, **PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL**, opposite Johnny Depp, and Steven Spielberg's **THE TERMINAL**, opposite Tom Hanks and Catherine Zeta-Jones.

In 2008, she appeared in Pete Travis' ensemble film **VANTAGE POINT**. One year later, Saldana's fame grew to new levels when she starred in two worldwide record-breaking blockbusters – J.J. Abram's **STAR TREK**, in which she portrayed Starfleet's communications officer, and James Cameron's **AVATAR**, where she played a Na'vi female living on Pandora.

She recently portrayed a stone-cold contract killer in Olivier Megaton's actioner **COLOMBIANA** and was reunited with J.J. Abrams for **STAR TREK INTO DARKNESS**. She will next be seen in Scott Cooper's **OUT OF THE FURNACE**, opposite Christian Bale, Casey Affleck, Willem Dafoe, Forest Whitaker and Woody Harrelson, and Cynthia Mort's much-anticipated **NINA**, in which she portrays Nina Simone. In the mean time, she will wrap production on Maya Forbes' first feature **INFINITELY POLAR BEAR**, opposite Mark Ruffalo.

MATTHIAS SCHOENAERTS

SCARFO



Matthias Schoenaerts is a Belgian actor and the son of a renowned stage actor. He made his first stage appearance, alongside his father, at the early age of 8 and seven years later made his screen debut in **DAENS** opposite his father once again.

After graduating from the Royal Academy of Dramatic Arts in Antwerp, he featured in several plays and movies until Paul Verhoeven offered him a small role in **BLACK BOOK**. Following that, he appeared in the French horror movie **THE PACK** directed by Franck Richard.

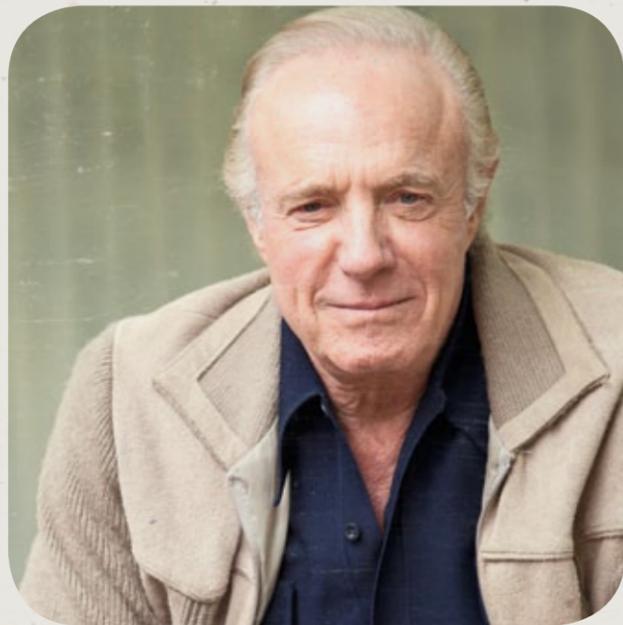
2012 was a turning point in Schoenaerts' career. Belgian director Michaël R. Roskam cast him as the unforgettable lead role in **BULLHEAD**, a profoundly damaged, extremely violent hormone trafficker. It was in this film that Jacques Audiard spotted him, and cast him for the role of a moneyless drifter in love with Marion Cotillard in **RUST AND BONE**.

His performance was a revelation at the 2012 Cannes Film Festival and in February 2013 he won the César for Best Promising Actor.

Matthias Schoenaerts will be reunited with Michaël R. Roskam and star in his first American movie, *ANIMAL RESCUE* (based on a story by Dennis Lehane) opposite Tom Hardy and Noomi Rapace. He is also due to appear in Saul Dibb's *SUITE FRANÇAISE*, opposite Michelle Williams and Alain Rickman's *A LITTLE CHAOS*, alongside Kate Winslet.

