

WE THE COYOTES

A FILM BY HANNA LADOUL AND MARCO LA VIA

CANNES SCREENINGS

MONDAY MAY 14TH 2018

STUDIO 13 AT 11:30AM | ARCADES 1 & 2 AT 8:00PM



acid
CANNES
2018

Noodles, Studio Orlando and Raphaël Gindre present

WE THE COYOTES

USA-France | 87min | 2018 | English
Aspect Ratio: 1.185 :1 | Sound: 5.1 Surround
Screening support: DCP 2K



World Premiere

Amanda and Jake are in love and want to start a new life together in Los Angeles. Will they make the right decisions? Their first 24 hours in LA take them all around the city, bringing more surprises and frustrations than expected.

SALES

CERCAMON

Sebastien Chesneau

+97 15 66 06 38 24 phone

+33 6 21 71 39 11 alt. phone

hello@cercamon.biz

PRESS

ANYWAYS

Florence Alexandre

+ 33 1 48 24 12 91 phone

florence@anyways.fr

sarah@anyways.fr

BEHIND THE CAMERA



Hanna Ladoul and Marco La Via are both 27 years old but they were born continents apart. Hanna was born in Germany from an Algerian father and a German mother. She grew up in both Paris and Normandy. Marco was born in Santa Barbara, CA from an American father and French mother. He moved to the south of France at the age of 6.

After studying journalism, cinema and history in Europe, they now live and work in Los Angeles, which they've called their home for the past four years.

In 2012 while they were young journalists still at school, they directed, along with classmate Matthieu Cabanes, a 52 minute documentary entitled *The Female Face of Populism*. Co-produced by TV5 Monde and LCP, the film centers around emerging female leaders of the European extreme right.

In 2016, they directed their first narrative short film, titled *Diane from the Moon* and starring Spirit Award winner Mya Taylor (Tangerine). The film stood out in many festivals around the world.

We the Coyotes is their first narrative feature film and they are proud to have it premiere as part of the ACID section at the 2018 Cannes Film Festival.



A CONVERSATION WITH HANNA AND MARCO

You are both French so why shoot your first film in Los Angeles?

Marco has dual citizenship—he was born in California! Four years ago, we were studying history in Paris at the EHESS (School for Advanced Studies in Social Sciences) and we went to the U.S. for our summer break. When we arrived in Los Angeles, we kind of decided to stay on a whim.

That same year, we watched the film *Bellflower* that was in theaters in Paris and we were impressed and inspired by this collective of young Californian filmmakers who managed to shoot their first feature film with just a few thousand dollars, starting from scratch. We were driven by our passion for American independent cinema and our will to be a part of it. We had no clue how to accomplish that because we had never worked in cinema.

Since moving here, we've roamed quite a bit through Los Angeles and many places have an emotional meaning to us that shows in the film. We wanted to capture this constantly evolving city at a specific moment in time.

Why did you choose to tell the story of Amanda and Jake over the course of one day?

We chose the time unit of a single day because we believe the most significant events of one's life can occur in a very short period of time. What determines our lives are the decisions that we make in one day, one hour, one minute, one second. We wanted to make a film about these small everyday decisions that can have a great impact on one's life. These moments can seem meaningless but they often reveal to be decisive.

We were inspired and supported in our endeavor by several films that use a similar time unit: Joachim Trier's *Oslo, August 31*, Jan-Ole Gerster's *A Coffee in Berlin*, and of course Richard Linklater's *Before* trilogy.

How did you assemble your cast?

We were fortunate to meet a seasoned casting director, Donna Morong (*Gone Baby Gone*, *10 Things I Hate About You*, *Rubber*, etc.) and to win her trust. She opened us many doors including those of the biggest talent agencies like UTA, CAA and WME. We spent over two months auditioning hundreds of actors.

It was critical for us to find a couple with a perfect chemistry. McCaul Lombardi was the first to join the team. His manager sent us an audition tape and he literally stole the scene! He was Jake.

We then offered the role of Amanda to Morgan Saylor and she agreed to meet us shortly thereafter. She was fascinated by the eerie parallels between her life and the character's story. We were stunned to hear that she was herself in the process of moving from Chicago to Los Angeles, just like Amanda and Jake! Before accepting the role, she wanted to meet McCaul and the connection was immediate.

Morgan asked McCaul if he would be willing to help her move out of her Chicago apartment and then drive to Los Angeles together. They both agreed it was a perfect way to get into character. When they came back after a week on the road together, they were calling each other by their character's names. We were ready to shoot.

Tell us about the production of the film.

