

F COMME FILM AND TROIS BRIGANDS PRODUCTIONS

PRESENT

ADÈLE EXARCHOPOULOS SALLY DRAMÉ
SWALA EMATI MOUSTAPHA MBENGUE DAPHNÉ PATAKIA

THE FIVE DEVILS

A FILM BY
LÉA MYSIUS

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SYNOPSIS

Vicky, a strange and solitary little girl, has a magical gift: she can reproduce any scent she likes, and collects them in a series of carefully labelled jars. She has secretly captured the scent of Joanne, her mother for whom she nurtures a wild, excessive love. When her father's sister Julia bursts into their life, Vicky reproduces her smell and is transported into dark and archaic memories which lead her to uncover the secrets of her village, her family and her own existence.

INTERVIEW WITH DIRECTOR LÉA MYSIUS

How was *The Five Devils* born?

From the desire to bring these characters to life. The script was built like a mosaic around the idea of a little girl obsessed with smells. It comes from a very personal interest in the subject. Since I was very young, I have been training myself to smell, to recognize aromas and reproduce them, ranging from vile potions concocted in my early childhood to, much later, proper training to try and understand perfume extraction and composition. But this wasn't about a desire to enter the world of perfumery; I immediately looked for something more primitive, more purely sensory with no relation to the industry.

The scenes were first imagined, in no particular order, starting from the characters of the Soler family - more particularly Joanne (Adèle Exarchopoulos) and Vicky (Sally Dramé) - then, little by little, the story was organized around a few foundational scenes. While writing I read a lot of American writers,

like James Baldwin, Jim Harrison and Maya Angelou, and I think the inspiration came from there, even if I always tried to anchor the film in France and not attach social and political issues from another continent. What remained of it was the desire to mythologize places and characters as Jim Harrison did in Dalva or Philip Roth in *American Pastoral*. Following this desire, I set the story in a village at the foot of the Alps, in a grandiose landscape with a mixed-race family and a mythical character: Joanne, a former Miss Rhône-Alps turned swimming instructor, whose daughter, Vicky, will discover the hidden past.

I liked the idea that the story was seen by this strange and solitary little girl, who has a funny and slightly disturbing look. One of my big references while writing was *The Tin Drum* by Volker Schlöndorff, a film that haunts me. One reader of the screenplay described *The Five Devils* as an intimate saga. I quite like that.





The little girl, Vicky, does indeed have a powerful sense of smell, which takes us into a fantastic dimension. Did you want to make a genre film anchored in the reality of the French countryside?

When I started, I didn't think I was going to make a genre film, but I quickly switched to the fantastical. This shift had already started in *Ava*. I love constructing another reality, from a desire to re-enchant the world, to propose a new belief system. During the writing, Vicky's obsession turned into a magical power with the idea that this little girl is physically transported into her parents' memories. At first it came from the simple relationship between smells and memories – Proust's madeleine, if you like. There are other films that feature characters transported back into to their own memories, *Wild Strawberries* by Bergman, for example. But here what touches on the fantastical is that Vicky is drawn into memories that are not hers. These visions come from a source of inspiration that was originally rather psychoanalytic. Pascal Quignard in his book *The Sexual Night* talks about the relationship between children and their origin and it goes back to the question that Vicky asks her mother: "Did you love me before I existed?" Every human being dreams of this primal scene that they'll never be able to see, the one where they were conceived by their parents. In Quignard's book, there is the idea that the child dreams of flames, a massacre, screams, preceding their conception. This refers to the first scene of the film.

The Five Devils works around these existential questions: how did I come into the world and why did I come into the world as me? Here, we understand that Vicky is the fruit of the love between two women, Joanne and Julia, who couldn't biologically conceive together, so the brother of one of them came into play...

I didn't want the film to be too cerebral. Choosing the fantasy genre allows me to talk about the meanders of human obsessions in a playful, spectacular and chilling way. This is how references such as *Twin Peaks* by Lynch, *The Shining* by Kubrick or *Get Out* and *Us* by Jordan Peel are laid over the literary and psychoanalytic references.

