

All About
Yves

a film by
Benoit Forgeard

EMMANUEL CHAUMET PRESENTS



WILLIAM LEBGHIL DORIA TILLIER PHILIPPE KATERINE

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Synopsis

Jerem decides to settle at his grandma's place to compose his first album. There he meets So, a mysterious investigator working on behalf of the startup Digital Cool.

She will persuade Jerem to try out Yves, a new kind of smart refrigerator gifted with an IA. Little by little, Yves creates bonds of friendship with Jerem and, by becoming his ghost writer, will turn him into a star.

With Yves, life was supposed to be easier..

Interview with Benoit Forgeard

Where did you go to find Yves?

To a robot conference, in 2012. The director of Aldebaran Robotics told a story about the future: a driver is on his way home after a night out and his eyelids start to get heavy. His intelligent car detects this and deduces that he is falling asleep. Without warning, it takes control, parks the car and calls a friend or relative to the rescue. He was totally serious. Nobody was laughing except for me. I was thinking, “wait up, all these interconnected intelligent gadgets are about to revive the vaudeville genre.” And that’s not the only genre. Their installation in human life opens some surrealist perspectives. We are going to see people talking to their combs, and armchairs becoming doctors. We are so anxious about this technological revolution that it has great hidden comic potential. In some ways, our era is the funniest ever lived. That’s the good news in the film.

ALL ABOUT YVES strikes me as an ultra-contemporary comedy, almost futuristic. Like a film from the 2020s, in both its cinematography and its writing. A.I. (artificial intelligence) is upsetting human life, the central character is a machine, rap dominates. Was it important for you to make a film that adopts today’s trends?

I wanted it to be set today, even if an appliance like the fribot doesn’t exist yet. Because the subject of the film is not so much artificial intelligence as it is the cult of performance, the endless self-improvement. That is why Yves shows up in the outdated universe that is Jéréme’s granny’s house. And he’s like a pig in shit there. There is so much to optimise! What you call today’s trends are symptoms of interpersonal relationships, and A.I. is the grand finale of progress. We are nervous of being replaced, so we queue up to laugh at it. In parallel, rappers are often obsessed by their virility, and so have this strong fear of castration. These phenomena are not contemporary by fluke. Fear of losing status dominates.

“A fridge doesn’t get to set the rules!” exclaims an annoyed Jéréme to Yves, with whom he continues, nevertheless, to spend his time. Would you say that there is some masochism in our dealings with A.I.?

If A.I. was indisputably negative, things would be more simple. But that isn’t the case. The A.I. of Youtube, for example, makes suggestions for videos that you may like based on the ones you have already watched. So it’s like the good mate of another era - the authority, the prescriber - who would say to you “look at this, you’ll love it!” So up to that point, nothing more to say. Except in the end this good mate turns out to be sneaky. Sometimes, he wants to help you, but often he just flatters your base instincts, hones in on your weaknesses. That’s exactly what happens when, after having watched an astrophysicist conference, you are invited to watch a video entitled “UFOs, what if they’re real?” A.I., in its most common form today - meaning the algorithms of Facebook, Google, Tinder - is training us to rapidly become dependent. Jéréme is on the verge of kicking Yves out when Yves gives him state-of-the-art speakers: “with those, you’re gonna make us a dope disc!” Jéréme becomes a man under the influence, glued to his fridge as if it were a genie handing out wishes. And for his part, the fribot doesn’t stray from robot rules. Everything he does is for the good of the user, with the sole goal of tangible success. “The result is all that counts”, could be Yves’ mantra, in agreement with Didier Deschamps*.

According to Bergson, a good laugh relieves the anxiety brought on by the inflexibility of machines in the face of the living being’s flexibility. But in ALL ABOUT YVES, that mechanism is not found where we expect it. Yves is quite cool, whilst the director of the company Digital Cool reveals himself to be more unbending than his high tech objects. Was that intentional?

