

OFFICIAL SELECTION

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TORONTO INTERNATIONAL
FILM FESTIVAL 2024

BONJOUR TRISTESSE



Directed and Written by DURGA CHEW-BOSE

Based on the Novel by FRANÇOISE SAGAN

Starring CHLOË SEVIGNY, CLAES BANG, LILY MCINERNEY, NAÏLIA HARZOUNE, ALIOCHA SCHNEIDER

Produced by BABE NATTON FILMS: LINDSAY TAPSCOTT, KATIE BIRD NOLAN and ELEVATION PICTURES

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LOGLINE

At the height of summer, 18-year-old Cécile (Lily McInerny) is languishing by the French seaside with her handsome father, Raymond (Claes Bang) and his lover Elsa (Naïlia Harzoune) when the arrival of her late mother's friend Anne (Chloë Sevigny) changes everything. Amid the sun-drenched splendour of their surroundings, Cécile's world is threatened and, desperate to regain control, she sets in motion a plan to drive Anne away with tragic consequences. An adaptation of Françoise Sagan's unforgettable coming of age novel by the same title, Durga Chew-Bose's *Bonjour Tristesse* masterfully captures the complexity of relationships between women and how they wield influence over one another's fates.

Q&A with WRITER and DIRECTOR DURGA CHEW-BOSE

What made you want to tell this story?

I was drawn to the women. There was still more to tell. My understanding of what an adaptation could be, for a book as beloved as *Bonjour Tristesse*, that had also been previously adapted, was entirely based on...*potential*. I wanted to bring to light the inner lives of these women, their mutual attraction, their powers, the ways in which they conceal in order to reveal at their own pace, of course. Françoise Sagan was a singular force and I was inspired to use my voice to *continue* the story of *Bonjour Tristesse*, instead of simply retelling it. In some ways, it's a very simple story. But is jealousy ever simple? Is growing up as a girl and feeling misunderstood by those you trust most, simple? Is finding love in the same places you might find pain, ever simple? I found myself under the influence of Cécile, even if on paper, we had little in common. I admired her ability to contradict herself, to experience the full blown capacity of her feelings. There's real freedom in that. I admired Anne, but wanted to write a version that felt truer to my understanding of womanhood, free of expectations, bright, funny, soft. I was excited to tell this story, scene by scene, allowing these women to compose a rhythm for the movie. Their choices are its momentum.

The cinematography in the film is gorgeous, what was the process like of striking the right tone for the visual language of the film?

Max and I spent a long time simply watching movies. We'd watch a movie and then talk about it, even if it wasn't an obvious inspiration for *Bonjour Tristesse*. In fact, we seemed drawn to films that weren't sun dappled or set on beaches. We loved movies with dramatic blocking, where conversations were made tense, simply by how the characters were or were not facing each other. I wanted stillness, and Max encouraged me to seek moments where we could favour movement. We found a sweet spot in Ozu's use of "pillow shots," these sort of 'place setting' moments where cutaways of everyday life at the Villa provided an opportunity for composition and color, gentle rhythm, and summer's natural appeal to time passing in a more poetic way.

I wanted certain scenes to feel like theater, on a stage, but in order to achieve that for our movie, Max and I found ways to bring the outdoors inside and vice versa, so our stage, so to speak, still involved shadows, a breeze.

We also focused our attention on photographers like Luigi Ghirri or painters like Félix Vallotton. The former was a huge source of inspiration for the movie's faded blues and browns. The latter inspired us to favour dark interiors, stylized with a single lamp. One painting in particular, titled "Le Diner, effect de lamp" was the blueprint for a dinner scene in the movie where I insisted our characters should look like they are floating in space at the table, surrounded by blackness. We planned a lot and then forgot everything, finding our rhythm each day on set. We played. We listened to our surroundings.

Also, while it isn't totally related to the movie's cinematography, it is related to its visual style. We worked closely with the designer and artist, Cynthia Merhej, whose work inspired the world of Anne's designs. Cynthia's eye for color, fabric, detail, was a collaborative no-brainer for Miyako. Together, they imagined a sophisticated, romantic, dancier, and sometimes handsome design language for Anne. Cynthia's dresses provide real moments of beauty in the movie, and personally,

reminded me of so many classic films where costume encouraged an otherworldly quality to a scene. We can marvel, be awed. She makes clothes for twirling and twirling is so cinematic.

