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ARTÉMIS PRODUCTIONS

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THE ANIMAL KINGDOM

Directed by Thomas Cailley

130 minutes / France

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FINAL PRESS NOTES

Distributor Contact:

George Nicholis
Rebecca Fisher
Magnolia Pictures
(212) 924-6701 phone
publicity@magpictures.com

Press Contact LA/Nat'l:

Laura Sok
Kate McEdwards
Track Shot Media
laura.sok@trackshotmedia.com
kate.mcedwards@trackshotmedia.com

Press Contact NY/Nat'l:

Laura Sok
Kate McEdwards
Track Shot Media
laura.sok@trackshotmedia.com
kate.mcedwards@trackshotmedia.com

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SYNOPSIS

In *THE ANIMAL KINGDOM*, a visionary new thriller that drops viewers into an extraordinary world where mutations in human genetics cause people to transform into hybrid creatures, François (Roman Duris) does everything he can to save his wife, who is affected by this mysterious condition. As some of the creatures disappear into a nearby forest, François embarks with Emile (Paul Kircher), their 16-year-old son, on a quest to find her with help from a local police officer (Adèle Exarchopoulos). From acclaimed director Thomas Cailley, the film world premiered as the opening night selection of Cannes Un Certain Regard.

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INTERVIEW WITH THOMAS CAILLEY (DIRECTOR)

How did The ANIMAL KINGDOM project come about after the success of LOVE AT FIRST FIGHT (LES COMBATTANTS)?

My first film started off as a real-life story, and gradually slipped into the fantasy genre during the filmmaking process. The possibilities of the fantasy genre thrilled me.

I read a script written by Pauline Munier whilst participating in a jury at the *Fémis*. The script explored the hybridization between Man and Animal and I felt that this metaphor was at the crossroads of the issues I wanted to tackle at the time: transmission, the worlds we wish to leave behind, those we inherit, those we destroy, and those that perhaps still need to be invented.

I discussed the idea with Pauline and suggested that we work together in this direction. THE ANIMAL KINGDOM follows the relationship between a young man of 16 and his father at a time when, all over the world, the ‘animal instincts’ of humans are awakening like a dormant gene, disturbing the invisible boundary between Humanity and ‘Nature’.

What interests you about mutation, and about the mutants that serve as the basis of your film?

I’m tempted to say that I have entirely no interest in the matter! I don’t come from this kind of genre. I couldn’t name ten mutant films if I tried.

However, with the current ecological emergency, I believe it is vital to invent new narratives that explore our interactions with the rest of the living world. Not so much to rehash post-apocalyptic or end-of-the-world narratives that wind up repeating themselves, but to imagine new frontiers. The idea of human-animal mutation allows us to approach this question from a concrete, physical angle, in the bodies of the characters themselves. Not through the prism of inevitable collapse or another post-apocalyptic story but through the portrayal of a vital, violent and creative impulse.

I was also interested in making these mutations happen in today’s world.

I love Paul Verhoeven’s STARSHIP TROOPERS and Miyazaki’s films, but I didn’t want to project the story into the distant future or make it a mere tale. I am very keen on the eruption of fantasy into our everyday lives. This friction between reality and fiction is a precious source of empathy, of shifts, of disturbances, of comedy.

Change is here, everywhere, and society must deal with it. In this case, society does everything in its power to continue functioning normally, without having to question itself. I wanted to get to the heart of the matter from the very first sequence. I needed to show what had become the characters’ new reality, without preparing the audience in any way. Hence the very mundane traffic jam scene, where a creature appears and starts

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spreading chaos. It ends with the blasé comment of a motorist who exclaims, “Oh, the times we live in!”

We began writing in 2019 and a few weeks later, Covid was rampant, and we were on lockdown. The events taking place around us validated the notion that we adapt very quickly. After just a few weeks, it seemed normal to see herds of wild boar in deserted town centers and undergo repeated curfews.

The standard of normal had shifted.

As part of French cinema, THE ANIMAL KINGDOM is a rather unique proposition in terms of scale. It is both spectacular and intimate...

I conceived this film much like my previous one: at the level of the characters. The tone and genre are adapted to their quest, which is in turn physical, sensory, existential, etc.

As for references, Clint Eastwood’s *A PERFECT WORLD* and Sydney Lumet’s *RUNNING ON EMPTY* both served as inspirations, as did Ridley Scott’s *THELMA AND LOUISE* and Bong-Joon Ho’s *THE HOST*. These films are porous. Built around their characters, they favor emotion and move beyond the constraints of the genre (the escapade, the thriller) to offer a total spectacle.

