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Generation
Opening Film

ROOKIES

A FILM BY
THIERRY DEMAIZIÈRE
AND **ALBAN TEURLAI**

FALABRACKS AND TOHUBOHU PRESENT



ROOKIES

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AND **ALBAN TEURLAI**

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SYNOPSIS



In the heart of Paris, a prestigious high school takes an audacious bet: integrate students from working-class districts and make them break the circle of school failure through dance and hip hop. Rookies tells their story.

TURGOT HIGH SCHOOL AND ITS HIP HOP SECTION



Turgot high school, located in Paris, counts 1.400 students, and features two entities where secondary school students (700) and upper secondary pupils (700) with varied profiles from different social and cultural backgrounds, are mixed. The acceptance of the students is based on caring, support of the schooling and demanding results requirements for the final year's students, especially for upper secondary education where competition with other schools can be tough. Students evolve in a structured and secured work environment, acquiring all the necessary knowledge to continue

their studies and integration in working life, and also all the abilities to fully develop and build themselves as future citizens. The good results obtained in different examinations, French baccalaureate and higher education exams enhanced the attractiveness of Turgot high school. Its priority must be both pedagogical and social, so that all students have access to culture and arts while striving for excellence. It is in this spirit of social diversity, respect, challenge, sharing and academical success that Turgot High School welcomes all students, particularly those in the Hip Hop sports excellence section.

INTERVIEW WITH THE DIRECTORS

Where did you get the idea to make a documentary feature about the hip-hop class at Turgot high school in Paris?

Thierry Demaizière: We have a meeting every Monday with Romain Icard, Stéphanie Schorter, and Alban Teurlai (from our production companies Tohubohu and Falabracks), to discuss topics we're interested in that we might pitch to TV channels, film companies, or platforms. One day, Elsa le Peutrec, who works for Tohubohu, told us about this educational project involving a hip-hop class at Turgot high school, which she was looking into. We immediately thought it was the perfect subject for a cinematic treatment and we suggested she co-write it with us.

Alban Teurlai: David Bérillon, a sport teacher, former dancer, and huge hip-hop fan, had the idea of creating the class, which is unique in France. He wanted to go out to the projects and suburbs – which can be very tough places – and find kids who love hip-hop and bring them to Turgot high school in central Paris. He was backed by the principal, Mr Barrant, who went against the grain of the usual national education approach and decided to do away with geographical zones for schooling. The students get to dance, while still maintaining good grades in school so it combines educational and artistic excellence. They are taught by professional dancers and choreographers, they are encouraged to sample other cultural events, they are taken to the theater at Chaillot and concerts at La Villette, and they get back on track with their studies thanks to dance.

Thierry: It was very courageous of Mr Barrant because usually, principals put all their efforts into getting the best results possible, so their school is well ranked. Whereas here, he knew he was risking seeing the graduation success rate fall, but he took pride in reaching out to students who might have dropped out of the school system and bringing them back in.

How did you work with class leader David Bérillon?

Alban: He was a documentarist's dream! He has heaps of charisma and this natural authority with the students. He's an exceptional coach. He's all over it and he adores his students. In short, he's a fascinating guy.

Thierry: David is a model servant of the Republic, the teacher you wish your own kids would have. He teaches, he listens, and he instills values; through hip-hop he teaches his students to become citizens. Respect!

Did you have to gain the students' trust?

Alban: It obviously took a certain time for them to adapt, but it happened quite naturally. A theme that comes up quite often in hip-hop is representation. They are proud to represent their peers, their neighborhood, their high school, and the hip-hop movement. And for exposure, there's nothing like a camera – better still a movie camera.

Thierry: One of their biggest concerns was knowing how, two or three years later, they would feel about their looks, their hair, and their overall appearance. We filmed them in 2018-2019 in the middle of adolescence at an age when the body is changing a lot. They've got braces and acne. One kid came to see me, very worried, and asked: "Are you going to keep the footage of me from the start of the year?" I said yes, why? "That's horrible, I didn't have my bangs yet!"

Did they end up forgetting that you were filming them?

Alban: Totally. Those kids are 15, they were born with a smartphone in their hand. They've been filming and being filmed since they were born, so the presence of the camera is not something they even think about anymore. They never looked at the camera, its presence never changed anything in their behavior. After two days of filming, they had completely integrated the crew into their daily routine, even though

there are only three of us: Thierry, the sound engineer, and me. We managed to keep right out of the way in a corner of the class or the gymnasium. After three days, we were part of the class.

