

LOOKING  
FOR  
CHEYENNE



THE WORLD IS MORE MAGICAL THAN YOU THINK

A movie by Valérie Minetto

# LOOKING FOR CHEYENNE

Produced by

Dominique Crèvecoeur  
BANDONEON

Press site: [www.regentreleasing.com/pwpresspass.html](http://www.regentreleasing.com/pwpresspass.html)

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Cheyenne, a young, unemployed journalist with no money or prospects, decides to quit Paris and the rat race and live a marginal lifestyle in the country. She leaves behind her the woman she loves – Sonia – a science teacher at a Paris high school, who does everything she can to forget about her... But it's not that easy.

How do you reconcile what you want with what you can have?  
What you think with what you do?  
Who you love with what you spurn?

*"Looking for Cheyenne"* is a contemporary tale about the fragility of modern life, the need to make changes, and the power of love.



# INTERVIEW WITH VALERIE MINETTO

## ***"Looking for Cheyenne", why this title?***

My origins are Sardinian, but I often get asked if I've got Indian or Apache roots, particularly when I'm in the USA. I was even nicknamed Cheyenne at one point in my life! And I do get the urge to just drop out of contemporary society and go and live at one with nature...

This is the paradox that inspired us, me and my co-scriptwriter Cécile Vargaftig: if I want to make movies, I have to forget about the Cheyenne side of me, I need electricity, I need to be able to get into my car...

## ***What were the starting points for the script?***

We wanted to write a comedy but at the same time portray the problems of decline and decay, of these people who live on the edge of society. Some scenes were written a long time ago, like the one with Pierre (Malik Zidi) with the neighbors. The first characters we settled on were Cheyenne and Pierre, who represent two very different ways of shunning current society. Then, by way of contrast, we invented Sonia, the teacher, who rejects any form of marginality. Next

came the characters of Edith and Béatrice, like two opposite extremes of the same culture. All the characters are viewed in relation to the problems of consumption and commitment, be it political or emotional. We also wanted to tell a beautiful love story, and show that the economic harshness and social cruelty of people's relationships. It took a year to write the script. I like “*choral*” movies, films with a lot of characters, like the “Adolescents”, the mid-length movie that I made.



***You wrote “Looking for Cheyenne with your co-scriptwriter, Cécile Vargaftig. How did this collaboration work?”***

It was fantastic! We share a vision of the world and of society. There's lots of her and lots of me in the screenplay. Cécile Vargaftig started her career as a scriptwriter 20 years ago, with “Le Ciel de Paris” (The Sky Above Paris). She has a real feel for cinema. Her screenplays always hit the mark.

***The narrative form at the start of the movie is quite unusual. The characters visit whoever they want to, and then address the viewer.***

As though the characters' unconscious had taken on a life of its own... It's also quite an undemanding way to get the viewers' interest in the story. The subject matter is quite heavy, but people shouldn't be put off by that. We wanted to try something a bit 'out of the box'. With a comedy edge. When you make movies you get a chance to experiment with cinematography and film techniques.

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***But there is the feeling that you give up on this principle quite quickly and return to a more conventional narrative structure.***

I don't necessarily give up on it, I just vary the effects. In the middle of the movie, there's a physics class where Sonia hears Cheyenne talking to her, and at the end, she sees her in a dream on the roof of the house opposite. But it's less surprising than at the beginning, because by then you know the story. The challenge with this screenplay was to tell a love story between two people who are not together for the first 40 minutes of the movie. How can you show their passion and make it believable when they don't even appear in the same shot? Through dreams and telepathy! But once Cheyenne and Sonia are back together again, this type of narrative is no longer needed.

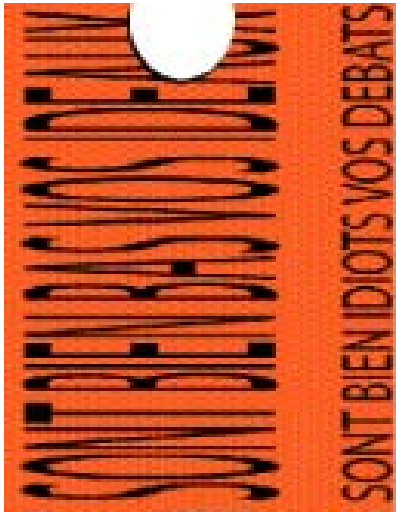
***Why is Cheyenne a journalist and Sonia a science teacher?***

We wanted the characters to have a genuine foothold in the real world. We wanted them to show proof of commitment at some point or other in their life, as is often the case with journalists. Drawing back, pulling away is then part of a long, personal process.