The film strongly echoes debates about difference and diversity, about those who scare certain people so much... The mutant creatures in your film are reminiscent of migrants, those who are scorned and rejected...

Yes, but not only that mutation is about difference and the way we look at it, both as individuals and as a society. The foreigner is an archetypal figure, but more globally, societal norms are at stake.

Cinema has often taken up the dualist theme of animality. On the one hand, there are monster films, on the other, superman films. Werewolves and superheroes. Forms of absolute otherness that reassure us of our place in the world.

Here it is different, the Other can be anyone. My neighbor, my daughter or a colleague.

The characters do not transform on nights of the full moon: their mutation is slow, it is progressive. They walk the line that separates us from the “rest of the living world”.

If there is no absolute ‘otherness’, the crucial question becomes that of belonging: how do we cohabitate, live together, form a society?

As you said, the film starts with the very strong bond between François and his son Émile, in the forced absence of Émile’s mother Lana, who is affected by the mutation and therefore isolated. Were you personally interested in the theme of the child-parent relationship?

Between *LOVE AT FIRST FIGHT (LES COMBATTANTS)* and *THE ANIMAL KINGDOM*, I became a father, and that changes everything.

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Very early on, I had the desire to tell this story from a dual point of view, that of both father and son, two fallible male figures (re)inventing themselves.

At the beginning of the film - while faced with the changes that are shaking the world and his family - François is strong and sure of himself. He firmly believes in Lana's recovery, in the unity of his family, in a return to normality... At this point, it seems as if François and Emile are together on the same quest. In reality, François imposes his vision of the world onto his son, and Emile suffers in silence. Emile's challenge is his emancipation, which will take an unexpected path.

It is about becoming himself, learning to say no and choosing his own destiny. And as his son finds his way, François loses his certainties and is brought to his knees, he faces his fear and helplessness, and the relationship is reversed. François will come to question himself and a personal transformation takes place on both sides. Emile and François learn to truly see one another as they move from a power-based relationship to one of consideration, compassion and respect. For me, that's how they become the film's heroes. I found this particularly moving in Ozu's *THERE WAS A FATHER*: the father's purpose is to teach his son the art of learning to live without him. It is not a question of changing or healing the other, but of welcoming and releasing unknown forces.

One of the film's essential components is the place you give to nature and the way you filmed the virtually wild spaces of the Landes de Gascogne. Trees, plants, water and sky play a major role on screen...

Prior to the writing process, we scout out potential locations, so that we have a setting in mind before heading into the storytelling. The small provincial town surrounded by an immense forest is not just the setting of a fairy tale, it is also that of my adolescence. When you cross the Landes de Gascogne, it is easy to reduce the landscape to a succession of pine forests and cornfields, but in the middle of the man-made forests, are natural oases, and untouched lagoons. These are magical spaces, unchanged for hundreds or even thousands of years. They are not well documented and difficult to access, but once you get there, it's like stepping back in time. In just a few hundred metres, you go from a field of aligned trees, a silent industrial forest, to rich and untamed spaces where plant and animal life is thriving. The forest comes to life before your very eyes. I really wanted these landscapes to have their place in the film,, because they almost tell the story of the characters' journey in and of themselves.

Given that these places are extremely complicated to find, how did you gain access to them?

We studied old maps, spoke to tree enthusiasts, and also looked at satellite images, although this meant having to identify all of the black spots in an area covering the Gironde, the Landes, and part of the Lot-et-Garonne. During the search we found an artificial basin and a thousand-year-old lagoon, it was like a treasure hunt. Along with David Cailley - my brother, and the film's cinematographer - we covered the region until eventually we found the perfect setting, which had the primary forest, the lagoon and the tree perched over the water. However, sadly in the summer

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of 2022, during filming, everything was destroyed by the Gironde fires. We were forced to stop filming, the crew left, and I stayed behind in a rain of ash to look for alternative locations to finish the film. We still had 5 weeks of work to do... all in the forest.

You eventually succeeded...

Yes, it was a miracle. I located a black spot on a satellite image near Biscarrosse, a very touristy seaside resort which, prior to the fires, was not at all what we were looking for. On my way there, I discovered some lagoons which were completely preserved, where due to laws dating back to the Middle Ages, forestry is impossible. It was the ideal location for us: an untouched, dense forest, which is so dense that it took 15 minutes to walk 100 meters! So this was an unexpected gift, in the midst of the 2022 wildfire disaster...

