

Memento Films

presents



OFFICIAL SELECTION
COMPETITION
OPENING FILM
FESTIVAL DE CANNES

Penélope Cruz

Javier Bardem

Ricardo Darín

EVERYBODY KNOWS

(TODOS LO SABEN)

A film by Asghar Farhadi

Length 132 min. – France – Spain – Italy – 1.85 – 5.1

international sales & festivals

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Synopsis

Laura and her children travel from Buenos Aires to the village where she was born, on a Spanish vineyard, to attend her sister's wedding but unexpected events lead this gathering towards a crisis which exposes the hidden past of the family.

Interview with Asghar Farhadi

Director, screenwriter

How did this project come about?

15 years ago I travelled to the south of Spain. During this journey, in a town, I saw several photos of a child fixed to the walls. I asked "Who is it?" and was told that it was a child who had disappeared and for whom the family was searching. In that moment I had the first spark for my intrigue and I kept it in mind over the years. I wrote a short story on this subject and I developed it later, four years ago, just after the filming of THE PAST. I thought about starting this project then. So I have been working on the screenplay these past four years. But you can say that the project really started at the time of that trip to Spain. There were two main things that attracted me: firstly, the atmosphere of the country and the culture, and then also this event from which the idea originated. These two elements have ensured that, for all these years, I was only ever thinking about Spain.

Why did you choose to set the story in a small village rather than in Madrid?

This story had to take place in a village. It's about human relations between villagers. Their relationships are not the same as those of city dwellers. Moreover, for a long time I had wanted to film in a small village, in the heart of nature. I was looking for stories that took place far from the city and its hubbub. Subconsciously that played on my mind so as to guide the story towards a place close to nature where there would be a farm, a village... Something which inspires a certain nostalgia in me. In a village people are closer. Like everywhere in the world, given that village populations are limited, people know each other. And that has fuelled my story. If it had taken place in a city, people would not have come together so easily. They would not have these relationships with each other. It would have been another film. So, from the start, the intrigue and my desire to film with nature, in a village, led me to work in this setting. One of the pleasures of this project was filming in the middle of all those farms. That village world where people gather on the main square in the afternoon. The other point I want to stress is that the characters of the film, whilst being caught up in a complicated situation, are simple beings. And so, placing the protagonists in a village reinforced this simplicity.

Did you write the screenplay in Farsi before it was translated into Spanish?

Yes, I wrote the screenplay in Farsi from the beginning. I took a lot of time over its drafting. For years I kept going back to it, I made notes and carried on writing. Four years ago I put my mind to it more seriously. The translation was done simultaneously with my writing. Since then, the story has changed a lot over these last years. I've made several trips to Spain. I've talked with my friends who lived there. And all that has influenced the narrative. But during all that time I wrote in Farsi and, fortunately, with a colleague (Massoumeh Lahidji) who was well acquainted with my style of writing, the translated version became very close to the one I had written in my own language. The goal was to convey in Spanish what we felt through the Persian words.

How did you manage to give a Spanish touch to this screenplay?

When I finished writing the screenplay in Farsi I gave it to some friends living in Spain. Friends who didn't work in cinema, but who were movie fans, and also cinema professionals: directors, actors, etc. I gathered all their opinions. The first question I asked them was whether they felt that the story was being told by a non-Spaniard. And the closer we got to the final version the more they thought that the story was becoming completely Spanish. Later, during filming, all the crew and the actors helped me to make the film reflect as closely as possible a Spanish, and notably a village, lifestyle.

You had already shot THE PAST in France and in French. Is it more difficult to work with a foreign crew and in a foreign language?

When I am filming in my own language and country there are some things which are simpler but also others which are more difficult. It's hard to explain. When you speak the same language it's easier to communicate, especially with the actors. When the story takes place in your own culture you can get your bearings more easily. When you don't know the language and culture of your film very well you become more vigilant so as not to let this affect the quality. For example, if I want to ask something of an actor during filming in Iran we'll talk a lot and I'll give him lots of explanations. But in a foreign language, since I have to go through an interpreter, I try to be as precise and clear as possible in order to help the actor understand more quickly. So there's both simplicity and complexity. But it's still a pleasant experience. It's like entering into a game which requires more energy and effort, something I enjoy. In any case, I shoot most of my films in my own country. But filming abroad offers me new experiences, challenges me and enables me to discover new cultures. In short, the two experiences each have their own advantages. Outside of my country I don't have many practical difficulties when filming, and within my country I've been working with the same crews for a long time and we know each other very well.