The film is situated at the crossroads of all these thoughts and desires that I made my own, which gives it a rather hybrid form.

I wanted to anchor the narrative in the mountains of a small French village. I like to film France as you don't often see it in films, and to talk about a French family today in a French village today with problems that are ours. I wanted this film to make us reflect on our society, our life choices, our disillusionments, our obsessions. The fantastical is only a means and not an end.



Would you say that this film is also, in its own way, implicitly political?

Yes. When I make a film, I'm always torn between proposing new systems of representation and showing reality as it is. I wanted the main characters to be female and mixed-race. It was very important for me to show diversity in the depths of a mountain village. Especially nowadays when the National Rally (formerly National Front) is the second party of France. This is why the film is political, in showing female characters and/or characters of immigrant origin acting, in control of their destiny and carriers of a desire for emancipation in the face of the injunctions of society embodied by the village and its inhabitants. It's also political in showing the latent racism or homophobia that these same people must endure. I never wanted it to be too head-on, precisely to show how insidious this evil can be. If the inhabitants of the town reject Julia it's because she has committed a crime, not because she is black or gay, but we can feel that in their eyes that this aggravates the situation. I wanted all these unsaid things to inhabit the film to the point of suffocation. They are embodied by these huge mountains surrounding the village which give it a very particular

atmosphere. The children who harass Vicky call her "Bog brush" because of her afro-styled hair. Joanne's father (Patrick Bouchitey), even if he is at first shown as a fun grandpa and loving dad, is in fact homophobic and racist. I didn't want this to be too pronounced but rather that it'd spread like poison. What I would like to expose through nuance and by blurring direct representation is that racism, homophobia and hatred of difference are still very present, even if they're not upfront. And that it's this base, these foundations of hatred, rooted in irrational, "skillfully" maintained, fears which are terrifying and against which we must fight. Don't let yourself be charmed by so-called calm speeches or "jokes" that sugar the pill.

I would like this gallery of characters that we discover one by one in various aspects to push us to open our senses and capacity for judgement, to accept certain things and reject others. Nothing is ever all black or all white. I hope *The Five Devils* will encourage the viewer to remain always active, always alert. Because that's what seems dangerous to me in view of the rise of the far right and the discourse of stigmatization and hate: passivity.

Joanna's father is unsubtle but shows good intuition when he wonders about his daughter's sexuality. Because the events of the film are based on romantic resentments, on couples who should have existed in a certain configuration but who came together differently sometimes for better but mostly for worse.

We could summarize *The Five Devils* as follows: a story of failed or frustrated lives. This is why the film is also a tragedy. Each adult character has somehow missed the mark and they're all somewhat unhappy. The positive side is that these "missed" lives have allowed Vicky to be born. Nothing is ever lost, if we can't make up for lost time, we always have a choice, things aren't set in stone. We can take action.

Men are on the margin of this story, it's the women who act, set off fantasies, trigger events. In this regard, is *The Five Devils* a film about the power of women, whether positive or malign?

I didn't formulate it to myself like that. In this story, the power is held by women, they are indeed powerful, they act, unlike the men. Jimmy (Moustapha Mbengue) is insubstantial but reveals himself at the end. He steps aside for

the happiness of the woman he loves; I think that's beautiful and makes him powerful in another way. The Five Devils talks about transmission, and it's true that Julia's and Vicky's magic power is passed on from woman to woman as shown in the final image.

It's probably because, like many feminists today, I am haunted by the figure of the witch and the undefeated power of women. Without desiring to exclude men: even if they are in the background, I try to propose an alternative to the traditional male role.

In the end, it is little Vicky who is the most powerful, because it's thanks to her magical powers and her intervention in the past that Joanne and Julia have been separated by the fire. As a consequence, Joanne will choose Jimmy and thus Vicky can be born. It is a power but also an enormous burden: having to fight to exist. And it's even more challenging when you're a woman – a little mixed-race girl, in this case.

