



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES



MANDARIN PRODUCTION and FOZ present

MARINE VACTH

JÉRÉMIE RENIER

AMANT DOUBLE

A FILM BY FRANÇOIS OZON

JACQUELINE BISSET MYRIAM BOYER DOMINIQUE REYMOND

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INTERNATIONAL SALES

FILMS DISTRIBUTION

Phone: +33 (0)1 53 10 33 99

François Yon: fry@filmsdistribution.com

Nicolas Brigaud-Robert: tax@filmsdistribution.com

Sébastien Beffa: bef@filmsdistribution.com

INTERNATIONAL PR

MAGALI MONTET

Cell: +33 (0)6 71 63 36 16

magali@magalimontet.com

SYNOPSIS

Chloé, a fragile young woman prone to depression, begins psychotherapy and falls in love with her psychiatrist, Paul. Several months later they move in together, but she soon discovers her lover is keeping part of his identity a secret.

INTERVIEW WITH FRANÇOIS OZON

JOYCE CAROL OATES

I've long admired Joyce Carol Oates for her precise writing style, keen psychological observations, complex characters and smart storylines. And the fact that she's a graphomaniac has always appealed to me. When I learned she wrote mysteries under the pseudonym Rosamond Smith, I took an immediate interest in these «minor novels», knowing her limitless imagination would provide great fodder for film. That's when I came across *Lives of the Twins*. I retained the premise of the book: a woman discovers that her psychiatrist, now her lover, has a brother who is also a therapist. Joyce Carol Oates tells the story in a far more realistic way, whereas I delved further into the mental aspects of the story, set the action in France and added the medical revelation at the end. Still, the film explores the American author's pet subjects: neuroses, sex and the dark side of split personalities.

TWINS

I wanted to treat the subject of twins as something fascinating, monstrous and artistic. I got the idea of having Chloé work in a museum. Chloé is contaminated by the artwork she's guarding. At the beginning of the film, the pieces in the museum are fairly esthetically pleasing, but as the film progresses they become increasingly organic and monstrous, reflecting Chloé's inner turmoil. I naturally thought of *DEAD RINGERS*. I suspect Joyce Carol Oates wrote her book after seeing Cronenberg's film, which is also very organic and preoccupied with gynecology. However in his case the story is told from the point of view of the twins, whereas J.C. Oates focuses on the young woman caught between two brothers. It was important for me to place Chloé at the center of the story, to show her stomach, swelling and hurting her, and illustrate her confusion between early pregnancy and a parasitic fetus.

PSYCHOANALYSIS

For a long time now I've wanted to try to capture the experience of a psychoanalytical session on film. Initially Chloé sits across from her shrink, monologuing about her dreams, her feelings and emotions, her family... The audience is plunged into her private life and might get nervous: Will this be going on for an hour and a half? I didn't want to confine myself to the classic analytical setup represented by a neutral, static setting with

predefined codes. I sought to capture something more fluid. I wanted the audience to follow Chloé's therapy the same way a psychiatrist might listen to his patients, in a floating way. The visual effects and changing viewpoints in these first sessions almost play against the dialogue. If you listen carefully or see the film a second time, you realize everything is said in these first ten minutes. But you don't necessarily hear it.

DOUBLE LIFE

The Louis character can be seen as an avatar allowing Chloé to live out the desires and fantasies she forbids herself from experiencing with Paul, as though her love for Paul were preventing her from satisfying a more intense and uninhibited sexuality. My films are often about our need for the imaginary in order to cope with reality. In any love relationship, even a happy one, there is an element of frustration and a need for a mental space where fantasies can express themselves. Our partner can never satisfy all of our desires. We often need something more or different, something on the side.

A MENTAL THRILLER

The intense subjectivity of the first ten minutes bleeds into the rest of the film. The idea was to follow Chloé in a linear way, creating narrative tension by playing with elements of suspense while staying anchored in a fluctuating reality complete with moments of mental or fantasmatic slippage. This allowed me to deviate from a purely realistic register and flirt with the character's imaginary world. I liked the idea that the outside dangers and threats Chloé perceives reveal her inner turmoil.

