

# MAGMA

A FILM BY **CYPRIEN VIAL**



DHARAMSALA AND DARIUS FILMS PRESENT

MARINA FOÏS

THÉO CHRISTINE

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Katia Reiter has been in charge of Guadeloupe's Volcano Observatory for ten years. She forms a dynamic duo with her colleague Aimé, a young local man who shares her passion for the job. As Katia prepares for a new project on the other side of the world, the volcano of La Soufrière threatens to erupt. The island is on high alert, and Katia will have to keep everyone safe.



# INTERVIEW WITH CYPRIEN VIAL

BY ANNE-CLAIRE CIEUTAT

## What made you want to write this film?

Originally, it was a childhood memory, on top of the Soufrière volcano. In the pouring rain, shrouded in mist and sulfur fumes, I felt like I was being overwhelmed by something much bigger than myself, like I was being swallowed up by the elements. It was both scary and electrifying. At first, I wanted to revisit and explore the exhilarating unrest typical of volcanic areas.

But something clicked during the coronavirus lockdown, when I discovered Werner Herzog's documentary *La Soufrière*. Seeing the deserted streets he filmed in the town of Basse-Terre, I was struck by the resonance between what we were experiencing and the evacuation of the whole south of the island following a volcanic eruption in 1976. I wanted to understand what had happened, and to investigate this little-known crisis in Guadeloupe's history.

## What happened back then, and how did that inspire you?

A controversy between two ego-driven scientists, Haroun Tazieff and Claude Allègre, led to the displacement of almost 75,000 people. Initially justified as a mere precaution, the mass displacement was unnecessarily maintained for months on end, even though the authorities had proof that the volcano had gone dormant again. Thousands of displaced people were never able to get back to their homes or jobs. The crisis may not have caused any casualty, but it did create a social disaster, the scars of which are still felt on the island today, and it generated a lingering mistrust of scientific and state representatives within the local population.

I could not help but wonder what would happen today if the volcano were to wake up again and, without blotting out this difficult time in the history of the island, I wanted to offer a more optimistic story, featuring a pair of scientists who are capable of collaborating despite their disagreements and differences: a 50-year-old woman from France and a young man from Guadeloupe. The film thus distances itself from its source of inspiration to tell the story of a less catastrophic outcome than that of the 1976 crisis.

## The film also distances itself from the usual "volcano movies"...

I love Hollywood disaster films, but I preferred to focus on a more muted crisis. Indeed, the magma remains invisible, the volcano is not treated as a villain, but as a complex living being, capable of awakening and revealing the island's problems without exploding.

## How did the character of Katia come about?

Katia was inspired by the iconic figure of Katia Krafft, a field volcanologist and passionate photographer, a great lover of volcanoes, known for exploring and documenting them with her partner Maurice until their untimely death in a pyroclastic flow. To create Katia Reiter, I tried to imagine the life Katia Krafft might have led had she been born thirty years later. A life without Maurice, as closely as possible to the volcanoes, with fewer field trips but more responsibilities within the scientific hierarchy. Just like Katia Krafft, Katia likes to touch and feel rocks, to collect samples and to keep a record of her explorations.

During the lockdown, I was also struck by several female infectiologists who delivered a concrete message, but who could not operate on the same timeframe as impatient politicians and citizens. Their impossible position, between skills and powerlessness, touched me. They, too, inspired Katia's journey. That of a passionate and skillful woman who struggles to keep up with a crisis and with the expectations of both the authorities and the population. A woman who nearly gets overwhelmed, but who keeps going and eventually comes out stronger.

### **Does the film qualify as an initiation journey, then?**

Yes, *Magma* depicts a 50-year-old heroine confronted with a new situation, which she learns to handle humbly. Katia has to accept that she cannot deal with this situation on her own. It is only when she agrees to work together and to let Aimé be the hero of the story that a way out of the crisis becomes possible. So I envisaged the film as a double initiation story, because Aimé also undergoes a process of self-assertion.

### **How did the character of Aimé come about? And how would you define his relationship with Katia?**

Aimé is a kind of modern take on the figure of the Guadeloupean hero, that proud warrior. Aimé respects hierarchy, but when the future of his island is at stake, his pride takes over. His belonging to the territory is the key to the final resolution.

I also chose to make Aimé an ambassador for the incipient evolution of profiles within French vulcanology. Today, all the researchers at the Guadeloupe observatory come from mainland France or from foreign countries, but an engineer of Guadeloupean origin was recently recruited, and young people born in the Caribbean are beginning to complete PhDs and might one day rise to positions of responsibility.