The events of the film happen because women want to recapture the love and desire that has escaped them. Their sexuality is the driving force behind the story. Is it more precisely a film about the power of female sexual desire?

I haven't theorized it like that but maybe it is. Desire is at the heart of my work and obsessions. But I don't think sexuality is the driving force of the story, desire is not only sexual. The driving force here is Vicky's quest to find out where she comes from. At first, she sees Julia as a rival to eliminate because it seems that she is stealing her mother's love, she's an obstacle in her way. Her journey will lead her to realize that love isn't subtracted when it is shared, on the contrary, it increases. This story





will make her grow and thus better manage her immature desire to fully possess her mother. She will also find emotional independence and turn to her father who she has totally excluded until then. It's a film about reconciliation. The chaos provoked by Julia's arrival starts getting organized, lives are recast, and a new balance is found, more peaceful, stronger, happier.

In line with this idea of the feminine being central, the mountainous geography of the film is important. The isolated village at the bottom of a valley evokes a western, but also reminds us of a metaphor for the feminine: a cocoon, a uterine place.

It's true. The lake is both protective and dangerous. It's also where Vicky was conceived, symbolically, when you think of the primal scene she witnesses of her mother and Julia loving each other in the car by the lake. All this is very hidden in the film. I wanted it to be played out unconsciously, for the images to do their work without the viewer noticing, so that when you watch the film you experience an intense, lovely and hopefully very emotional moment, and it's only later that the impact of what you've seen emerges involuntarily. And so that it triggers something darker.

It's not only water, the four elements are present: earth, air, water, fire... there's probably a mystical aspect to this film.

Did you have the mountain setting in mind from the start?

Yes, presumably in reaction to *Ava*. After beaches and sun, I wanted to film mountains, cold, snow. And contrary to *Ava*, which is set in very open landscapes, this time I wanted closed landscapes. Mountains also allow a fantasy tone. I didn't know this region at all, so I wanted to go and see it, out of curiosity and desire for adventure. With Esther Mysius, the production designer, my twin sister and one of my most precious collaborators, we searched around Grenoble and found this steep-sided valley: a place of strangeness where after 2pm the sun hides behind the mountain – which suited us because from there we could benefit from false 'blue hours'. It was Esther who pushed me towards more overtly 'fantastical' locations whereas at the beginning I'd imagined more ordinary places, and I thank her for it. She found the housing development with the pointed houses, with mountains in the background, she found the lake, she opened up possibilities of locations that I hadn't imagined and which bring a real character to the film, a mystery we were looking for, and the mythical aspect I mentioned earlier.

The enclosed aspect, which can be compared to an island, was perfect for me to tell this story in a small, precisely confined town. Finally, the mountain reinforced the fairytale aspect I was

aiming for. The locations and characters allowed me to write a family film and a fantastical film. I wrote and shot *The Five Devils* always oscillating between the two genres, although they could very well have merged with each other from the beginning. Fantastic films often talk about families, but I don't know why during the making there was for a long time a conflict between the two.

Marie Loustalot, the editor, and I were constantly torn between wanting to make a film about a family, a little messy, playful, pop, and a more serious genre, darker, scary, primitive and mysterious, following very precise codes. It was when I decided to follow the genre codes that *The Five Devils* found its true form. Paradoxically, following them allowed me to find the film's originality. I think that this fear came from the fact that in France we don't fully accept genre, even if it's the case more and more. The balance wasn't easy to find.

Did you have a lot of material to sift through?