Plus, Cécile's parents are teachers and she has worked as an examiner for film and cinema qualifications on numerous occasions. As for me, I'm working in Quimper at the moment with trainee builders that I'm teaching about cinema.

Education is something that really matters to us. We believe that handing down knowledge is essential to the future of our society and we're appalled by the position in which teachers are regarded these days. The importance and value of their work is just not recognized.





(On Ticket: your ideals are very basic, your discussions are very foolish)

***You say that your movie is a comedy, but it doesn't really meet the criteria of the genre...***

No. It's really more of a fable.

***"The town rat and the country rat"?***

Exactly. This sense of opposites is an essential part of the couple, but it's also what separates them. We weren't particularly aiming to recount a homosexual

love story, but we soon realized that the same storyline with a man and a woman would mean we had to decide whether the man or the woman was closest to nature, to the earth...

The movie risked getting bogged down in psychologism and ending up as a superficial "*battle of the sexes*". The difficulties of Cheyenne and Sonia's relationship are not linked to homosexuality. This is why everyone can share in what's happening to them. Plus, I'm happy to be able to portray homosexuality as something simple, without any particular culpability or demands.

***Do you think "Looking for Cheyenne" is a militant film?***

No, I'm not militant. But I can't imagine making movies without using the world around me, the world I live in. You can always try and change things. I'm really tired of all the propaganda that's used to try and shape our thoughts. I think it's increasingly difficult to get away from. I know someone who was active in the 1968 students' revolt who now claims that the important thing is to know how to sell yourself.



*(on ticket: love is more powerful than money - reduced rate)*

I personally don't consider myself for sale. But for all that, the movie isn't unequivocal in terms of ideology. There are lots of different points of view, and that's part of the challenge. Each character is committed in their own way, ideologically and emotionally. How can we live together in a world which is becoming increasingly cruel? Stop caring, like Béatrice? Try and fight in our own small way? Or refuse to get involved in any social or emotional relationships, like Edith? In reality, everyone does what he or she can.

What interests me, beyond the current ongoing debate about decline and decay, is being able to show that political commitment is not inseparable from human commitment. Both demand the same kind of courage.

### ***How were you able to make your movie?***

I found a producer, Dominique Crèvecoeur, who believed in my movie and was willing to take the risk. "*Looking for Cheyenne*" was financed with the advance on receipts from the CNC and the Franche Comté region. We didn't have a distributor or a television channel. Then, one day, we'd just had enough of waiting and decided to go forward with the little that we had. It was a huge risk, everyone said it was madness! But I'm used to making movies on a small budget. I wasn't frustrated, just happy to be able to do it at last. The team was kept to a minimum, we were all motivated and it was a great atmosphere.

### ***Paradoxically, the tight budget and reduced resources generated a lot of good visual ideas...***

Yes, the lack of resources made us creative. We were constantly having to find solutions. No equipment, just one electro... The kit was so minimal that the production just had to adapt. I didn't want to make a movie with a shoulder-mounted camera, I wanted one on a stand.

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### ***Except for the dream sequence...***

Yes, it was just to alter the viewer's perception, to make it feel as though they were entering into the delirium.

### ***Despite that, you gave yourself some tough dream scenes to produce, like the galloping horse and the eagle soaring overhead.***

I put a lot of work in up front with my team. I warned my head cameraman about the eagle scene and we decided that as soon as he saw a bird of prey in the sky, he'd try and film it. When I viewed the rushes I found the shot that I wanted, between two sequences.

The horse sequence, on the other hand, wasn't in the original screenplay. During the line-ups I saw this horse and I decided it had to be in the movie... I was determined to show nature as something powerful, violent, maybe even thankless. That's another reason why we filmed in winter. It was very cold. There was a lot of walking about, and wearing heavy things.

Edith and Cheyenne's nature is not part of the countryside. At all costs I wanted to avoid that "cutesy" aspect of the country so that their withdrawal, their retreat couldn't be interpreted as a farm holiday.

### ***What's the origin of the slogans exhibited and distributed by Pierre, Malik Zidi's character?***

Pierre's character is very close to me. When I was younger, I wanted to "*fight the battle alone*" like him. So I invented lots of slogans that I went off and researched for the screenplay. For example: "*Everyone wants pure air but still wants to run a car*"... It's so true! Starting with me, even! I've got a car. It allows me to be independent. And... to cause pollution.