How did you choose your actors?

First I look for a story to build the narration and then and then characters can emerge. After, I try to give form to them and to develop different aspects of these characters. From there I choose my actors. When you are getting ready to film something that you've written yourself you already have an image in your mind. So you look for actors who are the nearest to this image. When I arrived in Spain I watched lots of Spanish films, either in full or just extracts. I chose several actors for each role, finishing with the selection of those who you see in the film. I find that one of the great assets of Spanish cinema comes from its actors, who are so talented, and it's really exceptional. That gave me a lot of scope to choose those who suited the roles, both the leads and the minor ones.

Were you thinking of the actors when you wrote certain characters?

The two main characters were written for Penelope and Javier. I've been speaking to them about the screenplay for four years. We had already agreed that they would play these roles. So whilst I was writing I already had these two actors in my mind, but the others were chosen once the screenplay was finished.

So why did you choose Penelope Cruz and Javier Bardem?

That goes back to THE PAST, which I directed in France. One of the candidates for the main role was Penelope. But she was already taken by another project...she was giving birth to her child. We weren't able to work together but it was the beginning of our friendship. I spoke to her about this story, and later to Javier when we met in Los Angeles. For the last four years we've kept in touch and they've been following the project. But after THE PAST I ended up deciding to go back to Iran and to direct another film, which meant this project being put back two years. But we didn't lose sight of each other. Above and beyond their performances these two actors have contributed a lot to the production of the film. Throughout the project they have been generous in responding to my questions about other actors or other subjects. They are both very gifted actors, but also profoundly human. And our relationship now goes beyond our professional collaboration.

And what about the choice of Ricardo Darín?

At the beginning Ricardo's character was not meant to be Argentinian. He was an American character travelling in Spain. But, if we'd gone with the American character the film would have been in two languages: English and Spanish. I preferred using just one and that the characters share a common language. So instead of North America I thought rather of South America, and more particularly of Argentina. And Ricardo is one of the best South American actors. When I got to know him I understood better why the whole crew appreciated him. He's an honest and simple man who gives you the impression of having known him for years. So Ricardo came over from Argentina and helped us with everything to do with Argentinian culture so that we were as close to reality as possible.

How did you come up with the main characters?

I don't conceive the main characters first. I simply try to give importance in the story to elements impacting the different characters. Without having to defend them nor justify one of them more than another. The main characters must all have the same opportunities to express themselves. This then gives the audience – and not the director – the freedom to choose to become attached to one of these characters right through the film. It's the principal method I've followed for this film as well as for previous ones. In fact, I invite the audience to judge for themselves. Some people think that I would prefer the characters not to be judged, when on the contrary I try to suppress any critical view on the part of the director in order to leave the initiative to the audience.

How did you work with the actors in pre-production, then during the filming?

This film was in pre-production for a long time, both during the scouting of locations and during the casting. Some actors were selected more quickly than others and we had more time for rehearsing. I tried to talk a lot with them and convey to them exactly what I had in mind. At first I thought that it would be difficult to get the message across, given that we didn't have a common language, but once the work began everything turned out to be easier. We started the rehearsals with Javier and Penelope. The other actors joined us later. We rehearsed, but not necessarily scenes from the film. There was a great deal of discussion about their way of walking, speaking, expressing themselves with their hands, about their external appearance. The aim was to make them credible as villagers. We tried to create the family relationships which had to exist between them.

Can you tell us a bit about your collaboration with the famous Spanish cinematographer, José Luis Alcaíne?

I think he's one of the greatest cinematographers in the world. He's 78 years' old now and has the energy of a young man of 30. I was concerned that his style was too different from the films I've directed to date, that realistic style that I'm always looking to translate into images. We talked a lot before filming started. He'd already seen my films and really knew them. Our collaboration worked very well. He ensured that everything was done for the benefit of the realism that I was looking to convey. He's an excellent cinematographer who knows a great deal about painting and questions of light. He always wants to try out new ideas, avoid clichés, with a boldness that is usually associated with youth.

In conclusion...