The music in the film is singular and incredibly thoughtful—can you talk through your decisions and inspiration for it?

I've always loved movie soundtracks. If I was going to make my first film, I was going to make one with a singular soundtrack. Aliocha Schneider was a huge source of inspiration for our music, given his talent and voice. I rewrote scenes for his character, Cyril, after he and I went for a walk a couple years ago in Montreal. He was learning how to sing in Italian, the rest is history.

Our composer, Lesley Barber, designed a score that feels timeless but also spooky, and in moments, very romantic. I loved working with her in Toronto, watching as she played the piano, feeling out a scene's many movements. We referenced everything from Disney movies to John Adams to Laraaji to Ravel to Harold Budd, but ultimately, we found our own sound. My friend Hailey Gates recorded an original song for the movie with Z berg—something like a narration of Cécile's summer. It's haunting and totally out there but also, like everything with *Bonjour*, it feels familiar (and again, a little bit Disney). Early in the movie, a song by Dorothy Ashby plays. Something about her harp always sets forth a dreamier side of my imagination, and I wanted that same stirring quality to awaken our audience.

How did your own research of Françoise Sagan inform your approach to *Bonjour Tristesse*?

I researched for my own curiosity. I've always found it strange that book covers of *Bonjour Tristesse* are designed with photos of Françoise. She became fiction, in some ways, and I wanted to preserve her original story, and in turn preserve her, separate from the book. She was so much more. I was under the influence of her love of cars, though, and made sure we had plenty of road, so to speak, and moments of speed (in image and score), to pay tribute to her love of racing. She loved an accelerated life. Personally, I'm much...slower. I tried to strike a balance. I loved reading about her life and learning about her life, through her son, Denis and her longtime publisher, Delphine, from Editions Julliard.

Where did the shoot take place and how long did you film for?

Beautiful Cassis. There wasn't a day that passed where I wasn't acutely aware of our breathtaking location—white rocks, blue water, wild, 300 year old pine trees that our Villa was actually built around. I loved our Villa. It was the first one we saw and I couldn't unsee it. A real coup de cœur. It was designed by the architect Fernand Pouillon and what drew me to it was how it was all at once unassuming but rich with character, like sneaky colors here and there, heavy doors and shallow stairs. It had an inside-outside build with windows that provided something voyeuristic to the design. There were multiple terraces which is ideal for a movie with a lot of sitting and talking—I was able to adapt the script to the Villa's character easily, as if it was all preordained. Max choreographed the camera movements to bring out the Villa's particularities, and in some ways, I think the Villa encouraged our imagination, challenged our imagination. We listened to the Villa; we spent time there at various moments in the day, to understand what it looked like at sunset or midday, how the stone walls shifted their varieties of warmth. Even our costume designer, ever-thoughtful in her thinking, Miyako Bellizzi, joined us at different times of day, to understand how her costumes might look against the Villa's walls, among the trees. We shot for 30 days.

Talk about the casting process and how you came to cast such an extraordinary group of actors here?

I always knew I wanted a very international cast, built entirely on instinct. I wanted to make a contemporary version of *Bonjour Tristesse* and that included updating the characters' pursuits, sensibilities, sensitivities. I had known Lily for years and personally, just had a feeling she would become Cécile beyond what was on the page. The moment we cast her, Cécile was no longer mine. She was Lily's. And Lily took the role and ran, with intensity, with subtlety, with an Audrey Hepburn-type grace.

Many years ago, when I was only outlining *Bonjour*, my producers joined me in Montreal to go over my vision for the film. We talked a lot about Anne and I expressed my deep love for this woman who wants to protect her powers but also, who moves with elegance, who is tender with those that she loves, who is visionary and a romantic. Chloe was an immediate choice. Her immense talent, the roles she takes and the directors she takes chances on, her wit, her style, her deep love for her family and friends, it was so obvious. It took us years to make this movie and years to reach the moment we would cast her, but like everything with this process, there's been some magic, some destiny. The day we wrapped Chloe, there were tears on set. Nobody wanted her to leave.