***A lot of characters in your movie, including a homeless person, say "Good luck!" or "Be strong!".***

Because it's never over, it's never won, not for anyone. We hear all about safety, but safety doesn't exist. It's a fantasy created by our stupid societies. Life is dangerous! You're never sheltered or protected from anything.

***As in all self-respecting first fiction features, does "Looking for Cheyenne" pay tribute to any particular directors or film-makers?***

Yes. In the scene where Sonia (Aurélia Petit) is talking to Béatrice (Guilaine Londez) via her reflection in the bathroom door, there's a nod to Mankiewicz in "L'affaire Cicéron": Danielle Darrieux talks to James Mason in an adjoining room by way of a mirror.

There's also a reference to Charlie Chaplin's "The Kid" when Cheyenne wears her blanket like a poncho.

***How did you find Mila Dekker, who plays Cheyenne?***

I searched long and hard. First of all I looked at more well-known actresses. That didn't work. Cheyenne is a hollow character who has the title role but not the lead. I was despairing of ever finding a suitable actress, when Malik Zidi told me about Mila. I'm very happy with this choice. She has a kind of wildness which suits the character perfectly. And she's dark, brunette, very beautiful with an Indian look about her...

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***Sonia, played by Aurélia Petit, is much calmer. You wonder how she does it!***

Above all else, she believes in the power of her own desire, in the same way that she believes in her choice of profession. She sees things through, she tries to save whatever can be saved, and she succeeds. Although she seems more willing to compromise with the world than Cheyenne, she is, in some ways, just as courageous. When she cracks, it's because she's genuinely exhausted.

***The choice of Aurélia Petit is a pleasant surprise, particularly in this role...***

I used to go to the theatre a lot and I saw Aurélia in a "Sentimental Bourreau" production on Serge Daney. In fact, I didn't just notice her, I was mesmerized by her! She had such energy, such enthusiasm. She's a great actress and I'm delighted to have offered her the lead role. I'd absolutely love to work with her again. With all of them!

***Malik Zidi, Laurence Côte and Guilaine Londez put in some surprising performances...***

Yes, I'm very proud to have given these "miscast" roles to Guilaine and Laurence, and both of them have done a fantastic job.



They're very difficult roles to interpret because you should never become a caricature. Both of them made their characters engaging and sensitive. As for Malik, you've never seen him in such a "solar" role, so open to the world.

***Why did you choose a Russian "boyfriend" for Edith (Laurence Côte)? Do you have particular links with Russia?***

I've made two documentaries in Moscow and I'm very fond of the country and the language: I wanted there to be something Russian in the movie. In fact, Miglen is of Bulgarian extraction, a great actor who can turn his hand to anything. In the movie he's totally authentic whereas in real life, he's nothing like his character. He hasn't even got an accent!

***Did you let the actors improvise or did they have to follow the script to the letter?***

Ah! The movie was heavily scripted... The actors could make suggestions, but at the time it was written, everything was very carefully considered and, on set, I always try and stay as close as possible to what was planned.

***What was your approach to filming the physical scenes with the actresses?***

I didn't want to show everything. For me, cinema has the power of suggestion. We needed a love scene to show that the distance between Cheyenne and Sonia had finally disappeared, to show that what connected them to this point was desire. But I wanted something more "choreographic" than "physical": a hand gesture, radiant faces, skin, hair...

(On ticket, top right: modern man is insane. Everyone wants pure air but still wants to run a car)



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On the other hand, it was pointless showing Sonia with Béatrice. They kiss greedily, that's enough. But on set we had a lot of fun with this. Aurélia and Guilaine were a bit edgy.

It's always difficult to kiss someone for a movie, whether it's a man or a woman. It's a question of intimacy. But they managed to inject a lot of humor into it and it was fine.

***There are very few close-ups. Is that to avoid a feeling of suffocation...?***

Well, if I can avoid suffocating the spectator, I will! I think the setting has to be appropriate for the budget. I think about what I can do rather than what I'd like to do. Sometimes it gets very complicated. For example, the sequences shot in Sonia's little apartment were complex given the smallness of the place. I had to multiply the axes, find solutions to get different angles. But that is my job after all.

I take each scene and cut it one way or another depending on its content. The shooting script reflects what the viewer will experience. And the rest. That's why everything's important to me in film-making: the picture, the sound, the sets, the colors...