What I'm always looking for when writing and directing a film, and which is uppermost in my mind, can be summarised in one word: empathy. I don't necessarily intend to transmit a message through my films. If the audience from anywhere around the world, from any culture and language, with very diverse traits, manage to feel empathy for my characters without knowing them, if they can imagine themselves as one of them, then I will have achieved my objective. That's what I always emphasise the most in each film, what I need myself and what today's world needs: this empathy for one's fellow man across borders and cultures...

Asghar Farhadi, director, writer

Asghar Farhadi was born in 1972. He made his first short film at age 13 in a youth cinema club and had made five short films before going to the University of Tehran in 1991 to study theatre, a choice that would influence his filmmaking style significantly. He defended Harold Pinter's work and the function of silence and pause in Pinter's plays for his bachelor thesis. After he graduated, he continued his studies in stage direction at Tarbiat Modares University in 1996. There, he started writing radio plays and television series. After obtaining his masters degree in stage direction, he started writing and directing television series, *A TALE OF CITY (DASTANE YEK SHAHR)* being one of them.

In 2002, he wrote and directed his first feature film, *DANCING IN THE DUST (RAGHSS DAR GHOBAR)*. The film won the Best Actor award at the 25th Moscow International Film Festival and the Russian Society of Film Critics' Best Film award, as well as Best Screenplay and Best Director at the 48th Asian Pacific Film Festival.

A year later, Asghar Farhadi made *BEAUTIFUL CITY (SHAHRE ZIBA)*, a social genre film, which was a rarity at the time. It describes the conflict between two families, one of a murderer sentenced to death, the other of his victim. The victim's family hold the fate of the 18 year-old murderer in their hands, having the power to revoke his death sentence.

The film was released in France in 2012 and attracted attention in local and international festivals, winning several awards, including the Grand Prix at the Warsaw International Film Festival.

Farhadi's following film was *FIREWORKS WEDNESDAY (CHAHAR SHANBE SOURI)* in 2005, which shone an uncompromising light on the stressed lifestyle of a middle-class Iranian family through the eyes of the maid and illustrated the double life of a family in society.

Two years later, Asghar Farhadi directed *ABOUT ELLY (DARBAREYE ELLY)*, a film about a close group of young friends who go on vacation in the north of Iran. When one of them goes missing, it puts the group in a complicated situation and sets in motion an exciting drama. The film premiered at the Berlin International Film Festival and Fajr Film Festival in Tehran simulateneously. It won the Silver Bear for Best Director in Berlin and the Crystal Simorgh for Best Directing in Fajr. In 2009 *ABOUT ELLY* was released in France and had over 100,000 admissions.

After the success of *ABOUT ELLY*, Asghar Farhadi started to write *A SEPARATION (JODAEIYE NADER AZ SIMIN)* which he shot in 2010. Once more, the film focuses on a middle-class couple, whose marriage is on the rocks, and who, despite having a child, decides to get divorced.

A SEPARATION premiered at the Berlin Film Festival, with the film taking the Golden Bear for Best Film, the Silver Bear for the ensemble of the actresses and the Silver Bear for the ensemble of the actors. This was only the beginning of a long list of over 70 awards internationally, including the Golden Globe for Best Foreign Language Film, the César for Best Foreign Film, and finally, the Academy Award for Best Foreign Language Film.

A SEPARATION was an international success, unprecedented by any Iranian film. In France alone, the film reached one million admissions, the most widely-viewed Iranian film in that country, and was released in 250 theatres. The film was released in December 2011 in the United States, becoming one of the most successful releases for a film in a foreign language. The same year, Asghar Farhadi was named one of Time magazine's 100 most influential people in the world.

Other awards won by *A SEPARATION*: Best Foreign Language Film at the Durban International Film Festival, Best Feature Film and Best Screenplay at the Asia Pacific Film Festival, Best Film at the Sydney Film Festival.

While *A SEPARATION* was being screened in different festivals and countries, Asghar Farhadi and his family moved to Paris so he could start work on the screenplay of *THE PAST*, a story that takes place outside of Iran. The main character, Ahmad, returns to Paris after a four-year absence to finalise the legal aspects of his divorce from Marie. Ahmad's presence in Marie's life after all this time creates a complicated situation for them, and forces them to dig into their common past. *THE PAST* was released in 2013 in France during the Cannes Film Festival and again it had around one million admissions. It won the Best Actress Award at Cannes Festival and was nominated for the Golden Globes and the César.