The need to stop shooting during the summer, and then start again in the autumn changes the lighting situation drastically, where light is so essential in THE ANIMAL KINGDOM... did this change your approach to the film?

Naturally, it changed everything... The light in September is not at all the same as in July and August. The days continue to grow shorter, and the weather risk is higher, but it also offers interesting contrasts, a more lively, oblique light than that of summer. We had to revise our filming schedule significantly to adapt to filming conditions in the varying light and weather conditions. We also had to deal with the change in vegetation. During this time of year, the undergrowth and withers and so by September, there wasn't much greenery left. So, we initially looked for areas as close to the water as possible, areas where the roots would still be hydrated. Then, the set design team, Julia Lemaire, had to inject greenery into the scenery, shot by shot, whenever it was essential.

Special effects play an important role in the film, but they are always at the service of the story and not a pretext for technological demonstration...

Yes, the characters had to remain at the center of the film's design and staging. We had three basic rules to follow:

1. Start with the actor, and shoot based on the actor's potential.
2. Remain in the characters' point of view
3. Shoot in real settings, no studios or green screens.

Eighteen months before shooting, I started the design process to elaborate on what our "creatures" would look like: how to design them, how to portray them, etc. This development continued until the end of film production. The crux of the matter is the

choice of technology. Each has its own advantages: make-up for texture, animation for movement, set effects for interaction with the scenery, etc. We combined these techniques as much as possible: the credibility of an effect depends very much on its constant 'mutation' within the sequence itself. If the same process is used, the viewer's eye will decipher it in a few seconds. Thus, with respect to the actor, Tom Mercier, the character of Fix is depicted with make-up (prosthetics, skin), animatronics, stage effects (doubles, cables), digital effects (3D), etc. The combination of these techniques is different for each shot.

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Another important element of the film is the impressive sound work, especially in the last part where Émile really discovers the forest and those who live in it...

I contacted Nicolas Becker (SOUND OF METAL, GRAVITY, etc.) and explained what I wanted in terms of sound: an immersive approach that was close to the characters. Once again, we started with the actors. Nicolas introduced me to bird singers who have developed unique techniques to perform, imitate and even interact and communicate with the animals. They trained Tom Mercier (Fix), teaching him to “speak bird” by sucking in sounds instead of projecting them. This requires a huge effort of the chest and throat. Tom was in training for months, and everything you hear in the film comes from him. Paul Kircher also worked with the cast to develop breathing techniques and explored a wide range of sounds, grunts and cries, etc. This raw material was reworked by sound and speech editors Raphaël Sohier, Matthieu Fichet and Anne-Laure Darras. We explored a track of sonic chimeras, sometimes in a very technological way and sometimes in a very artisanal way, as cinema has always done. (Tarzan’s famous cry is a mixture of a hyena and an Austrian yodel).

We understand that you asked your actors to invest a lot of time and energy, both physically and psychologically...

Certain roles required a lot of physical preparation.

It’s rare for a young actor to be in almost every shot of a film that features action, adventure and emotion, day and night for over 60 days. Paul worked hard rigorously. Prior to filming, the cast worked extensively with our choreographer, Stéphanie Chêne, to explore the character’s body language, movements and perception of the world around them. The same went for Tom Mercier, who plays Fix, a bird-man who is in a very advanced stage of the mutation. We had to mould and scan his entire body to build him prosthetic wings, and give him new skin, which was pigmented like a bird and partially feathered. Besides undergoing 6 hours a day in the make-up chair, Tom worked hard at jumping, stretching and sculpting his body into that of a dancer. Fortunately, early on in the shooting, I felt that we were reconnecting with one of the primary elements of acting,: dressing up, inventing one’s own animal, running, jumping, screaming and flying.

Let’s talk about the choice of actors, starting with the father-son duo, François and Émile, in other words Romain Duris and Paul Kircher.

Without exaggerating, I can say that I discovered French cinema through Romain. THE GOOD OLD DAZE and THE CRAZY STRANGER are among the French films that marked my teenage years. Romain is a fascinating actor who strongly embodies the father figure in this role and does so in a way not often seen in cinema. He always projects this light, a certain sparkle and a contagious, inspiring approach to acting. His work ethic and ability to listen are impressive, while his understanding of issues and emotions is quite instinctive. François is a fully developed character: and he has something whole and romantic about him. The role is also a physical one and Romain embodies all of these qualities. François is constantly on the move, and he never gives up. Romain gave him speed, precision and pure physicality. As for Paul, he simultaneously

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emits something both strong and awkward, which immediately attracted me. He also has hidden strengths, you get the impression that he doesn't know where he's going, that he is floating through life and yet staying afloat by a calm and powerful wave. That's the impression I got of Paul: that he is unaware of his own power. You can feel something bubbling up inside him, a strong energy, and a little bit of a wild side.