***And the music!***

Absolutely. Christophe Chevalier is a musician I've worked with on numerous occasions and I've known him for a long time. We always work very much upstream. I start writing, I tell him what I'm doing, what I'm thinking, what I

want, I talk to him about the ambience of the movie. And based on that he starts researching, makes suggestions, and each time he finds pieces that are a perfect match for the movie.

***Between the title and the acoustic guitar music, “Looking for Cheyenne” sounds like a western...***

Yes, that was the aim. When I was writing, I thought a lot about “Johnny Guitar” by Nicholas Ray. I love that genre, I love the movies of John Ford... Of course, my movie isn’t a true western, but it has something of that spirit in it. When I was little, I used to cycle a lot: my bike was my horse. And in the movie there’s a real horse, a magnificent symbol of freedom!

***Which were the most difficult scenes to shoot?***

From a practical point of view, the one with people facing each other, when Malik Zidi's character looks in on his opposite neighbors before joining them for a meal. We were loaned two apartments – proof that even in Paris, people are still open and generous – both on the sixth floor with no elevator! It was very complicated to manage. Directing actors via walkie-talkies is no easy task. I had to keep going from one apartment to the other.

But from an artistic point of view, it’s the love scene between Cheyenne and Sonia. I thought long and hard before deciding how to do it. How should I film two people who love each other? I was inspired by what I've learnt from filming contemporary dance over the years. I looked for a camera movement that followed that of the bodies...

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### ***How did you tackle the sound aspect?***

The sound editing is just as crucial as the mixing. We post-synchronized several phrases, or sequences, for example when Sonia meets the homeless person.

For this scene, I wanted the city to be sleeping. But it's impossible to have absolute silence in Paris, so we re-worked everything afterwards: we erased all the commotion, added footsteps back in. Nevertheless, I wanted to film Paris like any other city saturated with noise and pollution, not like a picture postcard.

### ***Let's talk about the first scene in your movie: a homeless person asleep on the ground.***

My idea was to start the picture in the city, as though the city were a character in itself. All the characters in the movie meet or have met in the city. In a way, the city is the root of the whole movie, or at least the way in which the western world operates.

I wanted the movie to start with traffic lights that changed from red to green for no-one, since at that early hour of the day, there's no-one about. The city is a machine that functions 24 hours a day, hyper-automated (for example, no-one knows exactly what time the street lights go out in the morning - they're controlled by an automatic light sensor), but it no longer considers people for what they are. The lights work brilliantly but there are people sleeping on the streets.

I also wanted to open in the city to show what was going to happen to Cheyenne, or rather what she would give up by deciding to go to the country. For me, this scene could be Cheyenne's dream, or even the mental image that keeps her from sleep. It's the world that she chooses to leave at the start of the movie.

***Do you like happy endings? Together, will Sonia and Cheyenne have a better understanding of the misery that surrounds them?***

Yes, we want love to triumph in the end. Cheyenne wants to live her life. She chooses love. Will their relationship last? I don't know. But love enables you to be stronger, to be happier in the world, and often to be more generous.

***What Sonia says to the students in her apartment is harsh and realistic. Is that what you believe?***

Some days! But the most interesting part of this scene is the reaction of the young people, who tell her she's tired, she sees the bad side in everything... What Sonia actually says doesn't get through to them. Ultimately, they hang on to their hopes, and that's good!

## Valérie Minetto Director



### *Bio/Filmography:*

Valérie Minetto was born in Forcalquier in 1965. She is a graduate of the Nice School of Decorative Arts (Villa Arson) and of La Fémis, the French state film school in Paris.

She has directed two documentaries on young contemporary dancers in Moscow, “Beau Geste à Moscou” (1997, shown on Planète and Télé Monte Carlo) and “Moscou entre Ciel et Terre” (2003, Festival du Réel in Paris, Etats Généraux du Documentaire in Lussas, Les Inattendus in Lyon), a short film entitled “Tête d’Ange” (1994, Clermont-Ferrand, Belfort and London film festivals) and a mid-length film, “Adolescents” (1998, Clermont-Ferrand, Pantin, Belfort, Rome, Shanghai, Un Eté au Ciné, Lutin award for Best Editing and shown on France 2, Arte Cable and TV5).

“Looking for Cheyenne” is her first feature film.

(Sideways text): the world is more magical than you think

## Cécile Vargaftig Scriptwriter



### *Bio/Filmography:*

Cécile Vargaftig was born in Villerupt, Lorraine, on October 13, 1965.