A.I. is still clumsy. For a long time to come, it will apply the mechanical to the living. It will lack subtlety and thus make big mistakes. All it will take is a few post-it notes stuck to a signpost for the automatic car to head in the wrong direction on a one-way street. A.I. learns reality from the billions of data inputs provided by the internet, but as yet it remains rich terrain for misunderstandings. Interpretations are skewed. For example, an A.I. programme inputted with the data that lots of people die in hospital, would deduce that people should avoid going to the hospital if they want to stay in good health. These problems will eventually be ironed out with learning. In that vein, little by little, Yves grows less stupid. He develops an intuition, emotional intelligence. Roger Philea, Digital Cool boss and the creator of the fribot, admires the titans of Silicon Valley. I asked Darius (Roger Philea in the film) to lend him his affable personality and soft voice to emphasise the shiftiness of the character that is typical of certain modern managers. Formidably cynical, beneath a pleasant exterior. Philea sees himself more or less as a benefactor of humanity, obsessed by efficiency, saving time. He is also not very sensitive to the fate of Jéréme, his guinea pig, whom he despises.

*Manager of the French national soccer team, winner of the 2018 World Cup

You co-wrote ALL ABOUT YVES with Alexandre Majirus and Alain Layrac. How did the three of you work together?

Alexandre was there at the very beginning; Alain right at the end. For a long time along the way, I worked alone, with valuable input from a handful of trusted readers who helped me to come up with a good number of versions. It was long-term endeavour, a succession of small steps. Alexandre is a rapper and a stand-up comedian, under the name Young Jeune. He has this conceptual outlook, very funny, as you could guess from the title of his album, Only the judge can judge me. We had fun imagining outlandish and spectacular developments. But then I had to dig deeper, because I didn't want the story to come to a sudden end, like a sketch. Alain, who has a rich experience and teaches screenwriting, enabled me to see things more clearly, to get to the essential, the emotion, which was new for me. It was a real emotion that I am in no hurry to bury as I did for a long time, both by reserve and a horror of sentimentality. Basically, I am the type of person who looks at the world rationally, who analyses what's around me with some distance, who controls. Nothing could be more reassuring. But the writing of the screenplay pushed me to put that attitude in question. Without sensitivity, no salvation. Yves? That's me.

Can a fridge be sensual?

As long as attention is paid to its style. Some carefully curated magnets, a good-looking interface. A bit of frost, smoke when we open its doors. Ice and water. Its voice and the different sounds it emits. All that was meticulously thought out to avoid the usual errors of fridge films: cold. I wanted to give the film warmth - something breathing, animal. The intelligent refrigerators that we are starting to see in the stores are mostly fearsome, monstrous, enormous. On the contrary, the Digital Cool's fribot plays the charm card. Fun, a friend of the family, clearly inspired by the iPhone. Inseparable buddies. It was also from this desire for warmth that during writing, the script became a love story, a love triangle. When we were shooting, the fribot was played directly by Antoine Gouv, sitting in the next room. His interpretation differed with every take, which allowed William and Doria to interact more freely with Yves. It was a way to keep things fresh and intuitive. No sooner had I said "Cut!!", than we'd hear the voice of the fridge saying, "Can we do it again? Was I good?"

ALL ABOUT YVES features actors with whom you have worked often before: Darius, Alka Balbir, Anne Steffens, Katerine, but also some new faces. Doria Tillier (So) and William Lebghil (Jérem). Did you direct them a lot? How did you come to that unique laugh of William's?

We rehearsed for a month. Mostly with William and Doria, but also the other roles all the way to the smallest, to win their trust and to eliminate the dialogue that didn't work. Once the shooting started, everyone worked in their own way. That is where it is useful to have had the time to get acquainted with each other during rehearsals. My principle on the film was to not sacrifice the actors' spontaneity and their intuitive movements for the aesthetic. I asked them to be precise with the dialogue but without overly-obsessing. It needed to sound real and when a word couldn't find its place, we would choose an alternative. Spirit rather than the letter, and the letter over improvisation. To get to William's laugh, nothing very original, I used an American technique - a little microchip that the actor swallowed when he arrived in the morning. Then with the help of a remote control, I could activate the laughter, controlling the intensity and the volume. A technician was responsible for recovering the chip every evening and preparing it for the following day. That was his only job all day and it explains why he is so well-paid.

The scene where different intelligent objects confront each other at the Eurovision Contest goes far. It would almost qualify as crazy. Does the absurd constitute a way to access the truth?

I try to be an analytical film maker, to sow seeds of doubt, to see what we discover when we pull the string as far as it goes, the place where laughter meets serious. The absurd in itself doesn't interest me, it never really has. It tends too often to result in a sterile aestheticism, to produce images in vain. I'm interested in poetry and by poetic patterns, as long as those intuitive elements lead us to the truth. To tell a story of our era accurately, I have the impression that it's necessary to rise to our era's level of exaggeration. In fact, it is that modernity that started all this, and that's why I find it unfair that people say Yves is an UFO.