Not so much because we shot on 35mm, so were limited by the budget, and we had little time for what there was to do – 7 weeks – although I know it's pretty much the norm today. We shot an average of just over an hour of rushes a day. During the editing we didn't get rid of many sequences but rather cut inside each one which tightened the film a lot compared to the timing in the

script. Especially since we wanted the film always to be in motion, in keeping with what we'd worked on with the cinematographer, Paul Guilhaume. We intentionally put a lot of information in the script so that we'd be able to cut what was superfluous during the edit, in order to preserve the mystery. I read a lot of Lynch screenplays and noticed that, when you compare them with the finished film, he gives a lot of explanations in his scripts - which have a solid, almost classic structure - which he removes, cuts away later when editing. The mystery is largely built at that stage. We tried to proceed in the same way, like in the game *Kapla*, which is played by building a tower with tiny wooden planks and then removing them one by one. Our game during editing was exactly that - to extract as much information as possible without the building collapsing.

Can you talk about your collaboration with Paul Guilhaume, your co-writer and cinematographer – two positions rarely occupied by one same person?

Yes, it's an extremely important collaboration. Practically speaking, I did the writing, but we talked during the whole process and Paul helped me structure, think, go further - but not too far, because I tend to get carried away. He also pushes me to be more vigilant about what will work visually. It's him who brought movement into the film.

We thought we had to keep everything moving, all the time, and the only scene we had left in fixed shot reverse shot with actors sitting at the dinner table was scrapped. We shot it again with handheld camera a few days later on a different set, because we felt right away it didn't fit into the grammar of the film. We wanted to mix all types of focal lengths to be as rich and as free as possible; a lot of travelling shots, Dolly shots, and handheld. The memories would be filmed with a Steadicam with short focal because of this desire to be right there, and to be there at that moment, almost like in a video game, where Vicky would move about without anyone seeing her. *Children of Men* by Alfonso Cuarón inspired us a lot for these parts. Thinking of the image from the writing is essential for me, to imagine precisely, and it's great to be able to do that with Paul.

Why did you shoot in 35mm?

For magic. Paul and I had previously decided to shoot Ava in 35 but that doesn't mean we're celluloid fanatics, not at all. Each project is different, and I'll probably write films that will make me want to shoot digitally, whose mystery will lie in this type of image. It's true

that for *The Five Devils* I immediately had 35mm in mind and that we made financial sacrifices elsewhere to make it possible. It's a matter of choice. However, there was a critical moment when we lost a lot of money when we had to stop shooting because of Covid. We resumed production a year later, weakened, and the question of 35mm arose because it is the first thing you question when there are budget problems. So, I tried to imagine the film in digital, to re-think the aesthetic entirely by looking for something like *Us* by Jordan Peel. Why not shoot *The Five Devils* in an ultra-modern way? Hi-definition that'd hurt your eyes? Impossible. My whole vision would crumble. I think it is because of the balance I talked about earlier, between pop and primitive, the playful and the scary. Digital – if we didn't want to treat it like an imitation of celluloid – would make the film lean too much to one side and I'd lose all the magic that for me comes from the image in film. The material of film itself, its colours, its thickness, its physical and also its sacred aspect, because film confers a ceremonial dimension on shooting, which inevitably pervades the actors and the technicians, therefore the

movie. *The Five Devils* deals with the invisible, and there is something of the invisible in film, whereas with digital everything can be seen. And that wasn't what I needed to create the mystery that I imagined.



The score is by Florencia Di Concilio. Did she compose from the script or the image?

I met Florencia for *Ava* and we have now a strong collaboration like I have with Paul, or Esther, the production designer. Florencia read the script and started to think very early on. She had access to the rushes and watched them in order to immerse herself. The idea was that she would compose later as the film was being edited. We needed sounds and music to find the tone of the film. Florencia's work nourished the disturbing, strange and primitive aspects, in contrast to the additional music, whose function was to ensure the playful, pop side. The development of the soundtrack and the balance between these two types of music took a long time and required a lot of work, especially because the pieces are so diverse and numerous, and we were always on a tightrope.