THE DIRECTION

After a restrained, classical film like *FRANTZ*, diving into Chloé's imaginary world gave me room to make bolder stylistic choices. *AMANT DOUBLE* tells an essentially mental story, and my idea was to direct it architecturally, playing with symmetry, reflections and geometry. All the sets were conceived to create the impression that something is being built, that a brain is developing a thought.

I shot my last few films in 35mm but for *AMANT DOUBLE*, I returned to digital and cinemascope and aimed for a sharper, more contemporary image, surgical at times, but always esthetically pleasing.

MARINE VACTH

When I dreamt up the project four years ago it didn't occur to me to cast Marine as she was too young for the role. But by the time I returned to AMANT DOUBLE after FRANTZ, Marine had matured, had a baby, become a woman. And we were both keen to work together again. In a sense, YOUNG & BEAUTIFUL was a documentary portrait of an up-and-coming young actress. In it, Marine embodies a taciturn, opaque, mysterious teenager onto whom the audience projects their own interpretations. In this film, Marine has done the work of an accomplished actress and truly created a character. The secret is within her, she's seeking the key to unlock it, and we're right there with her on her quest. We get inside her head, her fantasies, her stomach.

JÉRÉMIE RENIER

This is the third time I've worked with Jérémie, after CRIMINEL LOVERS and POTICHE. In my mind he was still the teenager I met in 1998, so I wasn't convinced going into the screen tests. I assumed he wouldn't have the necessary maturity for the roles, but I was pleasantly surprised to discover he'd acquired a strength, a virility. And when he tried out a few scenes with Marine there was a real erotic chemistry between them. The starting point for playing Paul and Louis was simple and binary: good guy, bad guy. But as Jérémie infused complexity into the characters, it quickly became apparent that the trickier of the two to tackle was actually Paul. He's the more mysterious of the two, the one who's hiding the most. We can project more onto him, he triggers our imagination. We worked on the costumes, hairstyles, physical differences, the way they carry themselves, the way they speak. In the beginning we imagined a deeper, more imposing voice for Louis, then realized that if they have the same voice the situation feels even more disturbing. Like Chloé, there comes a point where we no longer know if we're with Paul or with Louis.

PAUL/LOUIS

I wanted Paul to come across as a good psychotherapist whose exchanges with Chloé ring true. Louis, on the other hand, transgresses all the rules and framework of psychoanalysis. He makes outrageous claims and interpretations. In their first session, he gives the impression he knows Chloé, leading the audience to wonder if he

might actually be Paul. It's as though Louis were saying out loud everything that went unsaid with Paul, and saying it brutally, with no taboos or superego.

Everything relating to the brothers is conceived in mirror images, especially the decor. Paul's consulting room is comfortable and inviting, with leather furniture, plush carpeting and warm colors. Louis' consulting room is glacial, with marble accents, cold colors and fake flowers. As for the mirrors themselves, Paul's are horizontal and Louis' are vertical.

THE MOTHERS

The three women in Chloé's life can all be seen as mother figures.

Myriam Boyer, who plays the neighbor, is the intrusive, slightly grotesque, devouring mother, a bit of a witch with her taxidermy cat. I've always loved Myriam Boyer's voice. In no time at all she establishes her character, the only one in the film who brings a little humor and lightness to an otherwise disturbing presence. Jacqueline Bisset is the real mother, the absent mother Chloé mentions at the beginning of the film during her session with Paul. In her fantasy world this maternal figure becomes Mrs. Schenker, a nurse-cum-prison warden who cares for her incapacitated daughter at home. Jacqueline Bisset was an obvious choice, with her Anglo-Saxon charm, feline beauty and resemblance to Marine in her facial features, skin tone, freckles and piercing eyes. Dominique Reymond is the clinical mother, the scientist who gives Chloé information about her condition kindly, but without emotional attachment. I love the combination of coolness and empathy Dominique brings to the role.

THE FINAL REVEAL

It was while doing research on twins that I discovered the existence of parasitic twins. That was a eureka moment in my adaptation process, because it provided a path back to a reality even more fantastical and monstrous than what we'd seen up to that point. This final resolution plunges us into the abyss of what nature is capable of doing to our bodies. There's a serenity at the end of the film. Her condition has been diagnosed and treated, things seem to be falling back into place. But all is not resolved. Chloé still feels the emptiness inside. I don't see this ending as either positive or negative. It is brutal and unrelenting, like sexuality, the subconscious and desire.