Katia and Aimé's relationship is based on mentoring. Initially

a one-way process, the transmission begins to work in both directions, turns into a collaboration, eventually leading to a handover at the end of the film.

### **Katia seems to live for her work...**

She finds her job very fulfilling, which is why I did not imagine a very structured love or family life for her outside work. I wanted the film to be focused on the scientific event and on crisis management, to provide the viewers with a behind-the-scenes look at a rarely shown situation, at the pace of the volcano's awakening. I also wanted the film to be tense, which left little room for sentimental considerations. It was more important to me to have Katia go from her self-appointed role of "white savior" - for instance, by insisting on taking care of Aimé's family, even though he never asked for it - to a more distanced, more legitimate position.

### **The title, *Magma*, may refer to various off-screen realities...**

First of all, magma is the material that is threatening to rise but that we cannot see. Scientists have a whole range of equipment and imagery at their disposal to try and locate it, but the fact that they are unable to do so perfectly in real time creates tension. Katia also harbors a disturbing inner magma. The pressure she is under unsettles her, and I wanted the viewers to wonder at times if she is not mistaken, or going off the rails somehow. Finally, a third magma, that of social tension, is also awakened by these events. To me, these three magmas are so many hotbeds of tension, which I wanted to stir up together, so that the viewers would wonder which one would erupt first.



### **How did you come up with the shelter sequence, which also plays with the off-screen and has an allegorical aspect?**

I wanted this sequence, which resolves the scientific plot, to border on abstraction. I devised it as an almost primitive handover scene, where sound is our only point of reference. Behind the scenes of the volcano, as we listen to its beating heart, the sequence moves towards the pleasure of discovery. I wanted to offer the audience the satisfaction of understanding something complex in a very simple way, at the same time as the characters, as a kind of childlike pleasure.

I was determined not to have some machine solve the situation. Regardless of ever more efficient technologies, there are still times when field observation is the only way to really understand what is going on inside a volcano. I wanted Katia and Aimé to act like "trackers", and to see the volcano as a living being that can speak, and whose words they can only understand if they listen humbly and attentively.

### **How did you research the topic before you started writing *Magma*?**

The Institut Physique du Globe de Paris (IPGP) supported my scientific investigation by enabling me to meet various members of the French volcanology field, who advised me while accepting that the fictional aspect would sometimes prevail. Two volcanology searchers specialized in the Soufrière and in Mount Pelée in Martinique, Audrey Michaud-Dubuy and Marina Rosas-Carbajal, particularly helped me to build a plausible volcano awakening story, and to make the scientific aspect understandable to the audience. They were involved in every stage of the film's production. I also talked to volcanologists who run observatories about their relations with the authorities and the local population. Finally, I made field trips with the team from the Guadeloupe observatory, who also provided us with some

equipment and helped us choose suitable filming locations on the slopes of the Soufrière.

### **What kind of image of Guadeloupe did you try to convey?**

Guadeloupe is often referred to as one of France's forsaken territories. And it hasn't been explored much by cinema yet. The southern area around Basse-Terre, where the film is almost entirely set, has hardly ever been filmed, so I felt I had a responsibility to convey the powerful energy of this land, due to the vibrant encounter between the volcano, the Caribbean Sea and the Atlantic Ocean. Nature there is as nurturing as it is dangerous. The inhabitants of the southern Basse-Terre area are mountain people who are used to hardship. On top of the water and electricity cuts, high living costs and cyclones, they are faced with volcanic hazards, and yet they live their lives with a form of serenity that is truly admirable.

### **How did you do to immerse yourself in this territory?**

I approached the island in two ways: by hiking around the Soufrière, and by meeting the locals. The general atmosphere of the film was fueled by my encounters with high school teachers, university professors, high school and university students, a judge, lawyers, a sociologist, journalists, firefighters, artists, former observatory technicians, 1976 evacuees, prefects, shopkeepers... and other citizens of all ages and backgrounds. Together, we talked about the volcano and about life in the area.

### **How did you cast the actors?**

Marina Foïs was the obvious choice for the role of Katia. I fought she would be really credible as a volcanologist. Marina seems both grounded and ethereal, as her sense of humor shows, and I sensed in her a foundation that could give Katia a solid structure. Agreeing to play this role meant setting off on an



adventure with minimum comfort, so it required a certain courage... When I saw her in *The Beasts*, I was impressed at how she could embark on a project without an ounce of vanity. Marina is good at embodying the journey of characters who require humility. Katia isn't always likeable, but I felt that Marina could make us like her. I also thought that the political aspect of the film might interest her. Marina understands everything very quickly, and she keeps questioning the work and the filmmaking. She thinks of every aspect of the film and she is as demanding with herself as she is with others. She is a very stimulating partner to work with.