Florencia searched for the style of music while we were searching for the style of the film, and as we gradually found it, so did she. She used animal sounds and reworked them, a cow mooing, a wolf, birds singing... those are the sounds that make up the bulk of the "instruments". Florencia's a bit of a sonic witch, a perfect fit for the film. She composed a shamanic score.



Adèle Exarchopoulos is remarkable, in an unusual maternal role. Did you have her in mind when you were writing?

No, at the beginning, it was still very abstract. When we thought of Adèle, who is exactly the opposite of the character, that was interesting. At the beginning of the story Joanne is a cold person, dead inside, really the opposite of Adèle, and it's only as the film unfolds that the wall Joanne built to protect herself starts to crack, that her vitality appears. Adèle had to control her face, her gestures, to express nothing, until she explodes in the second part. But when it's all interior, you can tell she's boiling inside, because it's Adèle, she oozes vitality, even if it's contained. She's unbelievable. On set, she kept on making incredibly accurate suggestions. She did a lot of preparation to have the sporty physique she has in the film. She also had to be able to play two ages, 17 and 27, and two states: that of the present where she is well-behaved and subdued, in opposition to that of the past where she's incandescent and full of dreams. Adèle has the beauty of a "Miss" and at the same time a roughness, lots of nuances, an iconic side, but also unaffected, which makes us immediately in empathy with her... we recognize ourselves in her. She's an amazing talent; I was really blown away by her.

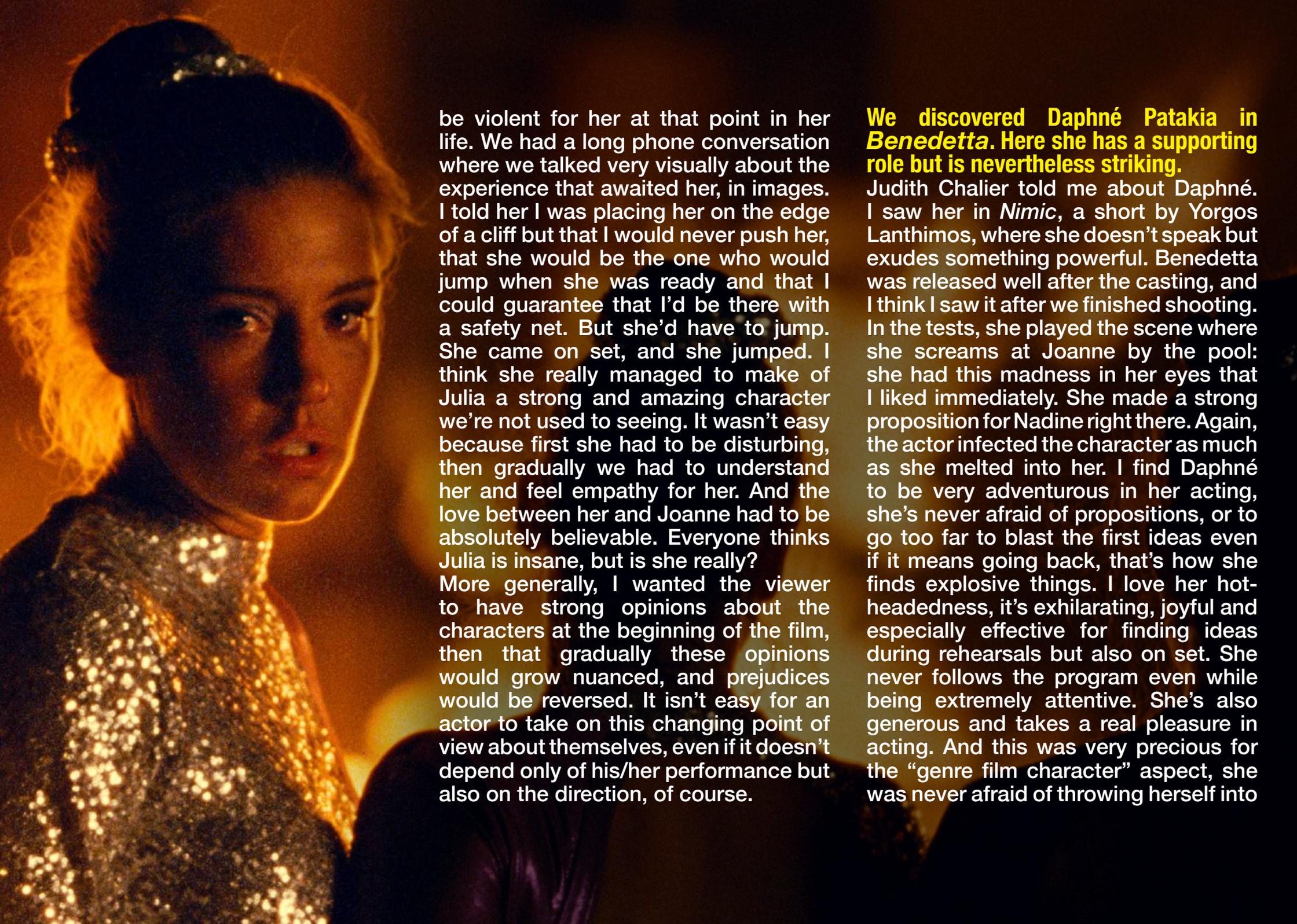
The young Sally Dramé is excellent. Did it take you long to find her?