JAMES CAAN

LÉON



Born in the Bronx and raised in Queens, New York, Caan studied economics and law, but during a break he won a place at Stanford Meisner's Neighborhood Playhouse. He then earned a scholarship to study with Wynn Handman, and went on to get the first four jobs he auditioned for in the theater.

Caan began his career on stage in the 1961 off-Broadway production of "La Ronde". He followed with a powerful slate of guest appearances in many television series of the day, including *The Untouchables*.

He made his screen debut in Billy Wilder's *IRMA LA DOUCE* in 1963 and went on to appear in Howard Hawks' *RED LINE 7000* and *EL DORADO*, alongside John Wayne. He then starred in Francis Ford Coppola's *THE RAIN PEOPLE* in 1969.

Three years later, Coppola cast him as the short-tempered Sonny Corleone, Al Pacino's brother, in *THE GODFATHER*, which earned him a nomination for an Academy Award® for Best Supporting Actor. That performance gave his career a major boost and he then starred in Karel Reisz' *THE GAMBLER*, the musical *FUNNY LADY*, opposite Barbra Streisand, Norman Jewison's *ROLLERBALL* and *THE GODFATHER: PART II*, where he reprised his role of Sonny Corleone.

He collaborated with French director Claude Lelouch on two occasions (*ANOTHER MAN, ANOTHER CHANCE* and *DANCE OF LIFE*) and starred in Richard Attenborough's *A BRIDGE TOO FAR*, Steven Spielberg's *1941* and Michael Mann's debut *THIEF*.

After a five-year hiatus, he returned to acting in Coppola's *GARDEN OF STONE* in 1987, and went on to portray a gangster in *DICK TRACY*, directed by and co-starring Warren Beatty, and a writer held captive by a deranged fan in Rob Reiner's *MISERY*.

He later worked with Wes Anderson (*BOTTLE ROCKET*), James Gray (*THE YARDS*) and Lars Von Trier (*DOGVILLE*), while starring in the series *Las Vegas* for four seasons.

Caan voiced a character in the acclaimed animated film *CLOUDY WITH A CHANCE OF MEATBALLS* and starred in the Deauville Film Festival award-winning *DETACHMENT*, alongside Adrien Brody in 2011.

NOAH EMMERICH

LT. CONLON



Noah Emmerich graduated from Yale University where he majored in history. He then attended the New York University Film School and started making short films.

In 1993, he made his screen debut in John McTiernan's *LAST ACTION HERO*. Three years later, he attracted notice for his performance opposite Matt Dillon, Natalie Portman and Uma Thurman in Ted Demme's *BEAUTIFUL GIRLS*. His film work includes a wide range of supporting roles: he was Jim Carrey's false best friend in Peter Weir's *THE TRUMAN SHOW*, a rogue cop in James

Mangold's *COPLAND*, and a soldier opposite Nicolas Cage in *WINDTALKERS*. He also played in Todd Field's *LITTLE CHILDREN* opposite Kate Winslet and more recently in J.J. Abrams' *SUPER 8*.

Further TV credits include *The Walking Dead*, *White Collar* and most recently *The Americans*.

LILI TAYLOR

MARIE



Born in Illinois, Lili Taylor attended the University of Chicago where she studied drama. In 1988, she made her screen debut in Donald Petrie's *MYSTIC PIZZA*, the film that launched Julia Roberts on the road to stardom. Taylor then appeared in a number of films, including Oliver Stone's *BORN ON THE FOURTH OF JULY*, Emir Kusturica's *ARIZONA DREAM*, Alan Rudolph's *MRS PARKER AND THE VICIOUS CIRCLE*, and Robert Altman's *SHORT CUTS* and *PRÊT-À-PORTER*. She then landed her

first starring role as a philosophy student-turned-vampire in *THE ADDICTION* directed by Abel Ferrara.

While Taylor continued to appear in movies like *RANSOM*, opposite Mel Gibson, or *THE HAUNTING*, alongside Catherine Zeta-Jones, she made her Broadway stage debut in Chekov's "The Three Sisters" and worked on a number of television productions, including the cult TV series *Six Feet Under*, which earned her two Emmy nominations and a SAG Award.

