

Les films du Worso presents



61^e SEMAINE
DE LA CRITIQUE
CANNES 2022

EVERY BODY LOVES JEANNE

A FILM BY
CÉLINE DEVAUX

Running time : 1h35

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SYNOPSIS

Everybody has always loved Jeanne. These days, she hates herself. Up to her ears in debt, she has to go to Lisbon and sell her mother's apartment, who passed away one year ago. At the airport, she runs into Jean, a whimsical and somewhat intrusive former high school classmate.

INTERVIEW WITH THE DIRECTOR

Your animated short film, *Sunday Lunch*, won a César, and *You Will Be Fine*, an award in Venice. How did they feed your experience for this first feature film? What lessons did you learn from them?

The day Vincent Macaigne recorded his voice for *Sunday Lunch* was a revelation for me! Vincent immediately offered a level of interpretation, joy, creativity and energy that was totally unexpected for a voice-over. After *Sunday Lunch*, I wanted to make a hybrid film, to mix different types of processes. I managed to talk about grief and love, important themes for me, and I discovered for the first time how to work with actors. I am glad I got to make *You Will Be Fine* but I think I remained a little polite.

Was the transition to feature films natural for you?

First of all, it was the meeting with Sylvie Pialat that came about by a happy combination of circumstances. She was designated as my «mentor» at a short film festival: an immediate evidence. For my first film, I wanted to talk about expatriation - since it is linked to my personal experience (I did not grow up in France). I also wanted to talk about the individual anxiety that affects us all (how should I behave, am I a good person, how can I free myself from all the toxic thoughts inside my head) in a world of universal anxiety (how will we live in twenty years, what capacity for action do I have in this crazy world). We are in a world where information is omnipresent, in a state of permanent vigilance. The worst is that we almost are used to it now. In fact, if you analyze the situation, it's almost the clinical definition of depression: getting up, knowing that everything is crap and having no possibility to act.

All these anxieties are carried by Jeanne, whom we discover at first as a modern-day super-heroine...

Yes, she has an honorable job. One could even say that she has THE most honorable job since she wants to save the world! But she will fail her mission, and this failure will mess up her life.

And lead her to bankruptcy?

Yes, exactly. The only solution to her problems is to go to Lisbon to sell her mother's apartment, who died a year before. A city she knew as a teenager, but which has since been devoured by the economic crisis and mass tourism. Simultaneously, it is a beautiful city that Jeanne cannot enjoy.

Anxiety has a particularly diabolical effect: it deprives us of our senses. We no longer see beauty, we no longer feel joy. It is a system of void, of slipping from reality. Being in a beautiful place and not being able to fully experience it, only confirms this inner emptiness. One could almost wish to be in an ugly place instead, as it would match the state of mind.

Did you write Jeanne's character with Blanche Gardin in mind?

Not initially. I didn't know who was going to play Jeanne, which made it harder to write. I then started picturing Blanche as Jeanne, without even knowing if she would accept the part, and that unlocked everything. The simple fact that she existed and that she was so brilliant was enough to motivate me. Eventually we met, she read the script, she liked it, and made a lot of great comments. Her agreeing to make the film was a gift for me. Blanche has an admirable sobriety in her acting, she offered something that tremendously served both the film and the character.

Double gift when Laurent Lafitte joined the cast?

Absolutely. Laurent Lafitte playing a Lebowsky-like guy, now that's interesting! The complicity with Blanche was immediately apparent, their connection is organic on screen. Laurent has an incredible comedic range, and this is expressed through the body, through the pauses, through the timing, through the silences. It was important not to fall into the grotesque. Jean still looks outrageous: his short-sleeved shirt, his badly buckled belt, his pin-up glasses. With all that, it was necessary to be very restrained for the whole thing to work! Jean is a kind of person I would like to be myself. He is free, he unapologetically admits that life is tough, that working is not really his thing, he opens up about his mental struggles without any inhibitions or shame. He is not afraid, unlike Jeanne who is scared of everything. The saying that «Love doesn't need words» always felt weird to me, because people brave enough to speak up about love are irresistible! I really wanted Jean to be like that. At first, it really annoys Jeanne but little by little, it soothes her: he speaks for two, he gives her the gift of all these words that he is not afraid to pronounce.