Surprisingly, no. She was among the first candidates, and I immediately noticed her. Casting for me always works like love at first sight. As if I recognized my character in someone and there was Sally, it was obvious. Surely because she has something of Oskar in *The Tin Drum*... Sally projects a maturity beyond her age. I also like her comic physicality, with her hair standing up and her huge eyes. She's a real character. She had to be cheerful while possessing depth and a disquieting strangeness. Sally has a face that could be that of an adult, with something that seems to come from the depths of age. Like a wise old woman. At first, she didn't really know how to act, she recited her text. But she worked hard, like a child who listens, serious, focused, intelligent and patient. She really came into her own on set, she understood how to nourish her character from the inside, and you can say she became a real professional actress. Towards the end of the shoot, I was directing her like Adèle, it was incredible.

How did you discover Swala Emati, who plays Julia?

Swala is a singer. Judith Chalié, the casting director, spotted her on a Facebook video. Julia and I share a love for the same faces. Swala had no intention of being an actress, in fact she was afraid of the camera! Here too, we had a lot of work to do. Moreover, Julia's character isn't Swala at all. This time, I didn't rely on love at first sight where I saw my character in someone, but on true love at first sight for the face and the voice of a young woman I saw on a low-quality concert video clip... Swala's personality infected Julia's and transformed the character. It was in line with the idea evoked by Francis Ford Coppola which left a real mark on me: the actor must work to be the character, but we mustn't forget that the character must also transform itself to adapt to the actor. The boundary between the two is porous and the exchange must take place in both directions.

To be filmed requires letting go and, contrary to what you might think, it's not easy when you're not a professional actor. Swala even almost didn't come to the first day of shooting and I understand it. It can be scary, what we expected of her went against her gentle character. I think she was worried that I would push her too far and that it could



be violent for her at that point in her life. We had a long phone conversation where we talked very visually about the experience that awaited her, in images. I told her I was placing her on the edge of a cliff but that I would never push her, that she would be the one who would jump when she was ready and that I could guarantee that I'd be there with a safety net. But she'd have to jump. She came on set, and she jumped. I think she really managed to make of Julia a strong and amazing character we're not used to seeing. It wasn't easy because first she had to be disturbing, then gradually we had to understand her and feel empathy for her. And the love between her and Joanne had to be absolutely believable. Everyone thinks Julia is insane, but is she really?

More generally, I wanted the viewer to have strong opinions about the characters at the beginning of the film, then that gradually these opinions would grow nuanced, and prejudices would be reversed. It isn't easy for an actor to take on this changing point of view about themselves, even if it doesn't depend only of his/her performance but also on the direction, of course.