Let's talk about the character played by Adèle Exarchopoulos, which brings us to humor, an element that is noticeably present in THE ANIMAL KINGDOM.

Many of our characters are struggling to grasp normality in a world that has gone mad, which is part of the film's comedic aspect. Julia is perhaps the wisest person in this great upheaval. She would like to make herself useful, to find her place, but she is somewhat sidelined. She is so out of touch with her colleagues that when she says, "I'm going to ask for a transfer", one wonders what kind of transfer she is talking about. She finds the humans around her increasingly alien. Adèle is an extraordinary actress: she gives her character autonomy, a cold humor, a poise that is both undeniable and funny. Overall, the creatures bring disorder to society, from the attack on the riding school, to the eruption of a giant squid in the Super U. These disturbances are comedic and in-part a sense of strength, as if silenced voices are once again being heard and the world has started spinning again. I've always found that humor is the best way to depict this impulse, being not only tangible, but equally destructive and creative. Overall, the creatures bring disorder to society, from the attack on the riding school to the eruption of a giant squid in the Super U. These disturbances are comedic and impart a sense of vitality, as if silenced voices are once again being heard. The world has started spinning again.

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You have reached the end of a truly cinematic adventure. How will you view this experience as your film goes on to live its public life?

It's a rather strange feeling. This film forced us all to invent and combine complex technologies, and anticipate or directly deal with ever-changing issues. We had to figure out how to depict a human being flying through the forest at night and how to continue filming in the midst of a natural disaster. It's been a long road, but we've made it, and I'm pleased to say that we're both proud and delighted. I feel that this film is ultimately much like its subject: it has constantly mutated to invent its own trajectory. I hope that this feeling is palpable when you watch THE ANIMAL KINGDOM. The story opens with François' face, as he is stuck in a traffic jam, in the middle of car horns and pollution. It closes on the same face, tired but content, almost two years later. François is in the middle of a large river, framed by the forest, where you can hear the roars and snarls of all the animal species. Between these two images is the journey of Emile and François. I hope that this journey gives us a sense of the awakening power within us, a mysterious and organic link that connects us to all that lives.

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Interview with Paul Kircher (Emile)

You play Emile in “The Animal Kingdom”: what first attracted you to this character of a young man in the midst of a transformation?

That’s precisely it: the moment when Emile makes the transition from childhood to adulthood. He’s completely unprepared for what’s suddenly happening to him, and yet he’s forced to come to terms with it, and he ends up in a complete crisis. He’s initially in denial and he’s scared, before the desire to reveal himself takes over, bringing him a type of relief! Emile has the ability to always land on his feet, growing in stature and strength each time, until he finally evolves into a new version of himself at the end of the film. I really enjoyed this journey.

Were you familiar with Thomas Cailley’s cinematic universe?

Yes, I really liked LOVE AT FIRST FIGHT, which already combined drama with comedic elements. When I read the script for THE ANIMAL KINGDOM, I was very interested in the relationship between Emile and his father and the fantasy dimension of the story. It was all beautifully written, but I felt that there was still a lot of opportunity to be creative, and Thomas was very keen on that idea too. When he first gave me the script to read, the final look of the creatures and the level of transformation weren’t fully finalised yet. Thomas suggested that I watch a number of films like David Cronenberg’s THE FLY, which helped me with Emile’s physical and behavioural changes. I found this exploratory research for the role really exciting! I also watched COME AND SEE, the Russian war film by Elem Klimov, which depicts the horrors of the 1943 battles from the point of view of a teenager in Belarus. In Thomas’s film, Emile and Grenouille observe an adult world that they don’t particularly understand and which often seems violent and chaotic.

You’re 21 years old, so you were a teenager yourself not too long ago. Did you draw on your experience during that time to create the character of Emile?

Yes of course. Like Emile I definitely think I have mastered things while some still elude me, for example there are several subjects I am certain that my stance is the correct one. There’s a sort of recklessness and boldness when you’re young! But I would say the character of Emile and the script gave me a lot to work with. This was particularly true during shooting: it was a very immersive experience to be together every day, especially with Romain Duris who plays my father. He took me under his wing from the start and I drew from those moments in my scenes. Whilst advance preparation is certainly important, I feel the experience and work whilst shooting is equally as important here was the added physical dimension of Emile’s role, with a lot of make-up work, for example.