It took us a long time to find our Elsa but the moment I saw Naïlia, I knew she was the one. Her smile, her impossible coolness, her kindness. Elsa, in our adaptation, is probably the biggest departure from the book, and Naïlia was very excited and passionate about giving Elsa a story beyond her relationship to Raymond. There's a softness, too, to Elsa that isn't obvious, but Naïlia has a natural tenderness to her. She's an observer. She pays attention to everyone's feelings in the room. I learned so much from Naïlia about the power of subtlety.

FILMMAKER BIOGRAPHIES

DURGA CHEW-BOSE (Director/Writer)

Durga Chew-Bose is a writer, editor, and filmmaker living in Montreal. She is the author of *Too Much and Not the Mood*, a collection of essays published by Farrar, Straus and Giroux in 2017. Her work has appeared in *Vanity Fair*, *The New York Times Magazine*, *The Globe and Mail*, and *Harper's Bazaar*. She's written catalogue essays on a variety of artists including Agnes Martin, Nicole Eisenman, and Wolfgang Tillmans. Prior to making *Bonjour Tristesse*, her feature film directorial debut, Durga's film writing and interviews have focused on a range of international directors, from Abbas Kiarostami to Mia Hansen-Løve, Mike Leigh, Olivier Assayas, and many more. She is a devoted cinephile and has spoken on the works of masters of the craft from Michaelangelo Antonioni to Hou Hsiao-hsien at numerous screening retrospectives around the world.

LINDSAY TAPSCOTT (Producer)

Lindsay Tapscott is a Toronto-based producer and a co-founder of the production company Babe Nation Films. Babe Nation's debut feature, *The Rest of Us*, which premiered at the 2019 Toronto International Film Festival, was written by Alanna Francis, directed by Aisling Chin-Yee, and starred Heather Graham, Jodi Balfour and Sophie Nélisse. Other credits include *White Lie* (TIFF 2019), written and directed by Calvin Thomas and Yonah Lewis; *Alice, Darling* (TIFF 2022), written by Alanna Francis, directed by Mary Nighy, and starring Anna Kendrick, Kaniehtiio Horn and Wunmi Mosaku; and *Bonjour Tristesse*, a contemporary, English-language adaptation of the famous Françoise Sagan novel, written and directed by Durga Chew-Bose and starring Chloë Sevigny, Claes Bang and Lily McInerny. Lindsay is an alumna of the 2019 Rotterdam Producers Lab and, alongside her producing partner, Katie Bird Nolan, was named one of *Playback's* Top 5 to Watch in 2018. She has been twice-nominated for the CMPA's Emerging Producer Award. Forthcoming: *Astonish Me*, a limited series based on the novel by New York Times-bestselling author Maggie Shipstead, and *All That She Wants*, a romantic comedy feature starring Annie Murphy.

KATIE BIRD NOLAN (Producer)

Katie Bird Nolan is a Toronto-based producer and a co-founder of the production company Babe Nation Films. Babe Nation's debut feature, *The Rest of Us*, which premiered at the 2019 Toronto International Film Festival, was written by Alanna Francis, directed by Aisling Chin-Yee, and starred Heather Graham, Jodi Balfour and Sophie Nélisse. Other credits include *White Lie* (TIFF 2019), written and directed by Calvin Thomas and Yonah Lewis; *Alice, Darling* (TIFF 2022), written by Alanna Francis, directed by Mary Nighy, and starring Anna Kendrick, Kaniehtiio Horn and Wunmi Mosaku; and *Bonjour Tristesse*, a contemporary, English-language adaptation of the famous Françoise Sagan novel, written and directed by Durga Chew-Bose and starring Chloë Sevigny, Claes Bang and Lily McInerny. Katie is also an alumna of the 2016 TIFF International Producers Lab and the 2018 Producers Accelerator, and, alongside her producing partner, Lindsay

Tapscott, was named one of Playback's Top 5 to Watch in 2018. She has been twice-nominated for the CMPA's Emerging Producer Award. Forthcoming: Astonish Me, a limited series based on the novel by New York Times-bestselling author Maggie Shipstead, and All That She Wants, a romantic comedy feature starring Annie Murphy.

