

P R E S S N O T E S

T H E
S I T T I N G
D U C K

W R I T T E N B Y

*Jean-Paul Salomé
and Fadette Drouard*

D I R E C T E D B Y

Jean-Paul Salomé

THE
BUREAU
SALES

79
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA
Official Selection

C O N T E N T S



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S H O R T S Y N O P S I S

THE SITTING DUCK is the true story of Maureen Kearney (Isabelle Huppert), the head union representative of a French multinational nuclear powerhouse. She became a whistleblower, denouncing top-secret deals that shook the French nuclear sector. Alone against the world, she fought government ministers and industry leaders, tooth and nail to bring the scandal to light and to defend more than 50,000 jobs... Her life was turned upside down when she was violently assaulted in her own home... The investigation is carried out under pressure: the subject is sensitive. Suddenly, new elements create doubt in the minds of the investigators. At first a victim, Maureen becomes a suspect.

DIRECTOR'S NOTES

When I read Caroline Michel-Aguirre's essay *La Syndicaliste*, I immediately felt the cinematographic potential of this incredible investigation set in the world of nuclear power and politics. And the film naturally fell into the tradition of the great paranoid thrillers of which I am particularly fond.

The chilling story of Maureen Kearney not only shines a light on some shadowy areas of the high spheres of power – it is a drama that frightens through its clinical approach to themes as current and burning as the place of women in the spheres of power; the importance granted to their speech; and the assumption of their madness and of their manipulative nature. The Kearney affair is the story of a whistleblower as much as it is the story of a woman in a world of men unaccustomed to seeing women risk whatever it takes to attack those at the top.



Maureen Kearney is not a *femme fatale*: she is a mother and a wife like those we meet every day, an employee like so many others. However, she will become the woman that the virile old guard of French industry, clinging to its interests and its self-dealings, must eliminate. Because she is a respectable woman, she will have to suffer the shame of not being believed, of always being reduced to her insignificance, of enduring aspersions on her integrity, of being reduced to the dramas that marked her life and that are just so many intimate wounds her enemies can use to discredit her in the eyes of her close relations and of the law.

Beyond its form, which will be inspired by American political thrillers such as *All the President's Men*, *Klute*, and more recently *Revelations*, it is first and foremost a fundamentally political film that we wish to deliver, a truer-than-life drama about the workings of power and its inexorable violence against those who attempt to rattle it.

This feature allows me to pursue my collaboration with Isabelle Huppert, but on a completely different register this time. And always with the will to have her embody a character anchored in reality and with which the spectator can easily identify.



B I O G R A P H Y



Jean-Paul Salomé studied cinema at the Sorbonne Nouvelle University, before directing two short films. After a first experience in fiction for television (*Crimes and Gardens* in 1991), he directs his first feature in 1993, *Girls with guns*, starring Annie Girardot. Five years later, he signed another “gang film”, *Restons groupés*. From 2001, Jean-Paul Salomé devoted himself to ambitious big-budget films, the first of which *Belphegor: Phantom of the Louvre*, revisiting the myth of the Parisian museum’s famous ghost. To investigate this mystery, the filmmaker called on Sophie Marceau, an actress he would direct again six years later as a resistance fighter in *Female Agents*. He then offers a modern version of the adventures of the gentleman thief *Arsene Lupin* (2004), starring Romain Duris and Kristin Scott Thomas. In 2010, Jean-Paul Salomé directed his first English-speaking film in the US, *The Chameleon*, based on the true story of an impostor played by Marc-André Grondin, alongside Ellen Barkin and Famke Janssen. With *Playing Dead* (2013), a slapstick comedy inspired by Blake Edwards’ films, Jean-Paul Salomé receives numerous nominations at the Magritte Awards. Jean-Paul Salomé often adapts books for the screen and his last two films, *Mama Weed* (2021) and *The Sitting Duck* (2023) - both starring Isabelle Huppert in the leading role - are no exception. Going from one genre to another with virtuosity, his films always have a great sense of cinematic and popular storytelling.