How did you choose the students who would end up as the eight protagonists in the film?

Alban: Just before the start of the semester, David carried out an interview with each of the students we had filmed. These are the sequences you see at the start of the film. These initial interviews provided the opportunity for a perfect audition, a genuine casting session. From then on, we could start to piece together some of their stories and identify the profiles we were interested in.

Thierry: It's a task that's in perpetual movement; nothing is fixed and it's all about feeling. Our favorite dummy, Nathanaël, had



nothing to say during that preliminary interview. He was incapable of formulating anything, the interview was terrible. But we just liked his face because it just expressed something both complex and radiant. He's the cheerful fool at the back of the class who makes the girls laugh. In the end, he gets a lot of screen time in the edit and has perhaps some of the funniest lines in the film.

Did any give you any trouble?

Alban: One of the dancers in the crew who was in the French Championship was a real number. He kept ducking out on us. The third time he didn't show up for a meeting, we realized he didn't really want to be part of it. We let it go; we didn't want to force anything.

For quite a few of them, it's about exteriorizing a certain violence, suffering, or in any case something that they can't express through words. They tell their whole tough stories through their bodies.

Thierry: Totally. Like Charlotte, who was abandoned by her biological mother at birth and taken into a children's home in Africa. She was so thin that they just gave her an approximate age. She lives with the idea that not only did she nearly die, but that she has usurped someone else's date of birth. When she dances, it's the only time she transcends her story. She emerges from her chrysalis and becomes a queen on stage. Another, Michelle, dances to overcome her shyness. She thinks she's transparent. Erwan dances for his alcoholic mother, who will never come to see him on stage. Nathanaël says it's to feel beautiful, useful, and loved. And so on...

It's wonderful to see them change over a year and take their place in the world, since that is the main aim: Finding one's place, even if that means playing Tetris with your body like Maxime.

Alban: Yes. That is what Benjamin Millepied, who we filmed in "Relève", wanted to shake up at the Opéra; that norm of white bodies, each with the same profile. In hip-hop, the dancers are girls and boys of all colors, with all shapes and sizes. It's a movement of great tolerance and kindness, contrary to the clichés that often circulate.

Thierry: This generation is acutely aware that they have to fight to earn their place in the sun. In this world of ultra-consumption which is continually sold to them on TV, music videos, and social media, how could they not want to have their share? Contrary to popular belief, they are not at all disconnected, they're not dreaming. All they hear about is unemployment; they've been drip-fed with bad news since they were born. They've got a fierce desire to have their piece of the pie and they're right. The film also captures their rage, grit, and desire to emerge into the light.

They've got "la déter" [determination], as they say...

Alban: Yes, that's a word they often use. It's even one of the titles we considered for the film.

This class also gives them the opportunity to mix with rich white kids and to discover a more mixed society.

Thierry: Right. These kids from the suburbs come into the heart of Paris and discover a world of middle-class kids they knew little about. They different codes, clothes, and even language. They have different ways of greeting. Hip-hop becomes their shared tongue.



You can see that they don't have any basic problem with authority. They respect the teachers and respect one another.

Thierry: Of course. They complain a bit when they're punished and they have to do push-ups, but they do it.

Alban: We really like that sequence where the students get into the final of the French Championship and they're rehearsing "La Marseillaise" in case they win. They sing the national anthem – that patriotic song adapted by Gainsbourg in a reggae version – in a hip-hop style: "Allons enfants de la patrie de demain", which is what gave us the title of the film in French, "Allons Enfants".

For the girls, hip-hop is also a way to get revenge on boys.

Thierry: We're dealing with a generation of girls who want to "shut the guys up," as Melissa puts it. The battles are a way for the girls to win respect, to not be afraid, to not lower their gaze. To have an attitude.

Alban: Melissa also says it's the best way to go to war.

Thierry: A battle is a very coded kind of war. It's playing at gang war, but the competition pushes them towards excellence. The girls are unfortunately outnumbered, but they are as well-armed as the guys. You see that in the film.

Is “Rookies” primarily a political documentary?