Precisely. Films on poetry and A.I. - rather than the fears they incite - are not that common. Those who make sensual beings of machines even less so. What were your influences for ALL ABOUT YVES?

Artificial Intelligence is a genre in itself. A bit like vampire films, with all their variations and their recurrent themes. 2001, A.I., BICENTENNIAL MAN, HER.. All those films fed into my approach but times are changing and the presence of an authentic A.I. object in your own living room seems conceivable. HER opened the way to that possibility, but it's a dark film about grieving the loss of love and

of a relationship with an insubstantial machine. Yves has nothing of the virtual. He is cumbersome, he's in the way. Research on A.I. is progressing much faster than research on robots, which is more costly. This explains why the fribot is an impressive A.I. tool but as a robot he is limited to opening the door every so often. One of the comical sides of the film rests on paradox. For all the A.I. he is, Yves is dependent on an unappealing physique. It's no accident that we're talking about a fridge. His identity is grounded in food, the necessity to survive - the most archaic aspect of humanity. He attaches himself to a burlesque tradition, even Rabelaisian. The more we delve into the guts of A.I., the more shocking it gets. I could quote Pierre Boulle, who wrote PLANET OF THE APES, or Alain Jessua (*PARADIS POUR TOUS*), but it's probably Roland Topor who was my biggest influence. His kids' show *Téléchat* was filled with talking irons and forks. I grew up with that. YVES gave me the chance to speak about the world the way it's presented to us, and to combine that with the sort of childish imagination that sees eyes in car headlights.

ALL ABOUT YVES feels like an ambitious pop film, with popular appeal yet demanding at the same time. Was it important to you to reach the widest possible audience?

For ALL ABOUT YVES, I willingly sacrificed experimentation for simple solutions. It's a slippery slope because you run the risk of becoming bland, but I felt protected by the fribot and its outrageousness. I'm happy keeping some of the classic rules when they serve to make original ideas passable. I definitely took a step towards a broader public with ALL ABOUT YVES, and that was a political choice. Maybe ultimately I'll come back to things that are a bit more different, for which I think of no public other than myself, but in the context of a profound division of French society, I felt the need to try to speak to everybody, to bring people together. Without wanting to appear opportunistic, I have the feeling that the Yellow Vests crisis is related somehow to the increasing power of A.I.

Seriously?

Yes. President Macron's administration is a marker of the reign of expertise. Politics has been hunted down, ideological considerations evacuated to make way for a rational approach. In a confused way, the Yellow Vests are reclaiming the human, the warmth. Paradoxically, it's Facebook that enabled the coming together of these scattered views, and yet, this is fundamentally a revolt by people who feel that their liberty is escaping them. The revolt is no longer in the name of left or right politics - which was the rule up until now and to which everyone adapted for the period of office - but according to the results of an equation. The enemy seems

vague, impalpable, which explains, without excusing it, the muddled nature of the reaction. Ironically, hundreds of thousands of contributions submitted to the big debate are being filtered by an algorithm.

***"I'd rather be a loser for the rest of my life than to owe my success to a fridge."* affirms Jérémy. The war between industrial reason and artisanal reason rages throughout the film. Are you trying to denounce something?**

That's the whole issue of the story. How to escape the algorithm. Its power, its capacity to analyse all human activity in order to pull out a more efficient organisation. The cult of performance has given birth to intelligent objects. These objects don't show up with their hands in their pockets. They are charged with an ideology, they have a mission: the optimisation of collective life, but also individual. The fridge is not content just to free Jérémy of disagreeable chores like defrosting the moussaka or ordering his shopping - it learns to get to know him by collecting data, it becomes his best expert, establishes a diagnostic on his existence and proposes a solution to him. On paper, that seems fun, and in some ways it is. But where does it end? Is there some way to do it differently, to find a way to dodge the potential risks, to be liberated? With this film, I tried to dream up a technology that was not anti-human.

The title song of the film, *No fucks to give*, is also the name of a stand-up show that you did in 2015 at the Pompidou centre. You, too, then, you don't give a fuck?