C A S T S E L E C T I V E F I L M O G R A P H Y

ISABELLE HUPPERT

THE SITTING DUCK
(La Syndicaliste)
(dir. Jean-Paul Salomé)

EO
(dir. Jerzy Skolimowski)

MAMA WEED
(La Daronne)
(dir. Jean-Paul Salomé)

THINGS TO COME
(L'Avenir)
(dir. Mia Hansen-Løve)

ELLE
(dir. Paul Verhoeven)

BACK HOME
(dir. Joachim Trier)

AMOUR
(dir. Michael Haneke)

WHITE MATERIAL
(dir. Claire Denis)

8 WOMEN
(8 femmes)
(dir. François Ozon)

THE PIANO TEACHER
(La Pianiste)
(dir. Michael Haneke)

SENTIMENTAL DESTINIES
(Les Destinées sentimentales)
(dir. Olivier Assayas)

PASSION
(dir. Jean-Luc Godard)

MADAME BOVARY
(dir. Claude Chabrol)

LOULOU
(dir. Maurice Pialat)

HEAVEN'S GATE
(dir. Michael Cimino)

THE LACEMAKER
(La Dentellière)
(dir. Claude Goretta)

MARINA FOIS

THE SITTING DUCK
(La Syndicaliste)
(dir. Jean-Paul Salomé)

AS BESTAS
(dir. Rodrigo Sorogoyen)

THE DIVIDE
(La Fracture)
(dir. Catherine Corsini)

CONVICTION
(Une intime conviction)
(dir. Antoine Rimbault)

SINK OR SWIM
(Le Grand bain)
(dir. Gilles Lellouche)

THE WORKSHOP
(L'Atelier)
(dir. Laurent Cantet)

DADDY OR MOMMY
(Papa ou Maman)
(dir. Martin Bourboulon)

THE BIG PICTURE
(L'Homme qui voulait vivre sa vie)
(dir. Éric Lartigau)

ALL ABOUT ACTRESSES
(Le Bal des actrices)
(dir. Maïwenn)

GRÉGORY GADEBOIS

THE SITTING DUCK
(La Syndicaliste)
(dir. Jean-Paul Salomé)

FINAL CUT
(Coupez!)
(Dir. Michel Hazanavicius)

NIGHT SHIFT
(Police)
(dir. Anne Fontaine)

AN OFFICER AND A SPY
(J'accuse)
(dir. Roman Polanski)

DÉLICIEUX
(dir. Eric Besnard)

NOTHING TO HIDE
(dir. Fred Cavayé)

GODARD, MON AMOUR
(Le Redoutable)
(dir. Michel Hazanavicius)

THE WOMAN IN THE FIFTH
(La Femme du 5^e étage)
(dir. Pawel Pawlikowski)

FRANÇOIS-XAVIER DEMAISON

THE SITTING DUCK
(La Syndicaliste)
(dir. Jean-Paul Salomé)

CHAMPAGNE!
(dir. Nicolas Vanier)

THE TIME OF SECRETS
(Le Temps des secrets)
(dir. Christophe Barratier)

THE NO-JOB AGENCY
(Les Têtes de l'emploi)
(dir. Alexandre Charlot and Franck Magnier)

360
(dir. Fernando Meirelles)

SECOND CHANCE
(La Chance de ma vie)
(dir. Nicolas Cuche)

TELLEMENT PROCHES
(dir. Eric Toledano et Olivier Nakache)

LITTLE NICHOLAS
(Le Petit Nicolas)
(dir. Laurent Tirard).

YVAN ATTAL

THE SITTING DUCK
(La Syndicaliste)
(dir. Jean-Paul Salomé)

LEAVING
(Partir)
(dir. Catherine Corsini)

THE INTERPRETER
(dir. Sydney Pollack)

MUNICH
(dir. Steven Spielberg)

BON VOYAGE
(dir. Jean-Paul Rappeneau)

MY WIFE IS AN ACTRESS
(Ma Femme est une actrice)
(dir. Yvan Attal)

THE PATRIOTS
(Les Patriotes)
(dir. Eric Rochant)

LOVE WITHOUT PITY
(Un monde sans pitié)
(dir. Eric Rochant)

PIERRE DELADONCHAMPS

THE SITTING DUCK
(dir. Jean-Paul Salomé)

EIFFEL
(dir. Martin Bourboulon)

NOTRE DAME
(dir. Valérie Donzelli)

LITTLE TICKLES
(Les Chatouilles)
(dir. Andréa Bescond et Éric Métayer)

SORRY ANGEL
(Plaire, aimer et courir vite)
(dir. Christophe Honoré)

GOLDEN YEARS
(Nos Années Folles)
dir. André Téchiné)