FILMOGRAPHY
FRANÇOIS OZON

- 2017 AMANT DOUBLE
- 2016 FRANTZ
- 2014 THE NEW GIRLFRIEND
- 2013 YOUNG & BEAUTIFUL
- 2012 IN THE HOUSE
- 2010 POTICHE
THE REFUGE
- 2008 RICKY
- 2007 ANGEL
- 2006 A CURTAIN RAISER (short)
- 2005 TIME TO LEAVE
- 2004 5X2
- 2003 SWIMMING POOL
- 2002 8 WOMEN
- 2001 UNDER THE SAND
- 2000 WATER DROPS ON BURNING ROCKS
- 1999 CRIMINAL LOVERS
- 1998 SITCOM
- 1997 SEA THE SEA

INTERVIEW WITH MARINE VACTH

WHAT WAS IT LIKE WORKING WITH FRANÇOIS OZON AGAIN?

After *YOUNG & BEAUTIFUL*, François made other films and so did I. I also had a child. The idea of making another film together, nourished by these experiences, was very exciting. Considering the nature of the project, François needed to make sure I wasn't apprehensive, I was ready and willing to take it on. And I was. I had wonderful memories of our work together. I really enjoyed making *YOUNG & BEAUTIFUL*, and making *AMANT DOUBLE* was even better. We'd gained a new level of complicity and trust.

HOW DID YOU GET INTO THE CHARACTER OF CHLOÉ?

First I read François' screenplay, then I read the novel by Joyce Carol Oates. François adapted the book quite freely and reading it provided a nice complement. Joyce Carol Oates offers great psychological insight into this woman and what she's looking for in the two men, and that helped me flesh out my own idea of Chloé.

WHAT COMPELLED YOU ABOUT THE ROLE?

I liked that it was dense, open to a variety of interpretations, and afforded a wide range of new registers for me to play. Chloé is riddled with contradictions. Her story and her duality appeal to me, as do her fragility and vulnerability, which make her touching in her quest for truth.

CHLOÉ IS DOUBLE BUT NOT DUPLICIOUS...

Right. She's never clear and yet she's always transparent. Chloé is a woman with integrity. She's very alive in all circumstances.

DID YOU DO ANY RESEARCH ON TWINS?

No. I preferred to focus on Chloé's exploration of herself and her unexplained malaise. Encyclopedic knowledge isn't what leads Chloé to the truth. She has to experience the duality of Paul and Louis in order to finally discover what's going on in her stomach. Research wouldn't have helped me get there. On the contrary, it would have prevented me from staying on her level. I like to appropriate my characters intuitively. François told me about *DEAD RINGERS*, but I chose not to see it. I knew Cronenberg's story was similar to his and I didn't want to be influenced by it.

HER UNUSUAL CONDITION ASIDE, CHLOÉ REFLECTS A COMMON HUMAN DESIRE TO LEAD A DOUBLE LIFE...

Chloé is leading a double life, pursuing a satisfying and uninhibited sex life outside her romantic relationship. I don't think we all share that desire, but the need for imagination to accompany reality is probably pretty universal. Everyone, whether they're in a relationship or not, needs their own space of freedom, a secret garden.

WHEN LOUIS TELLS CHLOÉ PAUL IS THE ONE SHE SHOULD BE EXPERIMENTING WITH, WE TEND TO AGREE WITH HIM...

Yes, and that's precisely the moment in the film when Chloé begins to get the upper hand with Louis. Now she's the one asking the questions. Their dynamic is turned on its head and she reclaims ownership of her imagination. She's no longer overwhelmed and under his thumb. She's active and determined.

YOUR CHARACTER'S EVOLUTION IS PUNCTUATED BY CONCRETE DETAILS: HAIRSTYLE AND CLOTHING CHANGES, DIFFERENT WAYS OF EXPRESSING HER FEMININITY...

Or absence of femininity. Chloé's femininity develops gradually. We liked the idea of the short, boyish hairstyle. François, the costume designer Pascaline Chavanne and I wanted Chloé to dress casually in the beginning, to be quite ordinary.

HOW WOULD YOU DESCRIBE FRANÇOIS OZON'S APPROACH TO DIRECTING ACTORS?