Thierry: No, it's first and foremost a documentary about dance, about school, and about failure and success. But the educational project we filmed is political. It's a gamble on social mixing taken by a free-thinking principal with a spirit of citizenship, to take kids out of their surroundings by simply having them dance and work together. It's also driven by a wish to go beyond the facile stigmatization that these kids from immigrant backgrounds experience through the clichés of drug dealing, violence, and radical Islam.

We wanted to capture the excellence of these kids along with their flaws. We wanted to film their passion for dance. We also wanted to explore their ambitions for their families to be proud of them and their desire for money and success. This film is also an ode to the vocation of educator. It's uplifting to show motivated teachers who want to shake things up, who like their students and give them their all. They are the true heroes of the Republic.

How did you decide on the right way to film the dance scenes? In the battles, one often has the impression that the camera is an integral part of the group.

Alban: Since “Relève”, then our series on dance for Netflix, “Move”, we have filmed a lot of dance. We know that nothing is as good as the live performance, but unlike certain purists, we think that simple live recording is perhaps not the best way to capture the dance experience. Dance can be filmed, broken down, edited, and the camera can reveal expressions and choreography details that the spectator would not perceive in the theater.

Especially with hip-hop. The battle is an urban culture. There is as much going inside as there is outside the circle. To begin with, I tried to film the battles using a wide shot, but I realized that I lost everything, starting with the energy. The distancing made the whole thing boring.

Thierry: We even decided to film at times in a very rough way to try and capture the energy and chaos of these confrontations and to be at the center of the arena.

Alban: Sometimes, I was so close to them that they ended up paying attention to me, and I told them: “Stop that!” I liked the idea of the camera being jostled and buffeted, to make the experience immersive.

A great deal of effort also went into the sound.

Alban: Making “Relève”, we realized that hearing a dancer is almost as interesting as watching them. The shoes on the wooden floor, the breathing, and so on. In hip-hop, there's the sound of the impacts, the jumps, the overall frenzy. Listening to the soundtrack, we also noticed that we had captured something in the high school that is part of the collective imagination. Everyone remembers the sound of the school bell, for example. The sound of sneakers in the corridor, the chairs scraping across the floor as soon as the teacher closes their book at the end of class. We wanted to use all those elements like Proust's madeleine.

Once again you have turned to AVIA to compose the music. How did you convey to him what you were looking for?

Alban: We couldn't use the songs that the students danced to because of rights issues, so I asked him to compose some hip-hop pieces for the battles with one thing in mind: That the film speaks to people who have never listened to hip-hop in their lives. He also composed some softer, gentler passages, a far cry from the codes of hip-hop, which were necessary for the narration. This project is like all our films: An immersion into a little-known world by opening the door as wide as possible. And that also encompasses the sound and music.

Thierry: AVIA managed to adapt to the brief perfectly. For the credits, he wrote a piece we love with a young singer called Sasha. After watching the film, the two of them rapped a lyric which puts into words what the dancers expressed with their bodies.

You directed "Relève", a documentary about ballet for which you filmed the dancers over several months at the Opéra Garnier. Then you made "Move", a documentary series for Netflix that profiled several leading choreographers. Before that, there was "Rocco" and "Lourdes", which were also films about the body. How far does "Rookies" constitute a logical extension of this oeuvre that you are building up from film to film on corporeal expression?

Thierry: It's true that what interests us is not so much dance as the exploration of the body. We don't really make a distinction between porno actors, dancers, and pilgrims – able-bodied or not – at Lourdes. What we find fascinating is what the body expresses. With hip-hop,

it's perhaps more obvious than with people in wheelchairs. But deep down, our approach remains the same. In "Relève", we filmed the dancers at the Opéra de Paris, who are dance athletes, then in "Move", we filmed professional choreographers. Now, we're moving onto apprentices who dance using the hip-hop codes of their generation.

Alban: At the end of the day, we used hip-hop as a pretext to access these teenagers and take a snapshot of French youth today. Tenth grade is a magical year for documentarians. It's the end of childhood, they are not yet adults. They are aware of what they are becoming, and at the same time, a sort of naivety and innocence remains.

Thierry: We could tell that we were dealing with a pivotal age; a moment of transition that is very moving, painful, and very poetic. They make us optimistic for the future, they are determined, anything but a lost generation. They are the children of the France of today. They are great kids driven on by some great teachers. More power to this school of the Republic.