ETERNITY
(Éternité)
(dir. Trần Anh Hùng)

STRANGER BY THE LAKE
(L'Inconnu du lac)
(dir. Alain Guiraudie)

I N T E R V I E W

JEAN-PAUL SALOMÉ

**THE SITTING DUCK IS BASED ON A TRUE STORY.
HOW DID YOU HEAR ABOUT IT?**

It was actually a tweet that led me to it. A mention of the book by journalist Caroline Michel-Aguirre, La Syndicaliste, that was about to be published. I looked into it and could sense there was material for a film. I'd previously considered making a film about a whistleblower, Irène Frachon, and her role in the Mediator scandal, but it didn't happen. The experience of Maureen Kearney, "the" trade unionist at Areva – the pressure she was subjected to, the violent attack on her – was powerfully dramatic. Some person or persons tried very hard to force her to stop her investigations...

Maureen's journey – her indictment, her redemption, the moments of doubt and depression over which she triumphed – was a cinematic story in itself. Perhaps more in the style of the American or Italian political cinema that I like than in the French tradition. There was also the promise of a role for Isabelle Huppert: the release of Mama Weed had just been postponed due to Covid, but we both wanted to work together again. I found pictures of Maureen Kearney online and I immediately saw that Isabelle could resemble her on screen. After I read the book, I learned that the producer Bertrand Faivre had acquired the rights to it, but didn't have a specific director in mind. We came to an agreement, and screenwriter Fadette Drouard and I started writing the script.

DID YOU MEET MAUREEN KEARNEY?

I met Caroline Michel-Aguirre first. I told her which elements I wanted to highlight. Her book is a fascinating journalistic account, a very thorough investigation of the inner workings of the case, in which she uncovered some incredible elements. She was the one who found the wife of the Veolia executive who was attacked in the same way Maureen was. But beyond the facts, and everything that was at stake politically and economically, I wanted to know what Maureen had experienced from the inside, what her family had gone through, how she had pulled herself back together and moved on. I needed a personal dimension. That's what I explained to Maureen Kearney when I met her and her husband and daughter. I told her that it would be my vision of a character, that Fadette Drouard and I would have to imagine scenes in her family from what we sensed of her relationship with her husband and daughter. That we needed to be able to invent. There were some very intriguing passages in the book. For example, one evening when events in the affair were very intense, Maureen drives off in a car at night. But we don't know why or what she is going to do. A suicidal impulse? We agreed that Maureen would read the script, and she approved it while also specifying that it was not quite her at times, or that she would not necessarily have reacted as we portrayed her. But a very large part of the film is faithful to what happened: some dialog is word for word, in particular what we hear during the two trials. That concern for the truth was one of the guiding principles for the whole team. It led us to shoot in settings where the affair really took place: the Finance Ministry, the hospital in Rambouillet, the court in Versailles where former Areva employees, who had attended the real trial, came in union garb to appear as extras.

**MAUREEN KEARNEY'S DISTRESS IS ALSO THAT OF
THE WHISTLEBLOWER NO ONE LISTENS TO...**

Absolutely. But it also has to do with her personality: a mixture of fragility and strength, a go-getter who stood up to top executives and government ministers but who also felt a kind of exhilaration in being part of a world so distant from her origins. It's also a question of social class: she's from a somewhat working-class background and she succeeded thanks to her intelligence, her hard work, and her obstinacy in reaching the position of head trade unionist at Areva...and she singed her wings a little. What I found interesting was after she was pushed aside, excluded from that world and the victim of a vicious attack, when she found herself at home, all alone, and unjustly accused. How did she deal with that upheaval?

WAS HER WHISTLEBLOWING JUSTIFIED?

Twice over! The dismantling of Areva pursued by the CEO of EDF Henri Proglio, who dreamed of being the big boss of the French nuclear sector, led to the loss of French expertise that was sold off to the Chinese. It was also the loss of French energy independence, the consequences of which we are now coming to grips with. Above all, tens of thousands of jobs were threatened – and in fact were eliminated a few months after the deal. Maureen Kearney's struggle was not about nuclear energy itself, which had a bad reputation at the time because of the Fukushima disaster. It was political and social. But she hit a wall, and nobody seemed to see what the problem was. Government ministers kept telling her they were managing the situation without ever doing anything; industry executives called her crazy and unqualified to comment since she was not an engineer – she worked for Areva as an English teacher, providing continuing education and professional training.