François is a man of few words on the set. He has a precise idea of what he wants, but he leaves plenty of room for things to evolve freely. François is always behind the camera, literally plunged into the scene with his actors. We feel his presence intensely, he's in there with us physically, with no filters.

WHAT WAS IT LIKE WORKING WITH JÉRÉMIE?

I was immediately comfortable with him during the screen tests. I could tell he was bold enough to roll with it and have fun. That was important for this film, because we were required to let go of control, abandon ourselves, trust each other and dive into François' world. Jérémie is a generous acting partner. He's very present, helpful and considerate. I felt protected. We were very close. And despite the film's subject matter, we had a lot of laughs!

TELL US ABOUT THE SHOOT.

First we shot all the scenes with Paul, then all the scenes with Louis. Avoiding an incessant back and forth between Paul and Louis really helped me develop the character of Chloé and construct her relationships with each of the men. Doing the psychiatric sessions with Paul on the first days of the shoot was equally structuring. It laid a useful foundation on which to establish the continuity of the character, beyond the chaos that is her life.

WHO DID YOU PREFER SHOOTING WITH, PAUL OR LOUIS?

I liked them both! Chloé expresses very different moods, depending on which man she's with. With Paul, she's well-behaved and reserved. With Louis, she reveals herself to be more daring and provocative, even as she lets herself be dominated by him. The duo Paul/Louis is pretty black and white: one is kind and protective, the other is mean and confrontational. Yet Paul may actually be more complex

than Louis. During the shoot, Jérémie and François brought more ambiguity to the character of Paul than had been apparent in the script, and that ambiguity was further emphasized in the editing, making Paul harder to read.

THE SCENES WITH LOUIS ARE MORE FANTASIZED. DID YOU APPROACH THEM DIFFERENTLY?

No, I played everything straight. I tried to embody Chloé's truth and evoke the realism of each situation, while obviously bearing in mind the complexities of her personality.

WHAT WAS YOUR REACTION WHEN YOU SAW THE FILM?

I discovered the film through François' direction, which was gripping. I'm especially curious to see how audiences will react when they see the film with no prior knowledge of the story.

FILMOGRAPHY **MARINE VACTH**

- 2017 AMANT DOUBLE by François Ozon
THE CONFESSION by Nicolas Boukhrief
- 2014 FAMILIES by Jean-Paul Rappeneau
- 2013 YOUNG & BEAUTIFUL by François Ozon
- 2012 THE MAN WITH THE GOLDEN BRAIN (short) by Joan Chemla
CE QUE LE JOUR DOIT À LA NUIT by Alexandre Arcady
- 2010 MY PIECE OF THE PIE by Cédric Klapisch

INTERVIEW WITH JÉRÉMIE RENIER

AFTER CRIMINAL LOVERS AND POTICHE, WHAT WAS IT LIKE WORKING WITH FRANÇOIS OZON AGAIN?

When François asked me to read the script for AMANT DOUBLE, I was busy preparing to direct my own film and didn't really feel like acting. But I loved the script and was excited at the prospect of doing an erotic thriller. And the idea of playing twins amused me. There was also the appeal of working with François again. I've known him for 20 years and have always enjoyed shooting with him. His films themselves can be oppressive, but the atmosphere on set is like a breath of fresh air.

DID YOU PICK UP ANY CHANGES IN THE WAY HE WORKS?

François is efficient and demanding. He knows how to apply pressure, but as he gets older, I find he's becoming more gentle and goodhearted. It also depends on the film. POTICHE was an ensemble film with many actors and stars. In AMANT DOUBLE, it was just me and Marine opposite him, which inevitably implies a different, more intimate way of working. I'd forgotten how nice it is to work with someone who films you himself, whose got his eye behind the camera. It creates a powerful bond, you abandon yourself easily because you trust how you're being seen. François experienced everything right along with us. We formed a solid working trio, sharing everything.

WHAT DID YOU FIND AMUSING ABOUT PLAYING TWINS?

Playing a twin makes you wonder what it must be like to have a mirror in front of you all the time. How do you position yourself? What's reflecting back about who you are, or who you're not? I know a lot of twins, and I've noticed one always seems to be more enlightened than the other. Having a twin accentuates the sibling dynamic. You can't help but compare yourself, that's totally human. Your parents and everyone around you does the same. The funny thing is, I'd just finished making my own film, which is about two sisters. And I co-directed the film with my brother! So the subject really resonated with me.