MAXIMILIAN PITTNER (Director of Photography)

Maximilian Pittner is a German Cinematographer based in Paris. Pittner studied Cinematography at the Filmacademie Baden-Württemberg in Ludwigsburg from 2015 to 2020. In 2021, Pittner shot his first feature film, Harka, directed by Lotfy Nathan, which premiered in "Un Certain Regard" at the 2022 Cannes Film Festival and won Best Performance. In 2023, he shot Durga Chew-Bose's debut feature, Bonjour Tristesse, which will premiere at the 2024 Toronto International Film Festival. He has worked on numerous short films, commercials and music videos with directors such as Marcus Ibanez, Camille Summers-Valli, Dorothy Sing Zhang, Anton Tammi and Gordon Von Steiner.

FRANÇOIS-RENAUD LABARTHE (Production Designer)

François-Renaud Labarthe is a French production designer who has designed sets for more than 50 feature films and television series in France and abroad.

He has been nominated twice for the César for Best Set Design (in 2007 for Pascale Ferran's Lady Chatterley and in 2010 for Xavier Giannoli's À l'Origine), as well as for the ICS Award for Best Production Design on Carlos by Olivier Assayas in 2011.

He has collaborated since 1986 with Olivier Assayas, who has since trusted him on more than 15 projects. (including Personal Shopper, Clouds of Sils Maria, Après Mai, Irma Vep), most of which were selected at the Cannes, Berlin and Venice film festivals.

He has also worked with other directors on films with a wide variety of styles and themes, including Claire Denis (High Life), Catherine Breillat (Une vieille maitresse, À ma soeur), Xavier Giannoli (Superstar, À l'Origine, Quand j'étais chanteur, Une aventure), Gabriel Aghion (La vie devant elles, Un autre monde), Romain Gavras (Le monde est à toi) and more. He most recently collaborated with directors Jonathan Helpert on IO (Netflix, 2019) and Tom Shankland and Hans Herbots on the series The Serpent (Netflix/BBC).

MIYAKO BELLIZZI (Costume Designer)

Miyako Bellizzi is a Costume Designer based in New York City.

Known for her work on Good Time, as well as Josh and Benny Safdie's most recent film, Uncut Gems, Miyako strives in transcending the wardrobes of real people in stories told on screen. After graduating from the Fashion Institute of Technology, her career began in the fashion industry and quickly rose in cinema after As You Are and the award-winning Patti Cake\$.

Miyako recently designed War Pony, from directors Riley Keough and Gina Gammell, which was nominated for "Un Certain Regard" and a Golden Camera at Cannes 2022.

Her work can next be seen in Durga Chew-Bose's directorial debut, Bonjour Tristesse, and History of Sound from Oliver Hermanus and starring Josh O'Connor and Paul Mescal.

AMÉLIE LABRÈCHE (Editor)

Amélie Labrèche is an editor based in Montreal, Canada. Since 2014, she has edited 15 narrative feature films, including Nadia, Butterfly by Pascal Plante, selected at the 2020 Cannes Film Festival, and various documentaries, series, short films and music videos. In 2023, she participated in Berlinale Talents.

A film buff, Amélie's desire is to deepen the creative process of editing and to contribute to profound and innovative works through the narrative and emotional power of film editing.

Over the years, her work has received several nominations and awards. Among these, she was awarded with co-editor Olivier Higgins for Best Editing in a Documentary for Wandering, a Rohingya Story, at the Quebec Cinema Awards in 2021.

LESLEY BARBER (Composer)

Lesley Barber has scored a string of award-winning and highly acclaimed projects, most notably Kenneth Lonergan's Oscar-nominated film, Manchester by The Sea. Her other credits include Late Night, Mindy Kaling's Four Weddings and a Funeral (series), Mansfield Park, Irreplaceable You, How To Change The World, and You Can Count on Me, amongst others. Most recently, Lesley scored Maybe I Do, starring Richard Gere, Susan Sarandon, Diane Keaton and Emma Roberts, the upcoming Bonjour Tristesse, directed by Durga Chew-Bose, and the Diane Warren documentary Relentless. Lesley represents the Music Branch as Governor on the Board of Governors for the Academy of Motion Picture Arts and Sciences.