**HOW DID ISABELLE HUPPERT COME TO GRIPS WITH
THIS CHARACTER?**

She and I got along very well on Mama Weed. There is a kind of fluidity in our relationship, an ease in saying things simply. Isabelle approaches acting very pragmatically. She works hard, but also believes in spontaneity, in what happens in the moment as the camera is rolling. I'm sure it's different depending on the director, but I am pragmatic, too. I don't do rehearsals, and she doesn't ask for any. We talk through the screenplay several times, we correct it if we need to. We sketch out the character...

**WHO DEFINES HERSELF MORE THROUGH HER
APPEARANCE THAN HER PSYCHOLOGY...**

It's an approach that suited the Maureen Kearney character well, with her unique wardrobe: clothes that were often colorful, flashy accessories like those glasses – of which she had an impressive collection – spectacular earrings, etc. She clearly didn't have the same means as the powerful men and women she rubbed shoulders with. There was a kind of extravagance in the character that was fun to convey on screen. She was someone who created a kind of armor through her look, and Isabelle really liked that. An armor that fell away sometimes, depending on the circumstances...

WHEN SHE REDOES HER MAKEUP AFTER THE ATTACK, IS THAT A WAY OF PUTTING THE ARMOR BACK ON?

Absolutely. She's trying to protect herself. It is a surprising gesture for the viewer and for the doctor in the room. It was noted in the medical reports: "She did not react 'like a woman who's been raped'"... I don't think there's just one way to behave in such circumstances, but the way people looked at her after the attack – mainly men – was shot through with suspicion. Isabelle felt strongly about those details that were in the script, and we really wanted to highlight them.



DID SHE PLAY TWO MAUREENS, ONE SOLDIER MAUREEN AND ONE WOUNDED MAUREEN?

We didn't think of it exactly that way, but it was expressed through her makeup and hair: there were shots with structured chignons, with unstructured chignons, and with no chignon at all. The combatant's uniform, the incomplete uniform or the one being assembled, and the vulnerable woman...

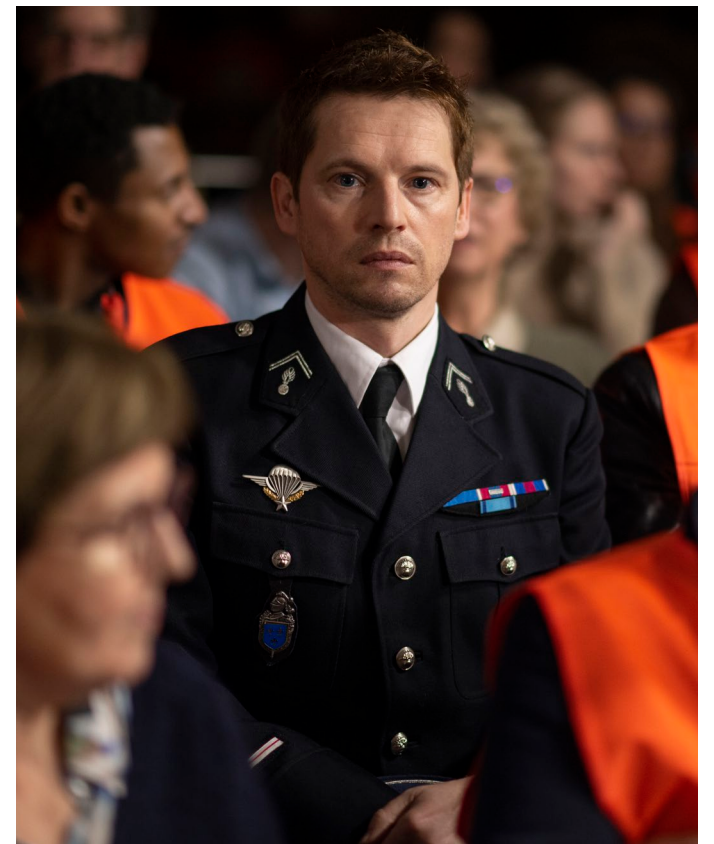
THE FIRST PART OF THE FILM, MAUREEN'S "CRUSADE", GIVES US SCENES OF CONFRONTATION AS WELL AS DELIGHTFUL PERFORMANCES...