Asghar Farhadi returned to Iran in 2015 to shoot *THE SALESMAN*. The film was completed in 2016 and selected in competition at the Cannes Film Festival, where Asghar Farhadi won Best Screenplay while Shahab Hosseini, the lead actor, took home Best Actor. *THE SALESMAN* was released in France that fall as well as in Iran where it became Asghar Farhadi's biggest success. In February 2017, he won his second Oscar for Best Film in a Foreign Language.

A few months after, Asghar Farhadi kicked off his following project for which he reunites on screen Penélope Cruz and Javier Bardem. All shot in Spain and in Spanish, *EVERYBODY KNOWS* also stars the Argentinean actor Ricardo Darín. The film is selected as the 71st Cannes Film Festival's opening film while also being in competition. It's the third time that Asghar Farhadi competes for the Golden Palme. *EVERYBODY KNOWS* is also third film directed by Asghar Farhadi and produced by Alexandre Mallet-Guy and the sixth to be distributed by him. They first met in Berlin in 2009, where Alexandre Mallet-Guy had just discovered *ABOUT ELLY*.

Penélope Cruz, actress

How did you meet Asghar Farhadi?

I really like Asghar's films, especially *A SEPARATION*, which for me was a masterpiece. He called me and told me he wanted to shoot a movie in Spain and that he was thinking of me for a role. His phone call is one of the best things that happened to me in my whole career. I've so much admiration for him, he's one of the greatest. He's a good man, quite remarkable and extraordinarily sensitive.

What did you think when you read the script?

Asghar first told me the story almost five years ago. It's true that over the years it's really evolved in his mind, and he's shared it with us bit by bit, as Javier and myself had already accepted to do the film with him. It was what he wanted to tell through this story that was interesting.

In one way this family is a sort of metaphor for what is going on around us. Like in the poem by Djilal al-Din Rumi which I came across a few weeks into filming thanks to another Iranian friend. It says that if one member of a family is suffering then all the others suffer too. For me the essence of the film is in this poem. Indeed, when I spoke to Asghar about it he told me that this same poem meant a great deal to him and that he had in fact been thinking about it the previous day. There were a lot of moments like that during the filming.

Who is Laura?

Laura is a very special woman who's been through a lot. She has had to make some difficult decisions involving other people. And that weighs on her. We all carry the burden of our experiences and traumas, some of us more than others. Laura is a woman with a secret and suddenly she finds herself faced with a crisis. This situation leads her into revealing her secret and thereby unleashing a host of things that she'd struggled to keep buried. This no doubt explains why the character was the most complicated I've ever had to play.

Did you identify with Laura at times?

I never thought about it. I don't have to agree with her, nor like her as a person, her temperament, what she does or doesn't do. I don't need to justify her actions, just understand her one hundred percent. And I think I managed that because the role is so well written. All the characters are complex, subtle and multi-faceted. There are no good guys and bad guys: it's like in real life, things are never as clear-cut as they seem.

How was it filming with Asghar Farhadi?

It went really well. Filming lasted nearly four months. And in those four months an awful lot happened! Asghar is very demanding, but also very good at explaining things. He asks a lot of you, but he does it with tact. The result being that you always want to give of your best. He is very inspiring. He lights the way to take you where he wants, and he does it with elegance because he's a true artist. He's a kind of genius, a different breed, gifted with exceptional sensitivity. People like him are rare. I haven't come across many so far in my career, but when it happens you can sense that the person is very special. He's able to move people deeply with the way that he tells his stories, with what he conveys. And he does it with such humility. He doesn't claim to be a prophet but, for me, he is so much more than a mere director.

Javier Bardem, actor

How did you end up on this project?

If I remember rightly, it was in 2013 or 2014 in Los Angeles. Asghar was there promoting a film, I was also there for work, and we met. I turned up for the meeting both stressed and very impatient to meet the artist, and above all the man. Just like his films he fascinates me. We talked together in English as best we could, and we touched on the idea of working together. A few months later I received a treatment for the upcoming screenplay, and from then on we stayed in contact.

What was your first impression on reading the treatment?

Asghar works on ideas, concepts, stories. He'd written twenty or thirty pages, to which he'd attached a very detailed summary. Like a script without the dialogue. I really liked the story, the atmosphere and particularly the relationships between the characters.