CAST BIOGRAPHIES

CHLOË SEVIGNY (“Anne”)

Chloë Sevigny is an Academy Award-nominated and Golden Globe-winning actor and director who is known for her groundbreaking work across film, television and theatre.

Films include Jim Jarmusch’s *The Dead Don’t Die* and *Broken Flowers*, Melina Matsoukas’ *Queen & Slim*, Andrew Haigh’s *Lean on Pete*, David Fincher’s *Zodiac*, Oren Moverman’s *The Dinner*, Lars von Trier’s *Dogville*, Miguel Arteta’s *Beatriz at Dinner*, Whit Stillman’s *The Last Days of Disco*, Mary Harron’s *American Psycho*, Harmony Korine’s *Julien Donkey-Boy* and *Gummo*, Steve Buscemi’s *Tree’s Lounge*, and Larry Clark’s *Kids*.

For her work in Kimberly Peirce’s trailblazing *Boys Don’t Cry*, she received an Oscar nomination for Best Supporting Actress, and won Los Angeles Film Critics and Independent Spirit Awards.

She has collaborated with Luca Guadagnino on three projects: *Bones and All*, the HBO/Max limited series *We Are Who We Are*, and the upcoming *After the Hunt*.

Sevigny developed and produced *Lizzie*, in which she played the infamous accused murderess Lizzie Borden (opposite Kristen Stewart) in the *Roadside Attractions* release.

Sevigny will next be seen in *Monsters: The Lyle and Erik Menendez Story* for Netflix, in which she and Javier Bardem play Kitty and José Menendez, who were infamously murdered by their sons in 1996. She was recently seen as real-life actress and socialite “C.Z. Guest” in Ryan Murphy’s anthology series *Feud: Capote vs the Swans* for FX, in the Hulu true-crime limited series *The Girl From Plainville* opposite Elle Fanning, and in Rian Johnson’s anthology series *Poker Face* opposite Natasha Lyonne. Other appearances include Hulu’s limited series *The Act* opposite Patricia Arquette, *Russian Doll* and as “Chelsea O’ Bannon” in *Bloodline* (both for Netflix). She won the Golden Globe for her role as “Nickie” in the HBO series *Big Love*.

Chloë is also a filmmaker who has written and directed four short projects: *Kitty* (based on a short story by Paul Bowles, which screened at the Cannes Film Festival), *Carmen* (which screened at the Venice Film Festival as part of Miu Miu’s *Women’s Tales* series), *White Echo*, which premiered at the 2019 Cannes Film Festival – the only American film in its section- and *Lypsinka: Toxic Femininity*.

CLAES BANG (“Raymond”)

A familiar face on stage and screen in Northern Europe, CLAES BANG had his breakthrough as an international star as the lead in Ruben Östlund’s feature *THE SQUARE*, which won the Palme d’Or at the

2017 Cannes Film Festival. The film, which also features Elisabeth Moss and Dominic West, won six European Film Awards, including Best Actor for Claes. It was nominated for the Academy Award and the Golden Globe Award for Best Foreign Language Film.

Claes was also the lead in *THE BAY OF SILENCE* opposite Olga Kurylenko and Brian Cox and had a fantastic arc on the final season of the critically acclaimed series *THE AFFAIR*, followed by a role alongside Claire Foy in Sony's *THE GIRL IN THE SPIDER'S WEB*.

In 2020, Claes played the title role in BBC/Netflix's *DRACULA*, from the creative team behind the hit series *SHERLOCK*. Claes next starred in *THE BURNT ORANGE HERESY* opposite Mick Jagger, Donald Sutherland and Elizabeth Debicki, which was the closing night film at the Venice Film Festival, as well as in Dan Friedkin's *THE LAST VERMEER* opposite Guy Pearce, which premiered at the Telluride Film Festival. Both features were acquired by Sony Picture Classics.

Claes then starred in New Regency's critically acclaimed *THE NORTHMAN* opposite Alexander Skarsgård and Nicole Kidman, Ethan Hawke, Bjork, Willem Dafoe and Anya Taylor-Joy, for director Robert Eggers.