As I filmed those places of power, I felt quite close to Maureen: I don't come from that milieu and the experience solidified my position as an outsider – which is perhaps also my position in French cinema! The scenes didn't emerge from nowhere: they were well documented in Caroline Michel-Aguirre's book, and the actors approached them in their own personal ways. Marina Foïs consulted video footage in which Anne Lauvergeon appears, to grasp her authority as well as the intimacy she created with Maureen, a connivance of convenience that was somewhat condescending. Yvan Attal gave substance to Luc Oursel, the number 2 who didn't have the makings of a number 1 and who would also be crushed by events. We had him wear round glasses, which contrast with his difficulty in managing emotions: underneath the rounded exterior lurk incredible testiness and a violence ready to blow. Oursel really did throw a chair during a board meeting!

In another register, François-Xavier Demaison gave form to a character inspired by Maureen's right-hand man, who accompanied her to all her meetings with politicians, who supported her, and who then replaced her after she left Areva. Beyond the real-life model, he embodies a more traditional, less disruptive trade unionism. That's why I wanted an actor more known for popular cinema, almost as a counterpoint, bringing additional color to the cast.

DOES MARINA FOÏS'S BITING IRONY SUGGEST THAT MAUREEN KEARNEY WAS MANIPULATED BY ANNE LAUVERGEON?

I expected a lot from the scenes between Marina and Isabelle, and I wasn't disappointed. Their complicity fueled acting duels that were moments of real cinema. In real life, Maureen admired Lauvergeon. And she is also an extremely loyal friend. She wasn't programmed like politicians or executives who can have selective friendships or change alliances when the wind shifts. Like Maureen, Anne Lauvergeon was a woman in a man's world, who found herself in a weak position when she was pushed out of Areva, and Maureen's stubbornness couldn't be allowed to harm her. We imagined the informant character, Tiresias, who could indeed have known Lauvergeon as well...



HOW DID YOU WORK WITH GRÉGORY GADEBOIS ON THE CHARACTER OF GILLES, MAUREEN'S HUSBAND?

Gilles looked at the powerful people Maureen associated with as aliens. He's a free-lance sound engineer for rock concerts, the child of a resolutely communist family... As hinted at throughout the film, we understand that his wife's powerful commitments had been having an impact on their personal life for a long time. And vice versa: the evolution of their relationship may have led to those commitments... Grégory Gadebois is an incredible actor because he's spot on right away, and very powerful, like Isabelle, in changes of tone and intonation. He can say "OK" ten different ways, telling a different story every time. He hates doing the same take twice and always manages to contribute something new. Since Isabelle is also a bit like that, they got along very well. On paper, you might think they're an unlikely couple, but I find that it totally works on the screen.

**THEIR COMPLICATED INTIMACY IS NOURISHED
A LOT BY SILENCES...**

Isabelle knows very well she can express a lot of things without dialogue, and when you have actors like her and Gregory Gadebois, you can film them without them needing to express a situation verbally. That contrasts with the verbal jousting in the first part of the film: it's after the battle now, and their relationship is expressed through presence, expressions, or even avoidance. We cut some dialogue on the set and also while editing, and I think that was the right approach. Similarly, the husband character had quite a few lines that were supposed to provide a humorous counterpoint, which was quite faithful to him in real life, but we cut a lot of them in the editing room. As if the film rejected them...



**ACCORDING TO YOU, WHAT'S BEHIND THE
RELENTLESSNESS OF THE CAPTAIN PLAYED BY PIERRE
DELADONCHAMPS?**

He is a synthesis of several investigators with the forensic police who were convinced that Maureen was lying. They were under pressure from their hierarchy, which was itself under pressure from politicians. It suited everyone to say that this woman was crazy, a mythomaniac, and that she had made it all up. But I don't think any one person intervened directly to say: "We have to accuse her." There have been some recent radio programs about the affair on which some investigators persisted, essentially saying: "Who says she didn't make it all up?" In Gilles Marchand's recent documentary on the Grégory Affair, one cop said that he suspected the mother because she wore a tight black sweater that showed off her bust. Unacceptable for a woman who just lost her child! With regard to Maureen and the rape she suffered, I think that things would have been a little different ten years later. To start with the fact that she would have encountered more women during the investigation...