No fucks to give is a sort of mantra, a comforting formula that I've had in my mind for a number of years, which comes from both Tourettes and an intuition. This "give a flying fuck" state of mind is very present in rap now, notably PNL*, in chicha (hookah) rap. But I get the impression that repeating the mantra until we reach the point where we really don't give a fuck is related to the Coue method. Try it when you get home, you'll see. The formula has this tranquilising effect for the person doing it. Jérémy's *No fucks to give* hides something darker. It is a nonchalant assessment of his helplessness, it spells out his limitations. Claiming not to give a shit is to take yourself out of the race, it's saying "You don't love me? Me neither." When Yves takes up Jérémy's song, he shamelessly reuses the formula to make a dance tune out of hit, whoreishly. He transforms Jérémy's S.O.S. into a gimmick. Beyond that, it isn't the message of the film - quite the opposite. If you're a fan of YVES and you feel the desire to tattoo your shoulder, better to opt for REALLY give some fucks.

*Famous French rap duo

The question of work is at the heart of the film. Jéréme is a bit like the loser rappers in the film UNCOMPLETED SONG by Orelsan (rapper and director) and Christophe Offenstein, where two guys isolated in a bedroom in the provinces procrastinate terribly on a rap record. Can a can't-be-bothered attitude and technology form a successful alchemy?

The fribot has all the markings of the perfect gift for a rapper adept at “really not giving a fuck”. But the death of work is an ancient utopia. Boris Vian, who was an engineer, thought that robots would come and relieve us of the worst jobs. Humanity would be able to give itself entirely over to culture, to pleasure. This hope finds echoes in the spirit of '68, or hippy culture. It's also infused into Silicon Valley. Mark Zuckerberg is a believer in universal earnings. Not so much driven by a free spirit as the idea that work will become more and more rare and he would like to avoid riots. The duo Jéréme/Yves are two individuals who are polar opposites. They are two concepts of existence. If Yves could vote, slim chance he'd pick the same guy as Jéréme. For now, in this human / machine rapport, it's the machine that wins. The pothead will have a difficult time not becoming dependent on an intelligent fridge who is always one step ahead of him, except if the machine ends up questioning the ideology upon which its conception is based. As is the case of ALL ABOUT YVES.

The ALL ABOUT YVES soundtrack is audacious. The refined melodies of Bertrand Burgalat mix with the popular sounds of the moment: catchy rap tunes composed by the beatmaker MiM. How did the alliance between these two universes come about?

The rap you hear in the film is first and foremost there to characterise Jéréme, who is creating a rap which is basic but appealing. Then to characterise Yves, for whom music is more efficient, and doesn't perturb the spirit. To make that distinction tangible, I took it to the professionals: Tortoz for the lyrics and MiM pour the music. Two guys who live and breathe rap. Bertrand Burgalat was charged with a parallel mission - to play the more traditional game of an original soundtrack that would accompany the action, amplify emotions, enrich the film with an intemporel romanticism. Rap allowed me to bring a rawness, a coarseness that I loved. If MiM and Tortoz had the goal to bring the film down to Earth, Bertrand had the opposite objective - to give the tale some lyrical flight, in order to balance the ensemble and allow us to escape a reality that could be too heavy.

How did you work on Jéréme's flow? Did William Lebghil already rap before ALL ABOUT YVES?

After reading the screenplay, Florent Sauze who was my assistant for FRANCE IS A GAS, warned me that Jéréme may not be credible enough. Jéréme loves rap, you have to feel that, understand it from the get-go. I quickly appointed Florent Director of Rap and handed him the responsibility of organising the recording sessions for the film's soundtrack. The idea was that William would take part in those, and he did. For almost a month, he participated in the making of the records that punctuate the film. He learned how to find the right tone, and he rapped for hours with MiM and Tortoz. I forced him to smoke weed and to check everyone until he became a credible rapper. A beautiful example of what work can do. You can see all that in The making of...

The pace of FRANCE IS A GAS was unhurried, whilst that of ALL ABOUT YVES is more lively. It gives the impression of a rhythmic shoot - was that the aim before it was edited?

In FRANCE IS A GAS, I noticed that the approach of persisting at all costs, this forced march, could be to the detriment of storytelling. That film was a sort of eulogy to disruption, because not many presidents could claim to be more disruptive than President Bird in that film. ALL ABOUT YVES is more interested in another unrestrained forward march - that of technology and of A.I. in particular. For a long time I've liked and researched a form of slowness - I enjoy it and it makes me laugh, basically. In a way, I liked the joke of doing a comedy at a snail's pace. After FRANCE IS A GAS, I found that slowness to be limiting. I remember that it had come to me from far away, from my years of apprenticeship, fine arts, from Fresnoy, and learning from Straub and Huillet. A certain distrust of speed, associated with commercial cinema. Some of it still remains in me, but I realised that nothing obliged me to continue in the same vein and that it was time to betray the young man that I was. This acceleration of my usual tempo was initiated in the script, then continued in the cutting room. Maryline Monthieux, my editor, gave it

form.