We discovered Daphné Patakia in *Benedetta*. Here she has a supporting role but is nevertheless striking.

Judith Chalié told me about Daphné. I saw her in *Nimic*, a short by Yorgos Lanthimos, where she doesn't speak but exudes something powerful. *Benedetta* was released well after the casting, and I think I saw it after we finished shooting. In the tests, she played the scene where she screams at Joanne by the pool: she had this madness in her eyes that I liked immediately. She made a strong proposition for Nadine right there. Again, the actor infected the character as much as she melted into her. I find Daphné to be very adventurous in her acting, she's never afraid of propositions, or to go too far to blast the first ideas even if it means going back, that's how she finds explosive things. I love her hot-headedness, it's exhilarating, joyful and especially effective for finding ideas during rehearsals but also on set. She never follows the program even while being extremely attentive. She's also generous and takes a real pleasure in acting. And this was very precious for the "genre film character" aspect, she was never afraid of throwing herself into



it, body and soul. She also understands patience, because for the part of Nadine, she had hours of make-up each day for her burn. At the beginning we see her through Vicky's eyes, and she appears monstrous, then little by little we understand her story and her pain and empathize with her, I hope.

Jimmy is played by Moustapha Mbengue, who we first saw in *Amin* by Philippe Faucon. Here too, his acting is very discreet.

Finding Jimmy was difficult. I was looking for an actor who possessed a telluric force, a weight, a reassuring presence. Initially I didn't imagine he would have a foreign accent. But we couldn't find our actor. I'd seen this photo of Moustapha in *Amin* at the beginning of casting and had

recognized Jimmy in him. I was looking for a kind of double of him because I'd been told Moustapha didn't speak French, and he was a little too old for the part. But by dint of searching and not finding, and seeing that my obsession for him wouldn't leave me, we ended up calling him and trying our luck. As was the case for each actor, I saw him coming and knew it was him. No matter the accent, the age, I will adapt my character. And he was willing to work hard to learn the language. We simply slipped an explanation in the dialogue for the accent – Jimmy has an accent but not his sister because he was born in Senegal and wasn't young when he arrived in France, unlike Julia who was born in France like Vicky – in the end it brought a new social and political dimension and added a touch

of strangeness. Jimmy is slightly out of step because of his personality but also because of the difference language creates. His daughter doesn't speak quite the same language as him and she rejects the side of herself embodied by her father. At the end, to reconcile with him is also to reconcile with some of her origins. Vicky is a young mixed-race girl who has a white mother and a black father in a town where she suffers latent racism; the search for her origins also involves accepting the two sides that make her who she is.

Moustapha was brilliant. In real life he's quite cheerful and full of energy, he really created the character. He made Jimmy more complex, and slightly more fragile, while giving him the great strength he possesses.



It's great to see Patrick Bouchitey, an old acquaintance who had recently disappeared from the screen.

When Patrick Armisen, our production manager, was reading the script, he saw Patrick Bouchitey in the role of Jean-Yvon. To me, Bouchitey was 'Jesus reviens', the song in *Life is a Long Quiet River*, or the guy in *Le Plein de Super*. I looked at what had become of him and immediately said to myself "It's Jean-Yvon!" I really liked *Lune Froide*, the film he directed. When we met him with Adèle, he made us laugh a lot, he was surprising, funny, with a real old-fashioned typical Frenchness, but also disturbing. He only has a few scenes in the film, but you remember him. His character is key because it was important to me that we knew Joanne's family, that she had a father – no mother – and that this father had an insidious influence on her. Part of this idea of making a real film of characters.

LÉA MYSIUS

BIOGRAPHY

French screenwriter and director Léa Mysius was born in 1989. Her feature debut *Ava* received the SACD Award after screening in Critics' Week in Cannes in 2017. Notable writing credits include Arnaud Desplechin's *Oh Mercy!* and *Ismael's Ghosts*, André Téchiné's *Farewell to the Night*, Jacques Audiard's *Paris, 13th District*, and Claire Denis' *Stars at Noon*, screening in Official Competition in Cannes in 2022. *The Five Devils*, her second feature as director, will make its international premiere in Directors' Fortnight, Cannes 2022.