**THE GYNECOLOGICAL VIOLENCE SHE WAS SUBJECTED
TO LEAVES YOU SPEECHLESS...**

She underwent three examinations in one week, including that reenactment of the insertion of a knife handle into her vagina, which the experts barely had the authority to do. She could have objected to it, but it shows how fragile she was at the time... She sees the doubt in other people's eyes, including her husband who, I think, did have a fleeting moment of doubt. The interrogations of him went very badly. He tried to make jokes that completely fell flat, and the police thought he was turning against his wife. Maureen is a survivor. It took incredible strength of character to bounce back. She became an English teacher again, this time in schools. After her journey to the end of night, she came back and rebuilt herself. Her marriage held together. I find that quite beautiful.



**AS FOR THE CASE ITSELF, THE FILM GIVES
CREDENCE TO THE THESIS THAT MAUREEN KEARNEY
WAS THE VICTIM OF AN INTERMEDIARY WHO WAS
AFRAID OF LOSING HIS SHARE IF THE CHINA DEAL
FELL THROUGH...**

It's credible. The investigation did not examine all possible tracks -as Caroline Michel-Aguirre suggests in her book. This one in particular does not appear in any police or court documents...

I N T E R V I E W

ISABELLE HUPPERT



Playing a real, living person, provides approaches for developing a character's appearance, which was especially true in the case of Maureen Kearney, who doesn't correspond to common notions of a trade unionist – though people are always surprising and different from how we imagine them based on their function. We took inspiration from the way Maureen dresses and does her make-up and her hair: her blond hair, her chignon, and also the jewelry she wears. I was interested in meeting her, but acting is always a work of the imagination, and you can detach yourself from reality as much as you want. I'm not sure that having a "real" model increases your responsibility towards the person you're playing. First of all, that responsibility is very much on the shoulders of the director. Also, what's interesting about this subject, among other things, is skepticism, and allowing for the ambiguity that emerges from the way others see the character.

Once you've found the physical aspect of the character, the rest flows naturally. Especially since, thanks to the talents of the hairdresser, the costume designer, and everyone who worked on Maureen's appearance, it wasn't a disguise. It wasn't an artifice that hindered me. It was really part of me. It would have been more difficult and less fun if I had remained myself, without her choices that are also partly theatrical masks. For example, her eyeglasses are very important. They modify the way the person who wears them looks and the way we look at the person. They prevent direct access to the gaze and change our vision, causing a slight transformation of reality. It's interesting, glasses in cinema: I remember I wore them in Claude Chabrol's *Comedy of Power*.

I didn't think about whether Maureen was guilty or innocent. What I was interested in was the turmoil she generated and that curiously enough endures, if recent documentaries on the case are to be believed. Throughout the film, the character's journey is singular, from the beginning of her combat to the last scene, testifying magnificently before the National Assembly commission. Maureen is fighting against a kind of tentacular hydra that is completely beyond her. And at the same time, she's fighting for something very simple: saving jobs. She could give up, but within her is a fierce will to fight and, deep down, to be a larger character than her path initially indicated. She was a trade unionist, she was not supposed to lead an army. But she built herself a small kingdom at the head of which she decided to reign and resist. She also wanted to invent a life quite different from the one she had. In the end, she was alone against the world – her Erin Brockovich side! But those choices would crush her.



The violence of what Maureen went through put her private life in danger. It sent cracks through her family framework, even if, beyond the silences, there was always a some humor between her and her husband, played by Grégory Gadebois. It's almost as if, accustomed to speaking in circumstances that she mastered well, she found herself lacking for words. I'm thinking of the scene of the first trial, where, in an imposing context, Maureen finds herself more fragile than ever before. I imagined a lot of things for that moment – you can imagine anything! For example, if she had invented everything, she would fall apart before the enormity of her lie. That's what people who didn't believe her could have thought when they saw her collapse, along with – according to them – the whole house of cards she had built... When everyone accuses you, perhaps you end up doubting your own innocence. Maureen had come a long way when she decided to appeal her conviction. It really was a personal decision that testified to enormous tenacity, courage, and will to take justice into her own hands. As in the scene where she tries all by herself to reconstitute the circumstances of the rape. Only she can do it, having been abandoned on all sides, being so deeply alone. She had no other choice than pragmatism, to see if what she was accused of was even possible.