For the role of Aimé, I wanted to work with an actor who was familiar with the West Indies. Théo grew up in Martinique and knows Guadeloupe quite well. I had watched and enjoyed his performances in very different roles, so I knew that he was capable of really transforming himself for a part. For *Magma*, I wanted to film the endearing teenage nonchalance that Théo still displays sometimes, but also to show a stronger, almost bossy attitude that emanates from him. I also wanted to work with an actor who would be comfortable in a hostile natural environment. Théo has a very simple, innate relationship with the elements. He is much more used to being in the water with his surfboard, but he quickly blossomed in the mountains. From the very first day of camera tests, the whole crew could see that he felt right at home on the Soufrière.

### **You also directed nonprofessional actors...**

As for my first feature film, *Young Tiger*, I wanted the actors to be as connected as possible to the territory, and to be proud to tell the story of their island through the film. Working with local citizens for the supporting roles was a way for me to depict today's Guadeloupe, which has surprised and moved me.

I set an open casting call, using ads posted in the streets or

on social media, and I made the most of my "research" meetings and location scouting. For minor parts, I often chose people who lived or worked on the locations I wanted to film. Such is the case with Aimé's mother, who in real life runs the beach restaurant where her character works in the film. Or the elderly people whom Katia and Aimé decide to confine rather than evacuate at the beginning of the film. I met them when I spotted their house and I chose to film them in their own home.

### **How did you design the visual style of the film?**

With our director of photography, Jacques Girault, we moved away from a purely naturalistic image, and opted for a stylized image capable of expressing the complex feelings that can be experienced when approaching a volcano, and which sometimes makes the film look like a realistic fable. We used Bernard Plossu's landscape photographs as references. They are grainy and vibrant; the dense fog, charcoal blacks and intense greens create a timeless, hazy mood perfectly in line with what we had in mind for the volcano sequences.

The idea was also that the volcano, instead of exploding, would spread or "devour" the south of the island, as far as the color palette is concerned. Gradually, in both the sets and costumes, the green, brown and black hues of the volcano spread to the world below, where colors used to be brighter, even garish.

Within the frame, the film unravels the scenes in which Katia and Aimé share the screen, leading to the cave sequence where Katia is filmed in close-ups.

### **How did you work on sound design?**

Following a logic similar to that of color, we tried to bring the sounds of the volcano down to its foot. As the film progresses, the sound events of the world "down below" are treated in an



increasingly eruptive manner, and get saturated with ever more organic sound elements, recorded on the volcano or in nature. At times, the sound editing blends with the musical score, sometimes becoming one with it.

### **For the music, you worked with Léonie Pernet, as you did for *Young Tiger*...**

It seemed to me that Léonie's electro music would perfectly match the volcanic sound design I had in mind. I wanted the musical score to evoke Katia's inner magma, which is as once melancholic and luminous. I chose to blend Léonie's electro score - which is not culturally connected to the Guadeloupean territory- to the sound of the volcano itself, and to Guadeloupean new or classic pop songs that you can hear today on the island.



# INTERVIEW WITH MARINA FOÏS

BY ANNE-CLAIRE CIEUTAT

## What stimulated you in Cyprien Vial's initial proposition?

The unknown! I enjoy exploring new places, and Cyprien offered me the opportunity with *Magma* to step onto a land I didn't know. I knew nothing about volcanoes, and the idea of exploring a world so distant from mine greatly appealed to me. Routine is a danger for an actress. Anything that pushes you out of your comfort zone is a blessing because it forces you to create differently. This project offered me that opportunity.

Moreover, making a disaster film without actually filming the disaster seemed like a challenge to me. Making a highly specialized topic accessible and universal—a typical challenge for cinema, where it's often about turning an intimate story into a space where anyone can project themselves, no matter where they're from—made this project exciting.