It's daring to tackle the subject of depression in a debut feature film...

I wanted to write a comedy about depression and therefore talk about all the toxic thoughts that go through us when we're not feeling well. I had to find a way to portray them joyfully.

Hence the idea of this animated «little ghost»?

Little ghost probably came to me in a dream... It's a hairy creature, neither man nor woman, who pesters Jeanne all day long. A kind of reflection of shame. It is also the memory of all the voices that Jeanne has heard that accumulate in her brain. The long hair made me laugh at first, but it also allowed me to transform this little ghost, to play with its look. I wanted to tell what was going on in the head of this woman who is losing it completely. It is also a huge comic element, because we can juggle between what she says and what she really thinks.

What is your animation technique?

I've used the same technique ever since I started making films: I do everything by hand, I draw with acrylic paint or markers on a transparent sheet. Under this sheet, I have a light tablet, and above it, a camera. Drawing on this surface allows me to scratch the paint, to develop a character on the same support and to improvise.

Tell us about the soundtrack. It plays an important role in the film. It is as rich as Jeanne's inner world.

Flavien Berger and I met when we were students. We've been working together for a long time. I often call him to share the stories I have in mind. He's a friend in life and a writing friend also. He also likes to tell stories in his music. We love talking about songs that remind us of a certain memory or emotion. We went to Lisbon together when I was working on the script : we made a sound map, with field recordings of the city, of particular events. In the tracks that Flavien composed for the film, he used some of these recordings: real engine sounds, water sounds, street sounds. It is an orchestra of both real and made-up sounds, carefully arranged so that it feels natural, transporting us without us knowing how or why, leaving only the emotion to remain.



BIOGRAPHY

CÉLINE DEVAUX

Céline Devaux is a director and illustrator born in 1987. After her studies in Literature and History, she graduated from the National School of Decorative Arts in Paris. Her graduation film, *Life and Death of the Great Raspoutine*, won several awards, notably at the Clermont-Ferrand International Festival and at the Angers Premiers Plans Film Festival.

Her second short film, *Sunday Lunch*, was selected at Cannes' official competition in 2015 and won the César for Best Animated Short Film in 2016.

You Will Be Fine, her third short film won the Golden Lion in Venice in 2017.

FILMOGRAPHY

2017

YOU WILL BE FINE - 15'

Venice Film Festival - Best Short Film

Clermont-Ferrand International Short Film Festival - Student Jury Award

2015

SUNDAY LUNCH - 15'

Cannes Film Festival - Official Competition

César Awards 2016 - Best Animated Short Film

Clermont-Ferrand International Short Film Festival - Special Jury Award and Best French Speaking Animation 2016

2012

LIFE AND DEATH OF THE GREAT RASPOUTINE - 11'

Clermont-Ferrand International Short Film Festival - Best Animated Short

Angers European First Film Festival - Best European Animated Short Film



CAST

JEANNE	Blanche Gardin
JEAN	Laurent Lafitte, from the Comédie-Française
SIMON, JEANNE'S BROTHER	Maxence Tual
VITOR	Nuno Lopes
CLAUDIA, JEANNE'S MOTHER	Marthe Keller

TECHNICAL SHEET

Written, directed, drawn by **Céline Devaux**
Producers **Sylvie Pialat, Benoît Quainon**
Coproducer Portugal **Luís Urbano (O Som e a Fúria)**
Coproducer Belgium **Geneviève Lemal (Scope Pictures)**
DOP **Olivier Boonjing**
Editing **Gabrielle Stemmer**
Sound **Olivier Dô Hù**
Original Score **Flavien Berger**
Set Design **Artur Pinheiro**
Costumes **Marine Peyraud**
1st AD **Vincent Prades**
Animation Assistant **Rosalie Loncin**