Did you find the use of make-up and prosthetics an inevitable burden, or did you use it as a tool?

Before shooting, I worked with a choreographer so that as Emile’s transformation unfolds, I could be attuned to the movements of my character’s body. Even without make-up, it gave me an idea of how I should behave. When we got to set, I was ready. The visual effects simply allowed

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me to bring a truthfulness to the scene. For example, I often wear claws in the film and feeling them on my fingertips added to the credibility of my performance. The technical team's work on make-up and prosthetics is remarkable, and was critical to bringing Emile and the other creatures to life.

Obviously, THE ANIMAL KINGDOM is not just a genre film; as you said, it also tackles the theme of the father-son relationship at the heart of a major French production. How would you describe Thomas Cailley's work as a director?

Thomas managed to convey his vision of the story he wanted to tell to his cast and crew. It's a truly imagined and detailed world that he completely invented, and we talked about it a lot because I obviously had my own take on the story. Thomas is a precise director, meticulous on set, but while always direct, he is extremely gentle and calm in his manner with others. I've watched him work a lot with his brother David, who is the cinematographer on his films. The deep connection and understanding between them when they work is palpable, and was a great advantage to them as filmmakers and to our film. I should add that we all lived together off set and Thomas tried to spend as much time as possible with Romain and myself, at least whenever his hectic schedule allowed it, in this south-west region he knows so well.

You mentioned Romain Duris, who plays your father. The connection between you is obvious on screen. Tell us about your relationship off camera.

What's really impressive about Romain is that he has so much experience and incredible depth, but he is also open and present! He's a very inspiring actor and human being. For each of our scenes, he would ask me my thoughts and perspective, how I wanted to play

them out. Romain really committed to our bond, even off-camera. I learned a lot from him, but he was never overbearing with me. THE ANIMAL KINGDOM is a film revolving around dual protagonists, and I really enjoyed this experience with Romain. Both on and off the set, our relationship offscreen served Thomas' film well.

Interview with Adele Exarchopoulos (Julia)

Julia's character is not what you expect. Thomas Cailley said he was counting on you to bring humor and lightness to the film. How would you describe this young policewoman?

Julia is full of goodwill, energy and hope. She is keen to get involved, make herself useful, serve the common good, but she ends up in the courtyard of a *gendarmerie* cooking sausages. As her story plays out she starts to question her own actions and beliefs. She ultimately starts to question who, in fact, are the true monsters after all? Julia is not swayed by other people, and becomes increasingly tenacious in her beliefs, using humour to help her cause. Behind her clumsiness and apparent naivety, she is perhaps the most lucid character in the story.

The film touches on themes such as prejudice, discrimination, diversity, minority rights, and our attitude towards outsiders. What are the most poignant themes in this story in your opinion?

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This script is one of the most beautiful I've ever read. It's a genuine ode to the differences between us. Without ever indulging in stereotyping, the story confronts us with our own desires and limitations.

Beyond the subjects we confront in this story, what I find most moving about Thomas's films is how they observe otherness, our connection to nature, our bodies, and living things. All without judgement.

His films communicate a thirst for life and a healthy desire for freedom.

On location I was also moved by the scenery; these wild, forgotten, sublime landscapes.

THE ANIMAL KINGDOM is an assertive genre film. It's a style you've already experienced, in particular with Quentin Dupieux. As someone who loves cinema, are you a fan of this genre?

It's also a comedy, a fairytale, a love story... In fact, I choose to make films I would like to watch in the cinema. I'm not interested in the "genre" of the film but in how it makes me feel. I knew I wanted to work on this film straight away.

Can you tell us about working with your two main co-stars, Romain Duris and Paul Kircher who play father and son in the film?

Paul is unique, magnetic. The singularity and sincerity of his performance are awe-inspiring. For me, he's already a star.

Romain is extremely caring and generous to act opposite. He's a surprising actor, offering a lot always with great honesty. Paul and Romain immediately made space for me in their duo, it was simple, I was very lucky to be in this with them.

I didn't have any scenes with Tom Mercier but he really impressed me in the film. As did Billy Blain.

THE ANIMAL KINGDOM is a big, ambitious French production: what did you make of your director Thomas Cailley at the helm of this big film?