## What does La Soufrière represent for Katia, and how did this volcano affect you when you faced it?

Katia has an almost romantic connection to the volcano. Her vocabulary shows this: she speaks of it as if it were a lover she's about to leave for new horizons. She's passionate. Regarding this, having played many obsessive characters, I immediately told Cyprien that we needed to approach Katia's passion in a very concrete, lively, and joyful way to distance myself from what I've already played. For example, I wanted us to feel that Katia's feet hurt, that she was hungry or wanted to swim, that she wasn't just pure intellect—that her obsession didn't make her completely inaccessible. I didn't want her to seem closed off or absurdly harsh; instead, I wanted her light and smile to be

perceived in contrast. I also liked showing Katia touching the rock, making a sensory connection with the volcano.

For me, the volcano was like a partner. As someone prone to vertigo, climbing La Soufrière wasn't easy. I struggled when others enjoyed it, but it was worth it—the view from the top is incredible, you feel as if you're on the moon, it's a whole different reality.

I was especially delighted to be by the sea in Guadeloupe because, although I'm not very connected to nature, the sea element has a calming effect on me. I felt very good in this setting. In Basse-Terre, sublime landscapes coexist with abandoned areas, and nature and geopolitics hit you in the face. It's very powerful and forces humility.

## How do you perceive Katia in her approach to the crisis and her career?

What's especially interesting is that we see through her that scientific thinking—like the artistic process—cannot be shared by the rest of the world. Katia is able to think and make decisions while integrating an element of unpredictability and risk, unlike the prefect she clashes with. This applies both to her work and to life in general: the 100% risk-free is a delusion.

But there comes a moment when Katia stops listening to her colleagues, when she's no longer available to the situation, creating a rift with her role as a leader. Her entrenchment in her own convictions leads her into a dead end, forcing her to hand over the reins to Aimé.

### **Katia moves from the role of the "white savior" she gives herself to a position of rightful withdrawal...**

Katia could be considered an ally to the Guadeloupean cause, but she can never fully grasp the issue from within because she will never feel it in her flesh. Like the prefect, she holds power over a territory that is not hers. No matter how respectful, curious, and empathetic she is, and despite her immersion in the island's life, she is not Guadeloupean, and she cannot know what it's like to be displaced or lose a job, as many did during the 1976 volcanic eruption. She does not bear the scars of history and colonization. And when she tries to engage with the issues faced by Aimé's parents, she becomes somewhat infantilizing, a little paternalistic, despite her good intentions, as if a colonial residue manifested unintentionally.

### **Did you do research on the history of the island and volcanology? Did you meet with specialists?**

I started by watching many documentaries on the history of Guadeloupe and volcanoes. I met two young female volcanologists, very far from the clichés one might have of scientists...

Not being passionate about geology, I looked for something equivalent within myself. Rocks don't attract me, but tile or wood, I could talk about them for hours! The idea wasn't to pretend to approach a profession that requires years of study, but to make it seem like this language was mine. I worked a lot on the script, identifying moments when Katia seeks to be approachable and when she allows herself not to be, to create a sense of reality.

### **How did you find Katia physically, and how did you work on her grounding?**

Katia wears hiking boots all the time. I made sure we could feel the presence of mud and humidity on her. You had to see that her hair and skin had sweated. When she has ashes in her hands, I connected to the pleasure I get from touching fabrics or a wooden countertop because I didn't want to form a theoretical idea of her job but approach it in a concrete way. And I, too, can have a sensual relationship with certain materials, so I just had to summon those equivalents. Werner Herzog's *The Fire Within: Requiem for Katia and Maurice Krafft* is fascinating in this regard: it shows that scientific thinking meets the tangible pleasure of matter. So, it was about constantly balancing between the mundane and the poetic. That's what I love about *Magma*: beneath its disaster film surface, it pulls on many human, social, and political threads.

### **How do you perceive the relationship between Aimé and Katia?**

I think it's beautiful. With Aimé, Katia doesn't act like a mother, nor is she just his thesis advisor. There's friendship, tenderness, and a bit of irritation between them. But there's never any eroticism, and I think that's wonderful. It was fascinating to create a burning relationship between these characters that isn't erotic. And by the end, something will have shifted: Katia will have understood that she must pass the baton. This film also tells us that we must constantly question our positions.

### **We know little about Katia. Did you imagine her backstory?**

Katia has a body, so she has a lover. This man has two children, so she has become attached to them. All of this is quite ordinary in an imperfect but real world. Katia chooses the

volcano over her lover. She likely decided not to have children without it being painful. But the film doesn't analyze her psychology. I like the idea that, just like in life, where you meet people you never see again, we spend a moment with Katia and Aimé without knowing everything about them.