INTERVIEW WITH DAVID BÉRILLON

EDUCATIONAL HEAD OF THE CLASS AT TURGOT HIGH SCHOOL



Could you resume your career for us?

I studied sport science at Clermont Ferrand to become a sports teacher, and my background is athletics, notably long jump. I wanted to turn professional. During the first year, we had to list the different classes on offer in order of preference, and I put dance last. So, of course they put together a dance group with all the boys who'd put it down as their last choice! To begin with, I felt awkward. But gradually I became fascinated by getting to understand my body and the music – despite not having any rhythm myself! Later on, I chose hip-hop as the subject of my thesis because I thought it was cool, but my head was full of clichés. So, I went to hang out at a hip-hop festival in Clermont and it was a shock to find out what it was really about. I came out of there convinced this could form the basis of something powerful for the state education system.

Is this class like your baby?

Definitely. In 2002, I was transferred to Paris. I brought together some kids from the high school to teach them the basics of hip-hop and we put on a show. My first move was with the national school sports body, from whom I requested the creation of a new exam to be called Hip-Hop Battle. In the space of a few years, we went from 200 kids to 30,000 taking out a sports license to do hip-hop, and we launched a French national championship. For around 15 years, it grew, but I still felt something was missing. Every year, really gifted kids in ninth grade from the eastern edge of Paris were telling me they were really keen to go to Turgot, but they couldn't get in. And at the start of every academic year, I would put together my little hip-hop group, but I was frustrated because the last piece of the puzzle was missing.

How did things eventually fall into place?

In 2014, Mr Barrand, the new principal, arrived. I explained to him that we needed to create a high-level ninth-grade class for kids from across the entire Paris region. They would have to pass an audition to get in, but with it, they'd have priority access to Turgot to ensure their academic achievement. He met with the Inspector of Schools and the following week, I was given the green light. We created a special sporting excellence class, which was given an "Experimental Project with Educational Ambition" label. This project came together thanks principal and an inspector who were approaching the end of the careers and were prepared to take a risk. It was their final combat in a way, so they threw everything into it. From the start, the superintendent's office gave us their full backing. The hip-hop activity had no overall structure, and it didn't lead to anything; there was no diploma. The Ministry of Culture decided to support the project to overcome the thorny issue of the diploma. It's a complex topic, because there are state diplomas for classical, contemporary, and jazz dance, but not for hip-hop.

What was your reaction when you heard that Alban and Thierry wanted to make a documentary about Turgot?

I always thought there would be a film about Turgot one day. I was having such intense experiences with the students that it already felt like a film. It was like being in "Fame". So, when Thierry and Alban came to set out their project, I knew it was possible and that it could be a hit.

What role did you play in the film?

Thierry and Alban first came to Turgot in the June. I gave them a brief rundown on who was who, and the students gave some demonstrations. Then in the September, I interviewed the students with Thierry and Alban present. They were looking for strong personalities and individuals with a different sort of energy, but not necessarily the best dancers. We tried

to understand each student's background and what was at stake for them. Then, since Thierry and Alban weren't present every day, I briefed them regularly throughout the year on what was going on; if one of the students was needing a little more guidance or if the family situation of another was proving more complex than we'd imagined. I kept them up to date. Right at the beginning, I set out the class schedule over three years. It was so rich that they decided to focus on two events: The Battle Championships and the Rookies project.

Why do you call the new intake from tenth grade the "rookies"?

Rookies is a well-meaning American term which designates the new recruits in their first year of a sport at the top level. I thought that suited them very well. And they call me Monsieur B.

How did the filming go?

When Alban and Thierry arrived in September, I was fixed up with a mic, and there was a boom. It was all quite intrusive. Thierry was often in the wings so he could get an overall vision of things, while Alban might be up close. They soon found the right distance. Right from the first shoot, Alban warned us jokingly that it might be quite disruptive. "We're going to get on your nerves, then at the end, when we're gone, you're going to miss us!" And that's exactly what happened. At the start of the next semester, we went through two or three months of depression because Alban and Thierry were no longer there. Crazy stuff was going on every day, and I thought "Shit! They're not here to film this!" I continued going to see them every three weeks. It was my therapy. I confided in them a lot when I'm faced with tough problems. They're good listeners and gave me some excellent advice.

Did you follow the editing process for the film?