Like in his previous films EVERYBODY KNOWS deals with the relationships between people and the way in which they interact, and it's about the past which resurfaces and can impact our present lives. It was also an extremely accurate portrayal of Spanish manners. And coming from a foreigner I thought that was brilliant.

How did you work with Asghar Farhadi to bring your character to life?

When he finished writing his screenplay we started talking about the character and the rehearsals. I was really looking forward to sitting down with him and listening. The way he directs his actors and crafts his film shows his genius. So for an actor working with him is a delight, because he loves acting, he understands it and knows what it involves, he respects actors and is considerate towards them.

During the rehearsals I discovered that he had a gift for giving colour and lustre to the work of his actors. For me it was also an opportunity to mix with people I admire or with whom I've already worked such as Eduard, Penelope of course, and Ricardo, with whom I'd never acted and who is in my view one of the finest actors in the world.

To be gathered around the same table and to see how Asghar sketched out his characters, how he asked us to focus on some very precise details which gave each of us the essence of our character, I just loved the whole experience. We spent two or three weeks rehearsing. I know he would have liked it to last longer but many of the actors had commitments elsewhere.

Tell us about your character, Paco.

He's a man living in a village, even if he has contact with the city. He's worked hard to get to where he is. He was born in the house where Laura's family lives. Bit by bit he started to farm the land and to look after the vineyard. At the opening of the film he feels fulfilled in his personal and professional life. But then something happens which makes all sorts of demands upon him: psychological, emotional, physical, as well as ethical, and causing his life to change. Suddenly his past resurfaces and clashes with the present. Paco's character is full of nuances, in the way it's written and, I hope, in the way it's played.

Did you identify with Paco?

I really like the character. As the great Victoria Abril said, as actors we have to defend our characters rather than judge them, otherwise we're not doing our job. That said, sometimes there will be characters who make you uncomfortable. But that's not the case here. It's like Ramón Sampedro in THE SEA INSIDE or Reinaldo Arenas in BEFORE NIGHT FALLS: characters I remember fondly. Paco is like that. There's a light about him, a glow, a simplicity which is akin to a certain type of wisdom. He's a down-to-earth soul, full of common sense.

What were your relationships with the other actors? The fact of working again with Penelope and with Ricardo?

With Penelope we'd just finished filming ESCOBAR in which we play two very strong characters who have a toxic relationship. We had lots of scenes together and it was quite complex. This time it was simpler. Penelope is an actress who grows with every new role and it's a pleasure to see her at work and see her blossom. It's easy for us to work together because we know each other, and that's a big help.

I could speak about the other actors for hours. There were those like Inma Cuesta who I'd never met but whose work I knew. And others like Elvira or Eduard who I knew or with whom I'd already worked.

And I was finally able to play opposite Ricardo Darín, someone I'd always wanted to work with. We don't have many scenes together, but they are intense. It was also wonderful to watch Ramón Barea. He's an extraordinary man and actor. Even though he's very experienced he's always wanting to try new things. I think that's great and really instructive.

Which is your favourite scene and the one you found most complicated?

I think that it's a complicated film, but so is every film for one reason or another. Here, the subject matter makes for great emotional intensity. No scene was easy. In fact, Asghar would suggest a scene, see how it worked, and change details if he wanted to try other things or emphasise something else. Nothing was set in stone, and he never said « that's how it has to be ». On the contrary, Asghar loves life and wants every scene to be true to life.

Looking back I would say that the group scenes were the most complicated. There were a lot of us and each actor had his own approach. For example, any given emotion, fear for example, will be portrayed in different ways. In the end it's up to the director to bring harmony, but it requires a huge amount of concentration on the part of the actors. You have to be attentive to others, as always, but when there are ten of you it's important not to lose your concentration.

Ricardo Darín, actor

How did you get offered this project?

I had a first meeting with Asghar in Madrid, at the hotel where he was staying. We chatted. I'd really gone there to thank him for his offer but to tell him that I'd already accepted another project, a play in Madrid, and that it would therefore be difficult to take part in the film. Straight away he told me that he loved the theatre and asked me what the play was. When I told him it was Bergman's SCENES FROM A MARRIAGE he opened his eyes wide and said « I believe that it was Bergman who made me want to be a filmmaker, and that film in particular. » Immediately that created a bond between us. We had a mutual understanding and he told me that he would try to plan the filming in such a way that I could take part in both projects. And it worked.