HOW DID YOU GO ABOUT PLAYING THE TWO ROLES?

We first shot the scenes with Paul, then the scenes with Louis. That was perfect, it allowed me to get into each of their skins successively. It had an impact in my interactions with Marine behind the camera, too. At the beginning of the shoot, she'd sometimes say, «Paul is so boring, I can't wait for Louis!» But then she'd

end up wishing he'd come back, «Oh, I miss Paul!» My challenge was to be equally credible as both characters, while leaving open a range of interpretations for the audience. Is Paul lying to Chloé? Is he in cahoots with his twin brother Louis? Does he know what Chloé is up to with Louis? Are Paul and Louis really two people? Paul and Louis have different sensibilities and neuroses, but in my mind they both have something to hide, especially from Chloé.

LOUIS' PERSONALITY AND HIS POSITION IN THE STORY GAVE YOU A WIDE RANGE TO EXPLORE...

Louis was a tricky character to play. How do I keep from overacting, overemphasizing his disdain and arrogance? It was important not to make him a caricature. I put my trust in François to guide me. In the end, Paul proves to be almost more complex than Louis. At any rate, more subtle in his relationship with Chloé. Though he's not being a hypocrite, Paul is also playing a game. We all have many facets, which we own up to more or less, depending on who we're with.

CHLOÉ'S MEDICAL CONDITION IS THE EMBODIMENT OF A DESIRE MANY OF US HAVE: TO CREATE ANOTHER LIFE FOR OURSELVES.

The film is a love story that asks questions that are essential to all couples. How do we imagine our partners? What are our expectations of them? How far are we willing to go in accepting their mysteries? Or, on the contrary, are we trying to figure out what they might be hiding inside? The film also explores fantasies that some of us may, or may not, have a hard time accepting, and the degree of sexual freedom we allow ourselves to feel with someone. Or with someone else. Maybe you can't have everything with just one person. That doesn't mean you have to go looking elsewhere, but what do you do with your frustrations and desires when they start to take over? When I read the script, it occurred to me that, taken together, Paul and Louis add up to one complete man for a woman. Paul is attentive, a good listener, gentle, reassuring. You can lean on him, he's a paternal figure and an intellectual. Louis is more animal, arrogant, violent, unruly, sexually ravenous. Paul and Louis represent two opposing male archetypes, but each of them responds in his own way to Chloé's legitimate desires.

WHAT WAS IT LIKE WORKING WITH MARINE VACTH?

Marine and I hit it off right away. Our connection was simple, supportive and true. We had no filters, we let

ourselves go, without trying to outdo one another. I wanted to give it my all, so Marine could go as far as possible with her character and her emotions. And she did the same for me. This film was really characterized by generosity. In a way, it took me back to the set of CRIMINAL LOVERS, which was also idyllic.

HOW DID YOU TACKLE THE FILM'S EROTIC SIDE?

The challenges surrounding nudity and sexuality were not easy ones to tackle, but Marine and I were there to support each other. We figured we'd better play it to the hilt, not be shy with each other, let ourselves feel free. I wanted the scenes to be powerful, credible and exciting. I hoped they'd shake people up without being shocking. For the sexual domination in Louis' and Chloé's relationship, I watched 50 SHADES OF GREY and went back for a second look at a film that has aged very well, 9 ½ WEEKS, to study the duality of Mickey Rourke's character, at once perverse and tender. He leads the woman into their relationship with intelligence. I wanted Louis to be more than just a cold, harsh man.

It takes two to play the game of perversion. There has to be someone across from you who accepts it. Beyond domination though, I would say Louis and Chloé are engaged in a power struggle, which shifts when she decides to stop answering to him. It turns out Louis is not so hardwired to perversity after all. Chloé throws him off. He falls in love with her and we sense he's on the verge of falling apart. Louis turns out to be more fragile than Paul.

WHAT WAS YOUR REACTION WHEN YOU SAW THE FILM?

I love the estheticism of François' films, and his crisp, almost cerebral visual style works particularly well in this film. Perhaps because he worked with a new cinematographer, Manu Dacosse, a Belgian! François is a talented jack-of-all-trades, he could do his own cinematography. You need to be able to meet him on his level while serving his vision. I got the impression François and Manu had a real connection, which allowed François to go even further. And that's in keeping with the spirit of the film.