Yes, during editing I regularly visited Alban and Thierry at Falabracks to talk things over. Each time, they took me into the edit suite, so I knew how the film was shaping up. The first images I saw confirmed their benevolent approach and perspicacity. From then on, I had total trust in them, and the kids felt it too, so they were also relaxed with them. When I saw the first rough cut, I was knocked out. The dance scenes are magnificent, they managed to capture all the soul that went into it. They are possibly the most amazing dance scenes ever filmed in a documentary, and I've seen a few! Thierry and Alban made a good choice of characters. They sought them out, worked on them close-up, spending hours with them one-on-one. The kids really open up in the film. I rarely get them to go so far.

Your primary objective is to get them “to think to dance better”, as you say in the film...

My main role is to capture what they have to say, with their bodies and through their words. They all have problems of varying degrees, with their families, their friends, their upbringing, their bodies, and so on. I'm there to give them confidence in themselves and listen to them, and that starts with what they have to express physically. I also try to understand what they are holding back. I talk to them a lot during the sessions, but also before and after. My office is like the passageway between gymnasium and schoolyard!



Is it because respect is such a key thing in hip-hop that the social mix works out fine?

Right. The only adversary in hip-hop is yourself. During battles, the dancers transcend themselves. That's what the image of the circle is all about: We're together, protecting each other, sharing confidence and respect. And you mustn't forget that these dancers are high-level athletes, so their behavior must be irreproachable. But the social mixing takes multiple forms. We wanted social, cultural, and intergenerational diversity. In educational terms, we have good and bad students. Kids who have nothing in common socially and culturally rub shoulders, exchange, and support one another. A rare thing occurs on the hip-hop class: The final-year students talk to those in the two lower years. They give them advice and revise with them. I'm sure that this mentoring by the senior students is key to the overall educational success.

The vocabulary you use in the film to talk about the students is revealing. You say that you have to "hang onto" them, "catch" them, "rescue" them, as if they were slipping through your fingers...

True. Adolescence is a period of great change. At times, two weeks of school vacation go by, and I hardly recognize them afterwards. Some grow a centimeter, others' faces change. They are fluctuating physically and mentally, which this film shows very clearly. I see this shift in their eyes; from one week to the next they can totally lose the plot. You have

to be able to understand them, to hang onto them and bring them back on track and give them some straight talking when the time is right. You can have the right words with the right individuals, but if you pick the wrong moment, there's no point. One day when I was studying sport science, a teacher told me: "With students, you have to be capable of talking face-to-face, but also side-by-side." In other words, taking the side of the student, coming out of the role of teacher, and seeing things from their viewpoint rather than looking at them. I connect more with a student if I adopt a side-by-side attitude instead of face-to-face.

One can tell that when you don't manage to "hang onto" them, you see that as a personal failure. There are some students who you can't reach. Is that what is hardest, letting a student slip through?

A case like Charlotte's doesn't happen every year. And it definitely makes you think you haven't done your job right. It's painful for everyone. She told us very early into the school year that she wanted to drop out. That said, she was flourishing and taking fewer meds. When we realized we weren't going to be able to keep her connected, it was frustrating. At the end, Thierry and Alban perfectly captured the moment when her heart was clearly no longer in it. And it was worrying at the time, but Charlotte has now been accepted into the Florent acting school and she's doing auditions, she's got a toehold in a modelling career and she's going to find her way. Nonetheless, it was a failure for us.

You are like a substitute family for them. You are their teacher, their coach, their social worker, their father, mother, brother, their pal, and their shrink: Is that level of involvement sometimes too much?

I take on quite a few roles and I often spend more time with them than their own parents, so it's not always easy to manage. It sometimes spills over into my personal life. I don't know where my working day ends, probably never. I sometimes send messages to students at midnight if I see a spelling mistake in their story on Instagram.

How does "Rookies" stand out from the other films you have seen about dance?

For me, there are two essential documentaries on hip-hop. "Faire kiffer les anges" by Jean-Pierre Thorn and "Les Promesses du sol" by Raphaël Stora. When he saw "Rookies", Raphaël told me he thought it was an historic film because it manages to capture something very powerful about today's youth. I agree with that. Coming from him, a guy who is a reference in the field, that is a huge compliment. The students who've seen the film have the feeling that they've passed on an important message, that might have an impact not only on the community, but for a whole generation. Compared to all the other documentaries on dance, here, Thierry and Alban have placed the subject in an educational context.