Thomas has been working on this film for years, and from the first reading that was apparent. When he defends his characters, he is so knowledgeable. When working with actors he is precise, but also welcomes whatever comes naturally in the moment.

The technical nature of the scenes, the complexity of the MFX and action scenes don't phase him; everything is seamless, serving the natural poetry that was already apparent in the script.

It's happiness on a plate.



BIOGRAPHIES

THOMAS CAILLEY

After studying at La Fémis in the screenplay department, Thomas Cailley directed PARIS SHANGHAI (2011), a short film that won awards at numerous festivals.

His first feature film, LOVE AT FIRST FIGHT (LES COMBATTANTS) was a public success. Presented and awarded at the Quinzaine des réalisateurs in Cannes in 2014, it received three Césars the following year, including Best First Film.

Directed for Arte, his first series AD VITAM (6x52) was selected at the Toronto International Film Festival and elected best French series of the year at Séries Mania in 2018.

THE ANIMAL KINGDOM, presented in the Selection officielle at the opening night of Un Certain Regard at the Festival de Cannes (2023) is his second feature film as a director.

FILMOGRAPHY

FILM

2023 ANIMAL KINGDOM

2014 LOVE AT FIRST FIGHT (LES COMBATTANTS)

2011 PARIS SHANGHAI

SERIES

2018 AD VITAM



ROMAIN DURIS as Francois

Romain Duris started his film career somewhat randomly when he was street-cast for the role of Tomasi in Cédric Klapisch's *THE YOUNG PERIL*. This film marked the beginning of a long collaboration and friendship with the director.

As Romain did not complete any training, he learned acting on set, which turned out to be an asset in his career as he “could play almost instinctively”, as pointed out by his childhood friend, the director Raphaël Fejtö.

Over the years he starred in several films including those of Tony Gatlif, who asked him to blend into a gypsy community in Romania to prepare for his role in *GADJO DILO*. This role allowed him to be nominated in 1999 for the Most Promising Actor César Award. In 2002, the success of *THE SPANISH APARTMENT* by Klapisch confirmed Duris' breakthrough: he then played colorful characters in *ARSÈNE LUPIN* or *MOLIÈRE* before taking on darker roles in *PERSECUTION* or in *PARIS*.

In 2006 he also received several awards for his interpretation of Tom, in *THE BEAT THAT MY HEART SKIPPED* by Jacques Audiard.

Known for his versatility, his role in Pascal Chaumeil's commercial success *HEARTBREAKER* -in which he played alongside Vanessa Paradis- proved his ability to embody characters ranging from gangster to romantic leads.

In 2018, Romain Duris played in Guillaume Senez's comedy-drama film *OUR STRUGGLES*, which won the Best Film and the Best Director Awards at the 9th Magritte Awards. Romain Duris was also nominated for several prestigious awards including the Cesar Award for Best Actor.

He then embodied one of France's main historical figures, Gustave Eiffel alongside Emma Mackey in Martin Bourboulon's biopic *EIFFEL* released in 2021.

WAITING FOR BOJANGLES represents his second collaboration with the director Régis Roinsard after *POPULAIRE* in 2012. In this 2022 adaptation of Olivier Bourdeaut's acclaimed novel, Romain Duris embodies Georges in this deeply touching love story, starring opposite Virginie Efira for the first time.



FILMOGRAPHY

- 2023 THE ANIMAL KINGDOM, Dir. Thomas Cailley
THE THREE MUSKETEERS: MILADY, Dir. Martin Bourboulon
THE THREE MUSKETEERS: D'ARTGAGNAN, Dir. Martin Bourboulon
- 2022 FINAL CUT, Dir. Michel Hazanavicius
WAITING FOR BOJANGLES, Dir. Régis Roinsard
- 2021 EIFFEL, Dir. Martin Bourboulon
- 2019 THE GREAT DARKENED DAYS, Dir. Maxime Giroux
- 2018 OUR STRUGGLES, Dir. Guillaume Senez