After starring in Vincent Perez's second feature film, *THE SECRET*, she portrayed a sheriff who locked up Johnny Depp's bank robber, in Michael Mann's *PUBLIC ENEMIES*. She then co-starred with Richard Gere and Ethan Hawke in *SUCK CITY: A MEMOIR* by Antoine Fuqua.

She will appear in 2013 in *THE CONJURING*, the new horror movie by the *SAW* director James Wan.

DOMENICK LOMBARDOZZI

MIKE



The New York-born actor made his screen debut in 1993 in Robert De Niro's directorial debut, *A BRONX TALE*. Since then, he has played a number of supporting roles in films such as Mark Christopher's *54*, James Gray's *THE YARDS*, Sam Raimi's *FOR LOVE OF THE GAME*, Joel Schumacher's *PHONE BOOTH*, Michael Mann's *MIAMI VICE* and *PUBLIC ENEMIES*, and James L. Brooks' *HOW DO YOU KNOW*.

Lombardozzi has also appeared in television shows, including *Law &*

Order: Trial by Jury, *Oz*, *Entourage*, *Law & Order: Criminal Intent*, *Bored to Death* among others, and is perhaps best known for his recurring role in the acclaimed series *The Wire*.

He will next be seen in *MALAVITA*, directed by Luc Besson, alongside Michelle Pfeiffer and Robert De Niro.

CAST

CLIVE OWEN CHRIS
BILLY CRUDUP FRANCK
MARION COTILLARD MONICA
MILA KUNIS NATALIE
ZOE SALDANA VANESSA
MATTHIAS SCHOENAERTS SCARFO
JAMES CAAN LÉON
NOAH EMMERICH LT. COLON
LILI TAYLOR MARIE
DOMENICK LOMBARDOZZI MIKE
JOHN VENTIMIGLIA VALENTI
GRIFFIN DUNNE McNALLY
JAMIE HECTOR NICK
YUL VAZQUEZ FABIO DE SOTO



CREW

DIRECTED BY GUILLAUME CANET
SCREENPLAY GUILLAUME CANET & JAMES GRAY
BASED ON THE MOVIE "LES LIENS DU SANG" BY JACQUES MAILLOT
SCREENPLAY JACQUES MAILLOT, PIERRE CHOSSON
AND ERIC VENIARD

BASED ON THE NOVEL "DEUX FRÈRES, UN FLIC, UN TRUAND"
WRITTEN BY MICHEL AND BRUNO PAPET,
ÉDITIONS FLAMMARION

MUSIC YODELICE
DIRECTOR OF PHOTOGRAPHY CHRISTOPHE OFFENSTEIN
PRODUCTION DESIGNER FORD WHEELER
EDITOR HERVÉ DE LUZE
CASTING AVY KAUFMAN
COSTUMES MICHAEL CLANCY
CAMERA OPERATOR RODOLPHE LAUGA
PRODUCTION SOUND MIXER MICHAEL BAROSKY
SOUND EDITOR JEAN GOUDIER
RE-RECORDING MIXER TOM JOHNSON, VINCENT COSSON
POST-PRODUCTION SUPERVISOR NICOLAS MOUCHET
LINE PRODUCERS XAVIER AMBLARD, BRUNO VATIN
ASSOCIATE PRODUCERS JEAN-BAPTISTE DUPONT, CYRIL COLBEAU-JUSTIN
EXECUTIVE PRODUCERS KERRY ORENT, CHRIS GOODE, JAMES GRAY,
VINCENT MARAVAL, MOLLY CONNERS,
SARAH JOHNSON REDLICH, MARIA CESTONE,
HOYT DAVID MORGAN

PRODUCED BY ALAIN ATTAL, GUILLAUME CANET, HUGO SELIGNAC,
CHRISTOPHER WOODROW, JOHN LESHER

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