FILMOGRAPHY

DIRECTOR

2022 THE FIVE DEVILS
2017 AVA

WRITER

2022 THE FIVE DEVILS
STARS AT NOON by Claire Denis
2021 PARIS, 13TH DISTRICT by Jacques Audiard
2019 FAREWELL TO THE NIGHT by André Téchiné
SAMOUNI ROAD by Stefano Savona
2018 AVA
2017 ISMAEL'S GHOSTS by Arnaud Desplechin



CAST

ADÈLE EXARCHOPOULOS

- 2022** THE FIVE DEVILS by Léa Mysius
ZERO FUCKS GIVEN by Emmanuel Marre and Julie Lecoustre
- 2021** THE STRONGHOLD by Cédric Jimenez
MANDIBLES by Quentin Dupieux
- 2020** BACK HOME by Jessica Palud
- 2019** SIBYL by Justine Triet
THE WHITE CROW by Ralph Fiennes
- 2017** ORPHAN by Arnaud des Pallières
RACER AND THE JAILBIRD by Michaël R. Roskam
THE LAST FACE by Sean Penn
- 2016** DOWN BY LOVE by Pierre Godeau
- 2015** THE ANARCHISTS by Elie Wajeman
- 2014** INSECURE by Marianne Tardieu
- 2013** BLUE IS THE WARMEST COLOUR by Abdellatif Kechiche
Festival de Cannes 2013 - Palme d'Or
PIECES OF ME by Nolwenn Lemesle
I USED TO BE DARKER by Matthew Porterfield
- 2011** CARRÉ BLANC by Jean-Baptiste Leonetti
CHEZ GINO by Samuel Benchetrit
- 2010** TURK'S HEAD by Pascal Elbé
- 2009** THE ROUND UP by Rose Bosch
- 2008** TROUBLE AT TIMPETILL by Nicolas Bary
- 2007** BOXES by Jane Birkin

DAPHNÉ PATAKIA

- 2022** THE FIVE DEVILS by Léa Mysius
OVNI(S) – Season 2 by Antony Cordier
- 2021** BENEDETTA by Paul Verhoeven
OVNI(S) – Season 1 de Antony Cordier
- 2020** PARIS-BREST by Philippe Lioret
- 2019** MELTEM by Basile Doganis
- 2017** JOURNEY FROM GREECE (aka DJAM)
by Tony Gatlif

MOUSTAPHA MBENGUE

- 2022** THE FIVE DEVILS by Léa Mysius
- 2021** THE CRUSADE by Louis Garrel
- 2018** AMIN by Philippe Faucon

CAST

Adèle Exarchopoulos
Sally Dramé
Swala Emati
Moustapha Mbengue
Daphné Patakia
and Patrick Bouchitey

Joanne
Vicky
Julia
Jimmy
Nadine
Jean-Yvon

CREW

Director Léa Mysius
Screenplay Léa Mysius and Paul Guillaume

Producers Jean-Louis Livi (F Comme Film)
Fanny Yvonnet (Trois Brigands Productions)

DP Paul Guillaume A.F.C
Production Designer Esther Mysius
Original Music Florencia Di Concilio
Sound Engineer Yolande Decarsin
Sound Editor Alexis Meynet
Mix Victor Praud
Casting Judith Chalier
Editor Marie Loustalot
Production Manager Patrick Armisen
Costume Designer Rachèle Raoult
Make-Up Artist Alice Robert
Hair Stylist Estelle Tolstoukine
Unit Production Manager Maud Quiffet
1st Assistant Director Elodie Roy
Continuity Morgane Aubert-Bourdon

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International Sales Wild Bunch International