### **How did you work with Cyprien Vial and his cinematographer Jacques Girault?**

Cyprien thought a lot about his film in advance, and then had to confront himself with reality. On the volcano, in this incredibly strong setting, the atmosphere was so intense that we had to let them focus on the image and integrate it.

In the poetic-surreal scene in the bunker, I allowed myself to be guided by Cyprien. I was at the service of his imagination.

In the more concrete sequences, we had to find the truth in the exchange each time, and we searched for it together. In the end, Cyprien made a singular and personal film, which I find very successful.

### **And with Théo Christine and the rest of the team?**

Théo is a great actor—available, curious, with a strong passion for cinema. He's not polluted by false questions. He's a joyful partner, which is very precious because I like to remember the privilege we have to do this job. He has a fervor for work and loves to share, so he was an ideal partner. Everything was in the right place with him. We laughed, searched together, and I think we managed to create the necessary intimacy for our characters.

The team was partly from Guadeloupe. In fact, it would have been totally absurd to make this film without Guadeloupeans. I come from an immigrant family and I feel at ease when people come from diverse backgrounds.





# INTERVIEW WITH THÉO CHRISTINE

BY ANNE-CLAIRE CIEUTAT

## **What was your reaction when reading the script by Cyprien Vial and Nicolas Pleskof? How did it resonate with you?**

After *Vermin*, I was being offered a lot of genre films. When I received the script for *Magma*, I was expecting a disaster movie but was pleasantly surprised to find a strong social dimension. It resonated deeply with me because I am originally from Martinique, and my grandmother lived in Guadeloupe and experienced the population displacement of 1976. In the Antilles, each island has its own history with its volcano. The story of Louis-Auguste Cyparis, one of the two survivors of the eruption of Mount Pelée in 1902, left a strong impression on me as a child. I was immediately drawn to this project, especially since it was the first time I was offered a film directly tied to Caribbean society and history. My interest only deepened as I read the script, which captivated me from beginning to end.

## **Who is Aimé? Did you create a backstory for him? What is his connection to his homeland?**

Aimé is a young man who learns to assert himself. By the end, he dares to do what he feels is right. I believe Aimé is more passionate about his land and its people, whom he wants to help, than the volcano itself. He knows it like the back of his hand—it's his strength—and the events in *Magma* make him realize his deep bond with his island.

During filming, I became friends with a Guadeloupean technician, Arnaud Devaux, who also appears in the film. Arnaud grew up in Saint-Claude, the town closest to La Soufrière. He's a "child of the volcano", having spent much of his childhood exploring it with his friends and feeling a sense of harmony there.

Listening to his stories, I imagined Aimé as someone like him, wandering off the beaten paths of the volcano and viewing it as a parental figure. I envisioned Aimé as someone who enjoyed walking alone in the mountains, with a wild streak, feeling at home in nature. I imagined that, thanks to Katia, Aimé avoided going down a negative path like other young men on his island. That pivotal meeting helped him find his way.

## **What is the relationship between Katia and Aimé?**

Aimé is an only child, and I think Katia occupies a space somewhere between a big sister and a mother figure for him. A strong bond forms between them, born from their shared passion. Their professional relationship is balanced because, while Katia has authority over Aimé due to her status and professional experience, he knows the island and the volcano inside out. They complement each other well. For me, when you hold roles like theirs, you take care of the island, its land, and its people. Both of them understand that.

## **How did you approach this character and project? Did you meet volcanologists?**

Spending a lot of time with Arnaud helped me immerse myself in a part of the island, Basse-Terre, that I knew little about—its atmosphere and lifestyle. I also met Julien Novar, an engineer at the Guadeloupe Observatory, and climbed La Soufrière with him. Julien was born in Guadeloupe, studied in mainland France, and returned to work at the Observatory—just like Aimé. Julien showed me many places, taught me technical vocabulary, and explained the reality of his profession. I also



watched several documentaries, including Werner Herzog's film on the Krafft couple, and immersed myself in photo books featuring breathtaking images of volcanoes, which fascinated me.

### **How did you prepare physically for your character?**

When Aimé walks or climbs the volcano, he's obviously at ease. I noticed that Julien had a very professional way of walking, while Arnaud's was more instinctive. It was important for Aimé to feel like he belonged in this environment. I worked on a slightly "wild", insolent way of moving around the volcano. I also trained physically to be as fit as Arnaud and Julien, especially since I climbed La Soufrière at least five or six times for the film, including twice to the summit. It was intense!