BLACK TIDE, Dir. Erick Zonca
A BREATH AWAY, Dir. Daniel Roby
- 2017 MRD HIDE, Dir. Serge Bozon
ALL THE MONEY IN THE WORLD, Dir. Ridley Scott
- 2016 CEASEFIRE, Dir. Emmanuel Courcol
THE CONFESSION, Dir. Nicolas Boukhrief
IN THE SHADOW OF IRIS, Dir. Jalil Lespert
- 2014 ODD JOB, Dir. Pascal Chaumeil
THE NEW GIRLFRIEND, Dir. François Ozon
- 2013 CHINEZE PUZZLE, Dir. Cédric Klapisch
MOOD INDIGO, Dir. Michel Gondry
- 2012 POPULAIRE, Dir. Régis Roinsard
- 2010 THE BIG PICTURE, Dir. Eric Lartigau
THE HEART BREAKER, Dir. Pascal Chaumeil
- 2009 PERSECUTION, Dir. Patrice Chereau
- 2008 AFTERWARDS, Dir. Gilles Bourdeau
PARIS, Dir. Cédric Klapisch
- 2007 THE AGE OF MANB, Dir. Raphaël Fejto

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- 2006 IN PARIS, Dir. Christophe Honoré
- 2005 RUSSIAN DOLLS, Dir. Cédric Klapisch
THE BEAT THAT MY HEART SKIPPED, Dir. Jacques Audiard
- 2004 ARSENE LUPIN, Dir. Jean-Paul Salomé
EXILES, Dir. Tony Gatlif
- 2003 OSMOSIS, Dir. Raphaël Fejto
THE DIVORCE, Dir. James Ivory
- 2002 SHIMKENT HOTEL, Dir. Charles De Meaux
THE SPANISH APARTMENT, Dir. Cédric Klapisch
NO BIG DEAL, Dir. Bernard Rapp
ADOLPHE, Dir. Benoît Jacquot
SEVENTEEN TIME CECILE CASSARD, Dir. Christophe Honoré
HYPNOTIZED AND HYSTERICAL, Dir. Claude Duty
- 2001 CQ, Dir. Romain Coppola
BEING LIGHT, Dir. Jean-Marc Barr
TOMN THUMB, Dir. Oliver Dahan
- 1999 PERHAPS, Dir. Cédric Klapisch
- 1998 LES KIDNAPPEURS, Dir. Graham Guit
- 1997 DEJA MORT, Dir. Olivier Dahan
GADJO DILO, Dir. Toni Gatlif
DOBBERMAN, Dir. Jan Kounen
- 1996 WHEN THE CAT'S AWAY, Dir. Cédric Klapisch
- 1995 MEMOIRE D'UN JEUNE CON, Dir. Patrick Aurignac
- 1994 THE GOOD OLD DAZE, Dir. Cédric Klapisch

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PAUL KIRCHER as Émile

In 2019, at barely 18, Paul Kircher made his first steps on the big screen in Adeline Picault's comedy HOW TO MAKE OUT. He then starred opposite Lætitia Dosch and Pierre Deladonchamps in PETITE LEÇON D'AMOUR by Eve Deboise. In 2022, he landed the title role in Christophe Honoré's WINTER BOY, alongside Juliette Binoche and Vincent Lacoste.

He was also one of the César Academy's Revelations of 2023. That same year, he will be appearing in Thomas Cailley's THE ANIMAL KINGDOM, co-starring Romain Duris and Adèle Exarchopoulos.

FILMOGRAPHY

FILMS

- | | |
|------|---|
| 2023 | LEURS ENFANTS APRES EUX, Dirs. Ludovic Boukherma & Zoran Boukherma |
| 2022 | THE ANIMAL KINGDOM, Dir. Thomas Cailley
WINTER BOY, Dir. Christophe Honoré
PETITE LECON D'AMOUR, Dir. Eve Deboise |
| 2020 | HOW TO MAKE OUT, Dir. Adeline Picault |

SERIES

- | | |
|------|---|
| 2021 | WEEKEND FAMILY, Dir. Pierre-Francois Martin-Laval |
| 2019 | CAPITAINE MARLAUX, Dir. Elsa Marpeau |

ADELE EXARCHOPOULOS as Julia

Adèle Exarchopoulos appeared for the first time in Jane Birkin's movie BOXES, in 2006. Then she made a series of noticeable appearances, such as in Rose Bosch's LA RAFLE (2010). She was revealed to the general public with BLUE IS THE WARMEST COLOR by Abdellatif Kechiche. The success of the film made her famous all over the world. Along with the director and his partner Léa Seydoux, she received the Palme d'Or at the 2013 Cannes Film Festival, then the César for Best Female Hope. Since then, she has confirmed her talent with original projects, such as INSECURE by Marianne Tardieu (2014) or THE ANARCHISTE by Elie Wajeman (2015). She returned to Cannes in 2019

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to present the psychological drama SIBYL by Justine Triet. in 2020, she will be alongside Francois Civil and Giles Lellouche in Cédric Jimenez's latest film “THE STRONGHOLD”.