The entire production process took less than a year and a half between the moment we started writing and the end of post-production. This was only possible thanks to the incredible availability and responsiveness of our friends on both sides of the Atlantic as well as a handful of key encounters. The first and most important one of those encounters was with our producer, Raphaël Gindre. He remained on course the entire time and shielded us from any issues that occurred during the shoot so we could focus on the creative aspect.

The crew was mixed: American and French, along with our German Creative Producer, Julius Schultheiß. This cultural exchange hugely enriched the film. The Americans are the sharpest in the areas of lighting and photography. We spent a lot of time with our cinematographer Stephen Tringali figuring out which would be the best camera and lenses for the look that we wanted and we were fortunate to have top of the line equipment provided to us by Panavision. The French have a heritage of being extremely thorough and particular about production sound and our sound engineer Jules Jasko is no exception. We had some trouble sourcing all the equipment that he requested—rental houses even thought we were overdoing it. In the end, we're just as happy with our photography as we are with our sound and we're proud to have a film with very minimal VFX and hardly any ADR.

We shot for the entire month of August, 2017 in Los Angeles and the surrounding area. The days were long and hot. A house in Studio City was graciously lent to us for the duration of the shoot and served as our base camp, editing room, catering kitchen and lodging for our European crew. Every day after shooting, we would all gather for a barbecue and beers around the pool. It was almost like a summer vacation with friends, but a vacation with 12+ work days!

How did you make the music choices for the film?

From the beginning, we didn't want a traditional score with violins. We wanted to find some current music that reflects life in Los Angeles and the city's amazingly diverse musical scene that sees a number of artists from around the world pass through it every single day. Several music supervisors and artists friends have allowed us to create an eclectic track list.

Two songs from the soundtrack are exclusive tracks from the new band FUKC created by the French artist Lemuel Dufez and British vocalist Billionaire. Another contribution comes to us from the American-German-Jamaican artist Amber Mark and one song was produced specially for us by the French artist Charles Caste (Clovis XIV).

We also collaborated with Colombian film composer Juan Cortés for some scenes where we had very specific needs. He insisted to include a few violins, but it works great and we are thrilled!

Have you lived some of the situations in the film in real life?

Yes, of course! It's hard to answer precisely without spoiling the entire film, but our early days in Los Angeles were not easy. We arrived with virtually no money and without a wealthy family to support us. It was hard to get by. It took us several long months to get settled, between obtaining legal status for Hanna, finding a place to stay, a job, a car, etc.

We have worked many odd jobs just to put food on the table and survive before even getting a foothold into filmmaking. The good news is that these hardships and sometimes absurd moments have greatly inspired us and this is how the idea for our film was born. There is nothing exceptional to these situations and that is exactly what we wanted to put forward: a simple story made of everyday situations that anyone can relate to.

IN FRONT OF THE CAMERA

MORGAN SAYLOR



Born in Chicago, Morgan mainly grew up in Atlanta, Georgia. She fell in love with acting at a young age and performed in local theaters.

After appearing in *The Sopranos* at the age of 12, Morgan was scouted in 2009 to play the role of Dana Brody Showtime's *Homeland*. She was only 15 at the time.

Since then, she has played leading or supporting roles in many American independent films, such as Elizabeth Wood's *White Girl*, Rob Reiner's *Being Charlie* and Maggie Betts' *Novitiate*. Morgan will be appearing at Cannes for the first time with *We the Coyotes*.

MCCAUL LOMBARDI



Born and raised in Baltimore, Maryland, McCaul was destined for a career in athletics but following an injury he decided to move to Los Angeles to pursue acting.

His first appearance on the big screen was with Andrea Arnold's *American Honey*, which made its premiere at Cannes in 2016, going on to win the Jury Prize. He returned to Cannes in 2017 for Jeremy Jasper's *Patti Cake\$*.

More recently, he starred as the lead in Matt Porterfield's *Sollers Point* opposite Jim Belushi. McCaul will be returning to Cannes for a third time with *We the Coyotes*.

CREDITS

Written and directed by
Hanna Ladoul, Marco La Via

Cast
Morgan Saylor, McCaul Lombardi
Betsy Brandt, Khleo Thomas, Lorelei Linklater,
Cameron Crovetti, Nicholas Crovetti,
Vivian Bang et Ravil Isyanov

Producer
Raphaël Gindre

Director of Photography
Stephen Tringali

Editor
Camille Delprat

Sound
Jules Jasko, Thibaud Rie, Jeanne Delplancq, Elias Boughedir

Casting Director
Donna Morong

Executive Producers
Matt Miller, Kevin Van Der Meiren

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WE THE
COMOTES