For the BBC, Claes filmed 3 series of Stephen Merchant's *THE OUTLAWS*.

In Sharon Horgan's series *BAD SISTERS* for Apple TV+, Claes was highly praised as the appalling JP, whom the sisters set out to murder...

...The New York Times review stated: "The real key to the show, though, is the performance by Bang, who pulls off an even more impressive feat with John Paul, expertly portraying his ghastliness while also rendering him as absolutely human and never for a moment descending into caricature.... And you can't take your own eyes off him."

Born in Odense, Claes is a prolific stage actor in Denmark, Sweden and Germany, having trained at Denmark's National Theatre School. In 2018 he performed a one-man show, *THE EVIL* at the St. James's Theatre in London.

More London theatre followed in April 2022 when Claes starred in the European premiere of Jeremy O. Harris's controversial play *DADDY*, which received 5-star reviews and sold out at The Almeida Theatre.

As well as podcasts such as *DIRTY DIANA* with Demi Moore and audiobooks including *KALLOCAIN* for Penguin, Claes recorded a three-part adaptation of *BERLIN ALEXANDERPLATZ* for BBC Radio 4.

Fluent in 5 languages, Claes is also a talented singer, songwriter and musician.

Projects released in 2024 include Apple TV+ series THE NEW LOOK opposite Juliette Binoche and the feature films STOCKHOLM'S BLOODBATH and WOLAND.

So far, in 2024, Claes has been on location in Vienna with the thriller MUTTERGLUCK and in Croatia for the family feature MOMO - fitting-in a Hamlet workshop with the Royal Shakespeare Company in between!

Before the end of the year, Claes will shoot LA GRANDE ARCHE in Paris (in which he will perform in the French language) and he will complete 2024 with THE WRECKING CREW, a buddy-heist movie with Jason Momoa and Dave Bautista in New Zealand.

Two major releases coming-up in early 2025 are BONJOUR TRISTESSE in which Claes stars opposite Chloe Sevigny and the historical epic WILLIAM TELL in which he stars in the title role, alongside Sir Ben Kingsley and Jonathan Pryce. Both projects are premiering at TIFF 2024 before a release in early 2025...

LILY MCINERNY (“Cécile”)

Lily McInerny made her professional acting debut starring in Jamie Dack's feature film PALM TREES AND POWER LINES, for which she has received a 2023 “Breakthrough Performance” Independent Spirit Award Nomination. The film premiered at the 2022 Sundance Film Festival and later screened at the 2022 Deauville Film Festival where it won the Jury Prize. Vogue hailed Lily as one of five breakout actors to watch on behalf of her performance.

Upcoming, McInerny will star alongside Oscar nominee Chloë Sevigny and European Film Award winner Claes Bang in the film adaptation of Françoise Sagan's classic novel, BONJOUR TRISTESSE. The film, from director-on-the-rise Durga Chew-Bose, is set to open the 2024 Toronto International Film Festival's Discovery program.

On television, McInerny had a pivotal role in season one of Hulu's zeitgeist show, TELL ME LIES, which premiered in September 2022. Also in 2022, she made her New York stage debut starring in Bess Wohl's off-Broadway play, CAMP SIEGFRIED, directed by David Cromer for Second Stage Theater. Robert Hofer of The Wrap heralded her as “impressive” and Melissa Rose Bernardo of Time Out lauded her as a “triumph.” In January 2024, McInerny returned to the stage in Jack Serio's lauded Off-Off Broadway production of THE ANIMAL KINGDOM, opposite David Cromer.

McInerny holds a prestigious spot as a new face of Celine. She is a graduate of Bennington College and LaGuardia High School.

NAÏLIA HARZOUNE (“Elsa”)

Gold medallist at the French Dance Federation championship, Naila Harzoune studied acting at a Parisian Conservatory. She made her acting debut in 2013 with her first feature film by Tony Gatlif *Géronimo* where she played 'Nil'. She then portrayed 'Najette' in *Chouf* directed by Karim Dridi, then an inmate in Audrey Estrougo *La Taularde*. Nailia can also be seen in *Made in France* by Nicolas Boukhrief. In March 2017, Nailia Harzoune starred in *Patients* the debut feature film by slam poet Grand Corps Malade, co-directed with Mehdi Idir. Nailia is no stranger to stage having performed in two plays by Baptiste Amann in Paris and in the prestigious official Avignon Theater festival selection. She is currently starring in three acclaimed French series. *66-5* a Canal Plus original directed by Danielle Arbib, *De Grâce* on Arte directed by Vincent Maël Cardona and *Illegal Citizens* by Laëtitia Masson.