FILMOGRAPHY

- | | |
|------|--|
| 2023 | ALL YOUR FACES, Dir. Jeanne Herry
PASSAGES, Dir. Ira Sachs |
| 2022 | SMOKING CAUSES COUGHING, Dir. Quentin Dupieux
ZERO FUCKS GIVEN, Dir. Emmanuel Marre |
| 2021 | THE FIVE DEVILS, Dir. Léa Mysius |
| 2020 | THE STRONGHOLD, Dir. Cédric Jimenez
CARPE DIEM, Dir. Emmanuel Marre
MANDIBLES, Dir. Quentin Dupieux |
| 2019 | FORTE, Dir. Katia Lewkowicz
SIBYL, Dir. Justine Triet |
| 2018 | THE WHITE CROW, Dir. Ralph Fiennes
REVENIR, Dir. Jessica Palud |
| 2017 | LE FIDELE, Dir. Michael R. Roskam |
| 2016 | ORPHAN, Dir. Arnaud des Pallières
THE LAST FACE, Dir. Sean Penn |
| 2015 | DOWN BY LOVE, Dir. Pierre Godeau |
| 2014 | THE ANARCHISTS, Dir. Eli Wajemen
INSECURE, Dir. Marianne Tardieu
JOURNEY TO THE MOTHER, Dir. Mikhaïl Kosyrev-Neterov |
| 2013 | I USED TO BE DARKER, Dir. Matthew Porterfield
BLUE IS THE WARMEST COLOR, Dir. Abdellatif Kechiche |
| 2012 | PIECES OF ME, Dir. Nolwenn Lemesle |
| 2010 | CARRE BLANC, Dir. Jean-Baptiste Leonetti
TURK’S HEAD, Dir. Pascal Elbé |

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- 2009 THE ROUND UP, Dir. Rose Bosch
- 2006 BOXES, Dir. Jane Birkin



CREDITS

CAST LIST

François **Romain Duris**
Émile **Paul Kircher**
Julia **Adèle Exarchopoulos**
Fix **Tom Mercier**
Nina **Billie Blain**
Jacques **Xavier Aubert**
Naïma **Saadia Bentaïeb**
Victor **Gabriel Caballero**
Maëlle **Iliana Khelifa**
Jordan **Paul Muguruza**

TECHNICAL LIST

A FILM BY **THOMAS CAILLEY**
PRODUCER **PIERRE GUYARD**
SCREENPLAY BY **THOMAS CAILLEY, PAULINE MUNIER**
ASSOCIATED PRODUCERS **CHRISTOPHE ROSSIGNON, PHILIP BOËFFARD**
IMAGE **DAVID CAILLEY**
EDITING **LILIAN CORBEILLE**
ORIGINAL MUSIC **ANDREA LASZLO DE SIMONE**
CASTING **STÉPHANE BATUT**
1ST DIRECTOR ASSISTANT **VIOLETTE ECHAZARRETA**
SET DESIGN DIRECTOR **JULIA LEMAIRE**
SOUND **FABRICE OSINSKI, RAPHAËL SOHIER, MATTHIEU FICHET, NICOLAS BECKER, NIELS BARLETTA**
SPECIAL EFFECTS MAKE-UP **FRÉDÉRIC LAINÉ (ATELIER 69), JEAN-CHRISTOPHE SPADACCINI, PASCAL MOLINA**
VFX **CYRILLE BONJEAN (MPC), BRUNO SOMMIER (MAC GUFF)**
CO-PRODUCER **NORD-OUEST FILMS, STUDIOCANAL, FRANCE 2 CINÉMA, ARTÉMIS PRODUCTIONS**
AVEC LE SOUTIEN DE **CANAL+**
AVEC LA PARTICIPATION DE **CINÉ+, FRANCE TÉLÉVISIONS**
EN ASSOCIATION AVEC **CINÉCAP 6, PALATINE ÉTOILE 20, CINÉMAGE 17, CINEAXE 4, ENTOURAGE SOFICA, INDÉFILMS 11**
IN CO-PRODUCTION WITH **SHELTER PROD**
IN ASSOCIATION WITH **TAXSHELTER.BE ET ING**

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WITH THE SUPPORT OF TAX SHELTER DU GOUVERNEMENT, FÉDÉRAL DE BELGIQUE, CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE, LA RÉGION NOUVELLE-AQUITAINE, DES DÉPARTEMENTS DE LA GIRONDE DES LANDES ET DE LOT-ET-GARONNE