Tell us about your character, Alejandro.

Alejandro used to be well-off but things have changed. He's lost his job and is as good as broke, but it seems that when he did have money he did a lot to help the village where his wife, Laura, is from. He can't go to the wedding of Laura's sister and stays in Buenos Aires to look for work, go to interviews, and try to find a way out of this dead-end. When he hears what happened on the evening of the wedding he heads to Spain to try not only to help but also to keep control. He then has to face up to a series of unexpected situations which, I think, reinforce the dramatic framework of the story.

Were there times when you identified with Alejandro?

We do have some things in common, but what sets us apart are his religious convictions. He's a believer, I'm not. So to play a man like him was a kind of challenge. His past is rather dark because of an alcohol problem, and he attributes his « healing » to his faith in God who, as he says once, saved him. He believes that God imposed this ordeal on him just so he could be saved. And I think that the turmoil that is now affecting everyone's lives is unbearable for him. His faith is put to the test. It's also put to the test by other characters in the film.

What were your relationships with the other actors?

I'd never worked with Javier and Penelope, but I had worked with Inma, Eduard and Elvira. Ties were formed very quickly during filming. The person with whom my character has the most contact is of course his wife, played by Penelope. My encounter with her was a revelation. Even if it took a few days to get to know each other on set, we were very responsive to each other's acting and I think that created a form of trust between us, which in turn gave us more serenity when dealing with different situations. Penelope's approach to acting is very intelligent and precise, which is very stimulating.

I've been friends with Javier for many years and we've always wanted to work together. Our characters don't often meet but they do share a few very powerful scenes, and we enjoyed acting together. I hope that comes over on the screen.

What sort of a director is Asghar Farhadi?

Asghar is very meticulous. I'm one of those people who consider that any professional experience which gives you the impression of learning something, of acquiring knowledge, is inherently rewarding. And here it's the case.

Asghar is a very determined director. He knows exactly how he wants to tell his story through his characters. He's always looking to enhance their emotional intensity, and what's invaluable is that he provides us with the tools to achieve this. I really feel that I've learned a lot on this film.

How did the filming unfold?

Filming is never simple. Techniques such as the permanent cutting of takes and shots, have an adverse effect on an actor. It's hard to maintain the continuity of emotions for different shots. But when you see that you've got it right it's very satisfying. It gives you a boost and you forget how you've suffered.

We met some open, amiable and warm-hearted people in this wonderful village, even if there was a little tension on market day when we needed a bit of quiet. But I can see why it's not easy for people to understand that we need that silence. On the whole people were receptive, delighted and open to the idea that we were making a film in their village. When you know all the potential hazards of filming, it's fair to say that things worked out very well.

Cast

Penélope Cruz	Laura
Javier Bardem	Paco
Ricardo Darín	Alejandro
Eduard Fernández	Fernando
Bárbara Lennie	Bea
Inma Cuesta	Ana
Elvira Mínguez	Mariana
Ramón Barea	Antonio
Carla Campa	Irene
Sara Sálamo	Rocío
Roger Casamajor	Joan
José Ángel Egido	Jorge

Crew

Screenwriter, Director	Asghar Farhadi
Director of Photography	José Luis Alcaine
Production Designer	Clara Notari
Costume Designer	Sonia Grande
Editor	Hayedeh Safiyari
Sound	Daniel Fontrodona, Gabriel Gutiérrez, Bruno Tarrière
1 st Assistant Director	David Pareja
Script Supervisor	Yuyi Beringola
Casting	Eva Leira, Yolanda Serrano
Make up Artist	Ana Lozano
Hairstylist	Massimo Gattabrusi
Original Score	Javier Limón
Production Manager	Angélica Huete
Producers	Alexandre Mallet-Guy & Alvaro Longoria
Co-producer	Andrea Occhipinti
Executive producer	Pilar Benito
Associate producer	Stefano Massenzi
Production	Memento Films Production, Morena Films, Lucky Red
In co-production with	France 3 Cinéma, Untitled Films AIE, Rai Cinéma
In association with	Memento Films Distribution, Cofinova 14, Indéfilms 6
With the support of	ICAA, Eurimages
With the participation of	Canal+, France Télévisions, Ciné+, Movistar+
International Sales	Memento Films International
French Distribution	Memento Films Distribution