Naila can next be seen in Bachir Bensaddek *The Hidden Woman* and is currently writing her first feature debut as a director.

ALIOCHA SCHNEIDER ("Cyril")

Aliocha Schneider is a French-Canadian actor and musician, known for *Closet Monster* (2015), *Greek Salad* (2023), and *Tout va bien* (2023). He was born in Paris, France, but grew up in Quebec, Canada. He has acted in several plays including with the Théâtre du Rideau Vert, where he played the role of Momo in the stage adaptation of *The Life Before Us*.

As a musician, Aliocha has released three albums: *Eleven Songs* (2017), *Naked* (2020) and *Aliocha Schneider* (2023). He has toured and performed his music across the world.

Next, Aliocha will be seen in the new film adaptation of Françoise Sagan's classic novel, *BONJOUR TRISTESSE*, alongside Chloë Sevigny, Claes Bang and Lily McInerny. The film, written and directed by Durga Chew-Bose, will open the 2024 Toronto International Film Festival's Discovery program.

CREDITS

MAIN TITLE CREDITS

ELEVATION
PICTURES



Barry
Films

Babe Nation

“A
BABE NATION FILMS
and
ELEVATION PICTURES
Production”

A
BARRY FILMS
Production

In Association with
Cinenovo

In Association with
FILM CONSTELLATION
and
MIPA MANAGEMENT

Produced with the Participation of
TELEFILM CANADA

Produced in association with
CRAVE

LILY MCINERNY

CLAES BANG

NAÏLIA HARZOUNE

ALIOCHA SCHNEIDER

NATHALIE RICHARD

and CHLOË SEVIGNY

Casting by
ALICE SEARBY

Costume Designer:
MIYAKO BELLIZZI

Production Designer:
FRANÇOIS-RENAUD LABARTHE

Director of Photography
MAXIMILIAN PITTNER

Editor
AMÉLIE LABRÈCHE

Composed by
LESLEY BARBER

Supervising Producer
NORMAN DENVER

Executive Producers
SUZANNE COURT
DENIS WESTHOFF

Executive Producers
FABIEN WESTERHOFF
OMAR CHALABI
JESSE WEENING

EMILY KULASA

Producer
JULIE VIEZ

Producers
JOE IACONO
DURGA CHEW-BOSE

Producers:
BENITO MUELLER
WOLFGANG MUELLER

Producers:
CHRISTINA PIOVESAN
NOAH SEGAL

Produced by:
KATIE BIRD NOLAN
LINDSAY TAPSCOTT

Written & Directed by
DURGA CHEW-BOSE

END CREDITS

Based on the novel
“Bonjour Tristesse” by Françoise Sagan

In loving memory of
Rana Bose

Cécile LILY MCINERNY

Raymond CLAES BANG

Anne CHLOË SEVIGNY

Elsa NAÏLIA HARZOUNE

Cyril ALIOCHA SCHNEIDER

Nathalie NATHALIE RICHARD

Charles Webb THIERRY HARCOURT

Frances Webb REBECCA MARIE DAYAN

Denis MONCEF FARFAR

Mona ROSALIE CHARRIER

Romy MÉLODIE ADDA

Line Producer MAXIME HERVÉ

First Assistant Director GUILLAUME LEUILLET

Second Assistant Director SOPHIE THURIN

Third Assistant Director THAÏS DESPONT

Stunt Coordinator LAURENT MULOT

Stunt Performer ALICE NAIGEON

Stunt Drivers GERARD KUHNL

JIMMY DELAVAL

ROMAIN PETULLA LONGO

Claes Bang Stand-in YAN MACARY

Chloë Sevigny Stand-in YVANE CLÉMENT

Paris Set Designer HÉLÈNE ESSELINCK

Marseille Set Designer NADIA BENLABIDI

Set Decorator SAMANTHA MUGNIER

Set Decorator Assistant MARINA COULOMB

Third Assistant Art Director CLOTHILDE CRAS DE BELLEVAL

Costume Assistants ALIÉNOR FIGUEIREDO

ALEX KENNEDY

Dressers THAOUS MEGHNI
MARLÈNE GERARD
AGNESE RIAUDO

Costume Production Assistants ELSA MANUNTA
AURELIE GUERMONPREZ

Anne and Cécile's custom costumes CYNTHIA MERHEJ of RENAISSANCE
and design illustrations by RENAISSANCE