The cinematography in ALL ABOUT YVES, by Thomas Favel with who you've worked since *the Ben and Bertie Show* on Paris Premiere, coloured like never before, is more varied than in your previous films. In ALL ABOUT YVES there are scenes that are very natural and others that are hallucinatory! Notably the scene with the fluorescent frigorific cocktail - how did you come up with that?

Two people were in charge of image. Thomas Favel, responsible for lighting, and Yannig Willmann, who was not on set but in the obscurity of his laboratory. The three of us were imagining this particular image before the shoot. This time, we even drew up a colour chart for each sequence. The principle is simple: determine five colours. Those five colours make up the dominant. From there, if I want to draw attention to a character or a place in the image, all I have to do is give it a colour that is not in the chart. Anne-Sophie Delseries and Margaux Remaury in decor, Annie Tiburce in wardrobe were equally in the mix. In the cocktail scene, a fluorescent light appears, which we also call backlight. It's supposed to reveal the dog hairs all over Jérémy's anorak. We had started all these sophisticated tests - we weren't working with the CNRS (National Centre for Scientific Research), but almost. In the end I abandoned the hairs to keep only the light. I hope that one day that phrase will summarise my career.

What would you like to say to Yves? What would you like to hear him say?

"Kiss me, cousin!" I'm not angry with him. Suspicious, certainly, but also fascinated. Some scientists put us on alert against the danger of A.I. and its exponential capacity. It's true, the risk exists that these machines take from humanity not only a large number of activities (administrative tasks, transport, surgery, maybe music), but also of all its power to decide. In Jérémy's place, would we have the courage to reject Yves' Faustian bargain? What sicko would prefer to follow the diagnosis - 80% certain - of his doctor, than 99% certainty from an A.I. toothbrush? The hope remains that A.I. will give us the opportunity to redefine ourselves, to question the notion of "progress" as the machines present it to us. The best case scenario is that it obliges us to become better humans, emotionally richer, more complete, who don't fall into the basket of an accounting approach to the world. Maybe we should decide to make sanctuaries that are inaccessible to machines. The cinema could be one. But would Hollywood play the game? And China? There, I've been nice. I opted for a fairly happy ending, we reach a high degree of intelligence. Yves sees his progression hampered by scruples. Hah! I remember reading this joke about robots.. A guy in a bar says, "Careful, better not let the robot become too intelligent, because if he does then he won't want to do anything any more." In reality, alas, little chance it happens that way.

Interview by Blandine Rinkel

Benoit Forgeard, Director

After studying at the Beaux-Arts in Rouan and at the Fresnoy video art studio in France, Benoit Forgeard directed several shorts, HOW TO SUCCEED IN LIFE in 2012 and FRANCE IS A GAS selected in the ACID selection of Cannes and released in 2016. He also directed a serie on cinema for Arte and published *L'Année du cinéma 2027*, a collection of critics on imaginary films.

Filmography

Feature films

2019 ALL ABOUT YVES
2016 FRANCE IS A GAS
2012 HOW TO SUCCEED IN LIFE

Short films

2012 FUCK UK
2011 COLOSCOPIA
2010 RESPECT
2009 L'ANTIVIRUS
2007 BELLE ILE EN MER
2006 LA COURSE NUE
2003 LAÏKAPARK
2002 STEVE ANDRÉ

TV

2013-2014 LE BEN & BERTIE SHOW (TV)

William Lebghil

Cinema

- 2019** ALL ABOUT YVES by Benoit Forgeard
DEBOUT SUR LA MONTAGNE by Sébastien Betbéder
- 2018** THE FRESHMEN by Thomas Lilti
KISS & TELL by Michel Blanc
(GIRL)FRIEND by Victor Saint Macary
- 2017** SOME LIKE IT VEILED by Sou Abadi
C'EST LA VIE! by Éric Toledano & Olivier Nakache
- 2016** LA FINE ÉQUIPE by Magaly Richard-Serrano
- 2015** THE NEW ADVENTURES OF ALADDIN by Arthur Benzaquen
MEMORIES by Jean-Paul Rouve
- 2014** LOVE AT FIRST FIGHT by Thomas Cailley
JACKY IN THE KINGDOM OF WOMEN by Riad Sattouf
- 2011** LES MYTHOS by Denis Thybaud