In American productions, you see expensive private dance schools that are a sort of fantasy that doesn't really exist. In France, the state has set up a structure for youths who might not have had the best start in life, and it recognizes their talent and tells them that they are going to get the help they need. The Turgot model is unique in the whole world. And perhaps this film will help us export it.

What do you expect from this documentary?

I don't think any film before has ever shown the inner workings of the student/teacher assessment meeting, so it's a first. I hope all my colleagues in France will identify with it. We are all, along with Mr Barrant and Pascale, the English teacher, just doing our jobs. "Rookies" shows students who are at times bored or unmotivated, and with whom it's sometimes tough to hold a conversation, but that's the reality of our profession. There are kids who talk back, others who are not necessarily aware, but the main thing is that we move forward together.

quite often in hip-hop is representation. They are proud to represent their peers, their neighborhood, their high school, and the hip-hop movement. And for exposure, there's nothing like a camera - better still a movie camera.

DIRECTORS' BIOGRAPHIES

THIERRY DEMAIZIERE & ALBAN TEURLAI

Thierry Demaizière began his career as a reporter for RTL in 1985, during which he traveled to China, Afghanistan, Somalia, Iran and Israel. He was the only French radio journalist present in Baghdad during the first Gulf War. From 1997, Thierry Demaizière is entrusted with a daily interview on RTL, where he receives topical personalities. As an interviewer-portraitist, his unique tone and sensitivity quickly became a real trademark: Thierry Demaizière «tells» his subjects as closely and fairly as possible, to reveal them with complexity and richness. In 2001, Thierry Demaizière goes from radio to television: he realizes the famous «Portrait» of the weekly program *Sept à Huit* on TF1 until 2018.

In 2004, he met Alban Teurlai, editor of numerous short films, clips and advertising films. Thierry Demaizière and Alban Teurlai begin to co-direct documentaries for the most important French broadcasters, from France Télévisions to Canal+. They define themselves as portraitists, directing 11 films in ten years, mainly sensitive and

elegant documentaries of celebrities: *Karl Lagerfeld*, *Vincent Lindon*, *Fabrice Lucchini*, *Lilian Thuram*, and unknowns : *Couples*, *Squaddies...* Their films are distinguished by their formal dimension: these almost impressionistic portraits benefit from an exceptional aesthetic signature, both in the image and the editing. «Reset», which traces the adventure of Benjamin Millepied since his appointment as director of the ballet at the Paris Opera, will enjoy extraordinary critical success and gave them a place in the official selection of the TRIBECA Festival in 2016. “Rocco”, a feature film released in 2017 in France, was also a critical success, both in France and abroad. “Lourdes”, selected in the category Best Documentary of the 2019’s César and released in France in May 2019, will be a success in theaters. Finally, “Move”, a documentary series for Netflix about 6 great choreographers (Akram Khan, Ohad Naharin, Lil Buck & Jon Boogz, Israel Galvan and Kimiko Versatile).

DIRECTORS' FILMOGRAPHIES

THIERRY DEMAIZIERE & ALBAN TEURLAI



2022	ROOKIES
2020	MOVE (Netflix series)
2018	LOURDES
2017	RESET
2016	ROCCO
2015	COUPLE(S)
2013	ENTRE AUTRES (documentary series)
2012	REVOLVERS
2008	KARL LAGERFELD, A LONELY KING



ARTISTIC LIST

Charlotte SAUDRAIS

Erwan SCHAMANECHÉ

Michelle KIBEKE

Nathanaël MARANTE

Ketsia CHAYNI OBAME

Maxime AUBER

Mélissa JOSEPH

Aniss ORBLIN

David BÉRILLON

Pascale GUY

Christophe BARRAND

Théophile BENSUSAN a.k.a JOKER

Laura DEFRETIN a.k.a NALA

TECHNICAL LIST

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Cinematographer	Alban TEURLAI
Sound	Emmanuel GUIONET
Original Score	AVIA
Film Editor	Alban TEURLAI
Producers	Stéphanie SCHORTER Romain ICARD Thierry DEMAIZIÈRE Alban TEURLAI
Executive Producer	Macha PROD Stéphanie SCHORTER
Coproduction	FALABRACKS TOHUBOHU
With the participation of	LE PACTE CANAL + CINÉ +
Distribution France	LE PACTE
International Sales	LE PACTE