Props Masters ÉRIC PIERARD
AURÉLIA PERRIER AMMOUIAL

Props Buyers FANNY HOSPITAL
DIDIER ROUSSEL

Furniture Props Master PATRICE TERRES

Graphic Designer ANAÏS DAVID

Props Master Assistant CAROLINE SURY

Rippers DOMINIQUE GREAU
MOHAMED HAMADACHE
JULIEN DEFASQUE
RÉGIS PORTAL

Key Makeup Artist KATHIA RUIZ

Key Hair Stylist FRÉDÉRIC ZAÏD

Additional Hair and Makeup PALOMA ZAÏD

Additional Makeup KARINE AVEZARD

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LUCIE OLIVE

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First Assistant Camera CAMILLE GARBARINI

B Camera First Assistant FRÉDÉRIQUE SAJ

Second Assistant Camera CHLOÉ SUAU

B Camera Second Assistants MELINA BRIOUDE
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MATHILDE MICELI

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ARTHUR BRIET

Video Playback JEREMY SURACE

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Choreographer AIMÉE LAGRANGE

Construction Coordinator AYMERIC LOUIS

Swing Gang JULIEN DEFASQUE
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ANTONINE DE SAINT PIERRE

Thanks to Barbara Buvry graphic artist for the loan of her work "Le toucan"

Music Supervisor JODY COLERO, THE WILDERS

Music Clearances AMANDA CLEMENS, THE WILDERS

Score composed, conducted and
produced by LESLEY BARBER

Score recorded at NOBLE STREET
REALSONGS

Score mixed at REALSONGS
BORDEN STREET STUDIOS

Score mixers SYDNEY GALBRAITH
MARIO LUCCY

Music Recordist SYDNEY GALBRAITH
MATT ANTAL

Piano LESLEY BARBER
EVE EGOYAN

Strings DREW JURECKA

Orchestration, Keyboards, Programming LESLEY BARBER

Orchestration Consultant TOM KILWORTH

Music Copyist and Preparation TOM KILWORTH

Music Coordinator MARCY GERSTEIN

Assistant to the Composer IAIN GARDNER

SONG CREDITS

Camera equipment provided by RVZ
IPSOFT

Loader/Aerial Crane provided by L2GM

Grip equipment provided by GRIPPABLOC

TRANSPALUX MARSEILLE

TRANSPA GRIP

SERVICEVISION BIS S.L.

Sound equipment provided by LA PUCE À L'OREILLE

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The Chew-Bose, Foster and Klein Families

The Nolan Family

Jesse & Fran Klein

The Tapscott Family

David & Romain Vilder Sally Waterhouse & Veronica Hann

Veronique Benoist & Roger Vilder

SPECIAL THANKS

Lis Kasper Bang	Lucile Besse, Éditions Julliard
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Sophie Buhai	Charlotte Cardin
Jessie Char	Charlotte Chesnais
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Sara Cwynar	Lena Dunham
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Shane Gabier	Hailey Gates
Officine Générale	Tavi Gevinson
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Morris Gluck	Ashley Helvey
Hereu	Echo Hopkins
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Albert Lee	Lemaire
Mario Luccy	Mary Manning
Marseil	Cynthia Merhej & Jonathan Blezard
Collier Meyerson	Betty Mialet, Éditions Julliard
Fran Miller	Mona Minhas
Julia Mitton	Bryce Murray
Doug Murray	Alice Notley
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Bronte Payne	Jake Perlin
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Constance Richard	Stephanie Ritz, WME

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