TV

- 2017** PIGEONS ET DRAGONS by Nicolas Rendu
JOSÉ by Jean-Michel Bensoussan
- 2014** SODA : THE AMERICAN DREAM by Nath Dumont
- 2013** SODA : SEASON 3 by Frank Bellocq & Cyril Cohen
- 2012** SODA : SEASON 2 by Frank Bellocq & Cyril Cohen
- 2011** SODA : SEASON 1 by Cyril Cohen & David Soussan

Short films

- 2016** APRÈS SUZANNE by Félix Moati
VICTOR OU LA PIÉTÉ by Mathias Gokalp
- 2015** QUI DE NOUS DEUX by Benjamin Bouhana
- 2014** LES AOÛTIENS by Hugo Benamozig & Victor Rodenbach
- 2011** FUCK UK by Benoit Forgeard

Doria Tillier

Cinema

- 2019** ALL ABOUT YVES by Benoit Forgeard
LA BELLE ÉPOQUE by Nicolas Bedos
- 2018** NOTHING TO HIDE by Fred Cavayé
- 2017** MR & MME ADELMAN by Nicolas Bedos
- 2013** SANS TOI by Géraldine Elgrishi, short film

TV

- 2012-2014** LE GRAND JOURNAL, weather presenter
by Renaud Le Van Kim
- 2014** LE DÉBARQUEMENT, season 1, episode 2 by Alex Lutz

Author

- 2016** MR & MME ADELMAN by Nicolas Bedos
Screenwriter with Nicolas Bedos

Philippe Katerine

Actor

- 2019** ALL ABOUT YVES by Benoit Forgeard
THE LION by Ludovic Colbeau-Justin
NOTRE DAME by Valérie Donzelli
C'EST QUOI CETTE MAMIE ?! by Gabriel-Julien Laferrière
MERVEILLES À MONTFERMEIL by Jeanne Balibar
- 2018** WE NEED YOUR VOTE by Mathieu Sapin
THE WORLD IS YOURS by Romain Gavras
SINK OR SWIM by Gilles Lelouche
Globes de Cristal Award for Best Actor in a Comedy
César Award for Best Supporting Actor
PUZZLE by Olivier Pairoux (short film)
- 2017** LET THE SUNSHINE IN by Claire Denis
LITTLE SPIROU by Nicolas Bary
- 2016** WE ARE FAMILY by Gabriel-Julien Laferrière
HIBOU by Ramzy Bédia
LA TOUR 2 CONTRÔLE INFERNALE by Éric Judor
FRANCE IS A GAZ by Benoit Forgeard
- 2011** JE SUIS UN NO MAN'S LAND by Thierry Jousse
- 2010** GAINSBURG : A HEROIC LIFE by Joann Sfar
- 2009** REGRETS by Cédric Kahn
- 2008** LOUISE HIRES A CONTRACT KILLER by Benoît Delepine
& Gustave Kervern
CAPITAINE ACHAB de Philippe Ramos
- 2005** TO PAINT OR MAKE LOVE by Arnaud & Jean-Marie Larrieu
Official Selection at the Cannes Film Festival
- 2003** THE TRUTH ABOUT CHARLIE by Jonathan Demme
- 2001** NOM DE CODE SACHA by Thierry Jousse (short film)

Director

- 2005** PEAU DE COCHON

Cast

Jérem William Lebghil
So Doria Tillier
Dimitri Philippe Katerine
Nicole Alka Balbir
Roger Philéa Darius
Yves Antoine Gouy

Crew

Director Benoit Forgeard
Screenwriter Benoit Forgeard
Assistant director Camille Servignat
Cinematography Thomas Favel & Yannig Willmann
Editing Maryline Monthieux
Sound Julien Brossier
Guadalupe Cassius
Sandy Notarianni
Sound Mixing Laure Arto
Production manager Diane Weber
Location management Jérémie Balembois
Emma Lebot
Settings Anne-Sophie Delseries & Margaux Remaury
Costumes Annie Melza-Tiburce
Rap MiM & Tortoz
Rap advisor Florent Sauze

Original score Bertrand Burgalat

Producers Ecce Films / Emmanuel Chaumet
Line producer Mathilde Delaunay
Production Ecce Films
With the participation of Le Pacte, Canal +, Ciné + et le CNC
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Notes