FILMOGRAPHY

JÉRÉMIE RENIER

- 2017 AMANT DOUBLE by François Ozon
- 2015 L'AMI by Renaud Fely
LA FILLE INCONNUE by Jean-Pierre et Luc Dardenne
ETERNITY by Tran Anh Hung
- 2014 NEITHER HEAVEN NOR EARTH by Clément Cogitore
LADY GREY by Alain Choquart
WASTE LAND by Pieter Van Hees
SAINT LAURENT by Bertrand Bonello
THE GREAT MAN by Sarah Leonor
- 2013 BROTHERHOOD OF TEARS by Jean-Baptiste Andrea
- 2012 ELEFANTE BLANCO by Pablo Trapero
MY WAY by Florent Emilio-Siri
- 2011 THE KID WITH A BIKE by Jean-Pierre and Luc Dardenne
- 2010 POTICHE by François Ozon
PHILIBERT by Sylvain Fusée
POSSESSIONS by Eric Guirado
THE WEDDING CAKE by Denys Granier-Deferre
- 2009 TOMORROW AT DAWN by Denis Dercourt
VINTNER'S LUCK by Niki Caro
- 2008 LORNA'S SILENCE by Jean-Pierre and Luc Dardenne
SUMMER HOURS by Olivier Assayas
IN BRUGES by Martin McDonagh
GUILTY by Laëtitia Masson
- 2006 ATONEMENT by Joe Wright
PRIVATE PROPERTY by Joachim Lafosse
PRESIDENT by Lionel Delplanque
DIKKENEK by Olivier Van Hoofstadt
FAIRPLAY by Lionel Baillu
- 2005 THE CHILD by Jean-Pierre et Luc Dardenne
CAVALCADE by Steve Suissa
- 2004 LE PONT DES ARTS by Eugène Green
SAN ANTONIO by Frédéric Auburtin
- 2003 WORK HARD, PLAY HARD by Jean-Marc Moutout
EN TERRITOIRE INDIEN by Lionel Epp
- 2002 LE TROISIÈME CÉIL by Christophe Fraipont
THE WAR IN PARIS by Yolande Zauberman
- 2001 THE PORNOGRAPHER by Bertrand Bonello
BROTHERHOOD OF THE WOLF by Christopher Gans
- 2000 PRETEND I'M NOT HERE by Olivier Jahan
THE KING'S DAUGHTERS by Patricia Mazuy
- 1999 CRIMINAL LOVERS by François Ozon
- 1996 LA PROMESSE by Jean-Pierre and Luc Dardenne

CAST

MARINE VACTH
JÉRÉMIE RENIER
JACQUELINE BISSET
MYRIAM BOYER
DOMINIQUE REYMOND

CREW

WRITTEN AND DIRECTED BY	FRANÇOIS OZON
LOOSELY BASED ON THE NOVEL « LIVES OF THE TWINS » BY	JOYCE CAROL OATES
SCREENPLAY CONSULTANT	PHILIPPE PIAZZO
PRODUCED BY	ERIC & NICOLAS ALTMAYER
DIRECTOR OF PHOTOGRAPHY	MANU DACOSSE
PRODUCTION DESIGNER	SYLVIE OLIVÉ
EDITOR	LAURE GARDETTE
COSTUME DESIGNER	PASCALINE CHAVANNE
KEY HAIRSTYLIST	FRANCK-PASCAL ALQUINET
KEY MAKEUP ARTIST	STÉPHANIE GUILLON
CASTING DIRECTORS	SARAH TEPER
	LEÏLA FOURNIER
	ANAÏS DURAN
MUSIC BY	PHILIPPE ROMBI
SOUND	BRIGITTE TAILLANDIER
SOUND EDITOR	AYMERIC DEVOLDÈRE
SOUND MIXER	JEAN-PAUL HURIER
FIRST ASSISTANT	MATHIEU VAILLANT
SCRIPT SUPERVISOR	LYDIA BIGARD
PRODUCTION MANAGER	AUDE CATHELIN
STILLS PHOTOGRAPHY	JEAN-CLAUDE MOIREAU