A movie scriptwriter since leaving La Fémis in 1989, she has co-written several feature films, including "Le Ciel de Paris" (The Sky Above Paris) with Michel Béna, "Le Lait de la Tendresse Humaine" (The Milk of Human Kindness) with Dominique Cabrera, and "Stormy Weather" with Solveig Anspach.

She has also written three novels, the most recent of which - "Fantômette se pacse" - was published by Au Diable Vauvert in January 2006.

## The Actors



The characters are all committed in their own way, ideologically and emotionally. How can we live together in a world which is becoming increasingly cruel?

Mila Dekker  
(Cheyenne)



*Selective Filmography:*

Mila Dekker studied theatre with Véronique Nordey. She continued this training with Pico Berkovitch and Niels Arestrup, and at the Actor's Studio in New York. She has also completed workshops at the Ecole du Cirque in Brussels.

- 2005      **LOOKING FOR CHEYENNE** by Valérie Minetto
- 2002      **A MANHATTAN LOVE STORY** by Richard Albershardt

Aurélia Petit  
(Sonia)



*Selective Filmography:*

- 2005      [LOOKING FOR CHEYENNE](#) by Valérie Minetto  
            [THE SCIENCE OF SLEEP](#) by Michel Gondry
- 2003      [L'INONDATION \(BARRAGE\)](#) by Raphaël Jacoulot
- 2002      [LES DIABLES \(THE DEVILS\)](#) by Christophe Ruggia
- 2000      [LA COMMUNE \(Paris, 1871\)](#) by Peter Watkins  
            [UN POSSIBLE AMOUR](#) by Zaïda Ghorab Volta  
            *Prix d'Interprétation at the Festival de Pantin*  
            *Prix Musidora, Les Acteurs à L'écran 2000*
- 1999      [MADELEINE 1999](#) by Laurent Bouhnik  
            [LA NOUVELLE EVE \(THE NEW EVE\)](#) by Catherine Corsini  
            [LA VIE EST DURE, NOUS AUSSI](#) by Charles Castella  
            [LILA LILI](#) by Marie Vermillard
- 1998      [LAISSE UN PEU D'AMOUR](#) by Zaïb Ghorab Volta  
            *Prix d'Interprétation at the Festival de Valence*
- 1996      [CHACUN CHERCHE SON CHAT \(WHEN THE CAT'S AWAY\)](#) by Cédric Klapisch
- 1993      [ROULEZ JEUNESSE](#) by Jacques Fansten

Malik Zidi  
(Pierre)



*Selective Filmography:*

- 2006 JACQUOU LE CROQUANT by Laurent Boutonnat  
LE GRAND MEAULNES by Jean-Daniel Verhaeghe
- 2005 LOOKING FOR CHEYENNE by Valérie Minetto  
LES OISEAUX DU CIEL (BIRDS OF HEAVEN) by Eliane de Latour
- 2004 LES TEMPS QUI CHANGENT (CHANGING TIMES) by André Téchiné
- 2003 MES ENFANTS NE SONT PAS COMME LES AUTRES (MY CHILDREN ARE DIFFERENT) by Denis Dercourt
- 2002 UN MONDE PRESQUE PAISIBLE (ALMOST PEACEFUL) by Michel Deville  
UN MOMENT DE BONHEUR by Antoine Santana  
*César Award nomination for Best Male Newcomer*
- 2000 DEUXIEME VIE by Patrick Braoudé  
GOUTTES D'EAU SUR PIERRES BRULANTES (WATER DROPS ON BURNING ROCKS) by François Ozon
- 1998 PLACE VENDOME by Nicole Garcia  
LE ONZIEME COMMANDEMENT by Patrick Brouadé

Laurence Côte  
(Edith)



*Selective Filmography:*

- 2005      **LOOKING FOR CHEYENNE** by Valérie Minetto  
**QUAND LES ANGES S'EN MELENT** by Crystel Amsalem  
**TROIS COUPLES EN QUETE D'ORAGES** by Jacques  
Otmezguine
- 2003      **NOS ENFANTS CHERIS (OUR PRECIOUS CHILDREN)** by  
Benoît Cohen
- 2002      **COMME UN AVION (LIKE AN AIRPLANE)** by Marie-France  
PISIER
- 1999      **UN PUR MOMENT DE ROCK AND ROLL** by Manuel  
Boursinhac  
**LA VIE EST DURE, NOUS AUSSI** by Charles Castella  
**JE REGLE MON PAS SUR LE PAS DE MON PERE  
(WALKING IN MY FATHER'S FOOTSTEPS)** by Rémy  
Waterhouse
- 1998      **LE MONDE A L'ENVERS** by Ronaldo Colla  
**ALISSA** by Didier Goldschmidt
- 1997      **ROMAINE** by Agnès Obadia
- 1996      **ENCORE (MORE)** by Pascal Bonitzer  
**LES VOLEURS (THE CHILD OF THE NIGHT)** by André  
Téchiné  
*César for Best Female Newcomer*  
**TRANSATLANTIQUE** by Christine Laurent