I mentioned Claude Chabrol, and I think there is something Chabrolian in the film, a certain dryness, but in a good way, nothing sentimental, maybe a kind of irony with a moral touch. I love working with Jean-Paul Salomé. We get along really well, as we did on *Mama Weed*. There's no hesitation in his directing, which is always comforting for an actor. And there's real mutual trust between us. Good filmmakers are never interventionist with their actors, or they intervene in an invisible way that gives energy and confidence, never in a way that hinders.

C R E W L I S T

STARRING

ISABELLE HUPPERT
Maureen Kearney

GRÉGORY GADEBOIS
Gilles Hugo

FRANÇOIS-XAVIER
DEMAISON
Jean-Pierre Bachmann

PIERRE
DELADONCHAMPS
Chief Warrant Officer

ALEXANDRA
MARIA LARA
Julie

GILLES COHEN
Lawyer, Mr. Temime

WITH THE
PARTICIPATION OF

MARINA FOÏS
Anne Lauvergeon

YVAN ATTAL
Luc Oursel

CREW LIST

DIRECTOR

Jean-Paul Salomé

WRITERS

Jean-Paul Salomé & Fadette Drouard

ADAPTED FROM

La Syndicaliste
by Caroline Michel-Aguirre

PRODUCED BY

Bertrand Faivre

COPRODUCED BY

Bettina Brokemper

ORIGINAL SCORE

Bruno Coulais

DOP

Julien Hirsch, AFC

EDITING

Valérie Deseine & Aïn Varet

CASTING

Juliette Denis, ARDA

PRODUCTION

DESIGNER
Françoise Dupertuis, ADC

COSTUMES

Marité Coutard

SOUND

Christoph Schilling
Louis Bart
Damien Guillaume
Marc Doisne
Thomas Wargny Drieghe

1ST A.D.

Mathieu Thouvenot, AFAR

LOCATION MANAGER

Frédéric Morin

PA

Ambre Guillou

LINE PRODUCER

Jean-Christophe Colson

POSTPRODUCTION

COORDINATOR
Gabrielle Juhel

PRODUCTION

COMPANY
Le Bureau

IN COPRODUCTION

WITH
Heimatfilm
France 2 Cinema
Restons Groupés Productions
Les Films Du Camélia

WITH THE
PARTICIPATION OF

OCS
France Télévisions
Le Pacte
The Bureau Sales
Weltkino

IN ASSOCIATION

WITH
Cinéventure 8
Indéfilms 11
Sofitvciné 10

WITH SUPPORT

FROM
La Procirep-Angoa
Le Centre Du Cinéma
Et De L'image Animée
Film - Und Medienstiftung NRW
FFA - Filmförderungsanstalt

INTERNATIONAL

SALES
The Bureau Sales
Clémentine Hugot
Geraldine Bryant
Cendrella Abi Gerges
Daniela Arratia Mc Ginnis

T E C H N I C A L
D E T A I L S

GENRE

Fiction

DURATION

2H01

SUPPORT

DCP 2K

LANGUAGES

French, English, Hungarian

SCREENING RATIO

1:2,35

SOUND

5.1

T H E B U R E A U

For over 20 years, The Bureau, through its French and English companies, has established a reputation for building strong relationships with outstanding talents. Dedicated in their collaboration with filmmakers, The Bureau strives to entertain audiences with stories that are distinctive, emotional and thought-provoking.

The Bureau's recent titles include James Ivory & Giles Gardner's *A Cooler Climate* (New York 2022); Yannick Kergoat's *Tax Me If You Can* (San Sebastian 2022), Marie Amiguet and Vincent Munier's *The Velvet Queen* (Cannes and César for Best Documentary), Harry Wootliff's *True Things* (starring Ruth Wilson and Tom Burke, which premiered in Venice). Other notable films include Harry Macqueen's *Supernova* starring Colin Firth and Stanley Tucci; Aleem Khan's *After Love* (Cannes, Toronto and Telluride selections, Bafta for Best Actress for Joanna Scanlan); David Dufresne's *The Monopoly of Violence* (Cannes, Prix Lumière); Jessica Hausner's *Little Joe* (which premiered in Cannes where Emily Beecham won Best Actress); Jean Libon & Yves Hinant's *So Help Me God* (Magritte and César for Best Documentary). Andrew Haigh's *45 Years*, which garnered Charlotte Rampling an Academy Award * nomination for Best Actress and Alan Rickman's *A Little Chaos* starring Kate Winslet & Stanley Tucci.

S A L E S A G E N T

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