### **How did you find Aimé's speech and phrasing?**

With Cyprien, we wanted Aimé's way of speaking to reflect his Guadeloupean roots without caricaturing a Creole accent. Having spent several years in mainland France, that also had to come through, particularly in his choice of words. I have a basic understanding of Martinique Creole, but Aimé's speech had to sound Guadeloupean, and Arnaud helped me find that balance.

### **What influence did the setting have on your performance? How did you feel there?**

Free and light! It's a familiar place for me, one where I feel happy. From several locations, we could see the horizon, which helped me forget the camera. I often walked alone on the volcano and loved those moments. I felt like I was Aimé... and loved by the island. A volcano is like a superior power that humbles you. I can understand why, in some regions, it's seen as a divine entity. At the summit, there's an otherworldly

atmosphere that takes hold of you. In that nature, I felt accepted—it was a profound experience.

### **How did Cyprien Vial direct you?**

We worked on the script together, and on set, everything felt smooth and natural. We climbed La Soufrière together before filming, and I really enjoyed those moments of immersion in the setting. That meant, when it came to shooting, we were all fully committed to what we were doing, with the sense of being part of a real adventure.

### **What memory do you have of the scene at high altitude?**

When you climb to the top of La Soufrière, you're struck by the complete absence of vegetation. There are neon-yellow sulfur bubbles, smoke everywhere—it feels like being on Mars! It's entirely outside our natural habitat, creating an inner tension because you're acutely aware that you couldn't live there. You're on alert. Time seems to stop. You're cut off from the rest of society—it's surreal. We shot that scene with a small team, which made it feel intimate. Everyone was highly focused. It was intense.

### **How was it working with Marina Foïs and the rest of the team?**

I admire Marina's dedication and passion for acting. I was thrilled to work alongside her. This shoot was also a learning experience for me. Watching Marina reinvent herself with each take inspired me because that's how I like to work too. I felt very comfortable with her—very connected.

Mikaël Blameble, who played my father, reminded me a lot of my own dad, which made our scenes feel natural to me. Genny Dagnet, who played my mother, had a natural gentleness that we wanted to find in Aimé, and spending time with her helped me bring that out in my character.

### What does this film mean to you?

This film has deepened my connection to the Antilles. I was already very proud of my heritage and my ties to this land, but I feel even more so now. As a surfer, I'm used to the sea in Guadeloupe and Martinique, but experiencing the island's wilder, more "jungle" side profoundly impacted and fascinated me. *Magma* is a film that means a great deal to me.



## CYPRIEN VIAL

Cyprien Vial was born in 1979 and is a graduate of the directing section of renowned French film school La Fémis. His first short film, *In the Row* (*Dans le rang*), won a prize at the Directors' Fortnight in Cannes in 2006. He then shot *Mrs* (*Madame*) with Nicole Garcia and Johan Libéreau. His first feature film, *Young Tiger* (*Bébé tigre*), produced by Dharamsala (Isabelle Madelaine) and Darius Films (Émilie Tisé), was nominated for the Louis Delluc Award of the Best First Film and was released in January 2015. He then co-directed the film *Kiss Me!* (*Embrasse-moi*) in 2017, produced by Nolita, before reuniting with Isabelle Madelaine and Émilie Tisé for the feature film *Magma* presented in 2024 at the Francophone Film Festival of Angoulême.

## CAST

KATIA	MARINA FOÏS
AIMÉ	THÉO CHRISTINE
THE PREFECT	MATHIEU DEMY
OLIVIER LUBIN	MIKAËL BLAMEBLE
JEANNE LUBIN	GENNY DAGNET
JOSEPH	DIMITRY ZANDRONIS
CHLOÉ	DJANYSS ADELO
NATHAN	DAREN DELANNAY MARINETTE
LIONEL	ROBIN BRETON
AUDE	AUDE MASSENGO



# CREW

DIRECTED BY

CYPRIEN VIAL

SCREENPLAY & DIALOGUES

CYPRIEN VIAL AND NICOLAS PLESKOF

IMAGE

JACQUES GIRAULT

EDITING

SANABEL CHERQAOUI

SOUND

YOLANDE DECARSIN, DANIEL SOBRINO, PASCAL VILLARD

ORIGINAL SCORE

LÉONIE PERNET

SETS

CÉDRIC HENRY

COSTUMES

CAROLE CHOLLET

PRODUCTION

DHARAMSALA (ISABELLE MADELAINE) & DARIUS FILMS (EMILIE TISNÉ)

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