1995

AU PETIT MARGUERY by Laurent Benegui

HAUT-BAS-FRAGILE (UP, DOWN, FRAGILE) by Jacques Rivette

CIRCUIT CAROLE by Emmanuelle Cuau

1993 LE GRAND BONHEUR (GREAT HAPPINESS) by Hervé Le Roux

1991 L'AMOUR EN DEUX by Jean-Claude Gallotta

1990 LA VIE DES MORTS (mid-length film) by Arnaud Desplechin

LES DAMES GALANTES (GALLANT LADIES) by Jean-Charles

Tacchella

NOUVELLE VAGUE (NEW WAVE) by Jean-Luc Godard

LA VENGEANCE D'UNE FEMME (A WOMAN'S REVENGE) by

Jacques Doillon

1988 LA BANDE DES QUATRE (THE GANG OF FOUR) by Jacques

Rivette

*Prix Michel Simon at the Festival des Acteurs à L'écran*

1987 TRAVELLING AVANT by Jean-Charles Tacchella

Guilaine Londez  
(Béatrice)

*Selective Filmography:*

- 2005      [LOOKING FOR CHEYENNE](#) by Valérie Minetto  
[JEAN PHILIPPE](#) by Laurent Tuel  
[QUATRE ETOILES \(FOUR STARS\)](#) by Christian Vincent  
[ZIM AND CO](#) by Pierre Jolivet
- 2003      [MOI CESAR, 10 ans ½, 1m 39 \(I, CESAR\)](#) by Richard Berry
- 2002      [COMME UN AVION \(LIKE AN AIRPLANE\)](#) by Marie-France  
Pisier
- 2001      [SE SOUVENIR DES BELLES CHOSES \(BEAUTIFUL  
MEMORIES\)](#) by Zabou Breitman  
[L'ART \(DELICAT\) DE LA SEDUCTION](#) by Richard Berry  
[LIBERTE OLERON \(FREEDOM OLERON\)](#) by Bruno  
Podalydes
- 1999      [UNE JOURNEE DE MERDE \(WHAT A SHITTY DAY!\)](#) by  
Miguel Courtois  
[PEAU D'HOMME, COEUR DE BETE \(SKIN OF MAN,  
HEART OF BEAST\)](#) by Hélène Angel  
[LE VOYAGE A PARIS](#) by Marc-Henri Dufresne  
[SUPERLOVE](#) by Jean-Claude Janer
- 1997      [ADIOS!](#) By Nicolas Joffrin
- 1995      [LE BONHEUR EST DANS LE PRE \(HAPPINESS IS IN THE  
FIELD\)](#) by Etienne Chatiliez
- 1993      [RUPTURES](#) by Christine Citti
- 1991      [NUIT ET JOUR \(NIGHT AND DAY\)](#) by Chantal Akerman

**How do you reconcile what you want with what you can have?  
What you think with what you do?  
Who you love with what you spurn?**

Acting  
Credits

Mila Dekker (Cheyenne)  
Aurélia Petit (Sonia)  
Malik Zidi (Pierre)  
Laurence Côte (Edith)  
Guilaine Londez (Béatrice)  
Eléonore Michelin (Sandy)  
Miglen Mirtchev (Vladimir)  
Pierre Hiessler (the colleague)

Production  
Credits

Director: Valérie Minetto  
Screenplay: Valérie Minetto and Cécile Vargaftig  
Cinematography: Stephan Massis  
Sound: Eric Boisteau and Nathalie Vidal  
Editing: Tina Baz-Le-Gal  
Music: Christophe Chevalier

A movie produced by Dominique Crèvecoeur – BANDONEON

*With the support of the* Centre National de la Cinématographie  
and the Franche-Comté Regional Council

France - 2004 - 1 h 30 – VF - Color - 1.85 - Sound DTS 5.1 - Distribution no. 108 849

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