

PAUL-ANTHONY MILLE presents  
a KAFARD FILMS production

# PARIS *ON THE RUN*

A film by HARALD HUTTER

Featuring:

Hugo Dillon, Aurélie Arto, Salif Cissé, Laura Benson, Manon Bresch, Marc Prin,  
Aïmen Derriachi, Florian Hutter, Frank Williams & Mathilde Lamusse

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A man with short brown hair and a mustache, wearing a red button-down shirt and dark pants, stands in profile facing left. He is positioned in front of a red brick wall. Above him is a window with a dark frame and a textured glass pane. The lighting is bright, suggesting an outdoor setting during the day.

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## SYNOPSIS

An arthouse comedy and social commentary on independent filmmaking, shot on Super-16mm in Paris. Max Maar, an idealistic but broke film director, is searching for funding for his next project. Desperate for cash, he resorts to perilous tactics and gets caught in a beguiling gangster plot.





# AUTOFICTION

I met Harald Hutter in 2015 after discovering his short-film *Léthé*. A modest hymn to the sublime where flamboyant lights and melancholic camera movements collide. Like two souls that have been abandoned by the world who meet on a winter beach, we spoke a common film language and immediately connected. The films of Harald seemed to question the grand themes that are important to me. Similar to an often-cited Russian filmmaker, he was questioning time itself through the unspooling of celluloid — the infinite meandering of bodies in space and time. The film was also a testament to the liberty that independent short films have and our youth, when we did not worry about money as long as we were shooting films.

The years past and I was starting to produce feature films through my production company Kafard Films. Harald came back, after a number of independent short films that were always done with the help of Kafard Films. It was time for Harald to begin work on his story. There was, in the script of *Paris on the Run*,

this subtle and arrogant homage to our generation that immediately made me understand that Harald, with his strong Quebecois accent and his 1m90 height, had captured something precious in this project. There was this thing which us producers, give more importance to than any well crafted dramaturgy or bankable comedian — the zeitgeist; the spirit of a time, of an era and his point of view on the world that we inhabit: his point of view on the city of Paris... I saw there, through the eyes of his main character, Max Maar, which is heavily autobiographical, the fallen angels that we were: artists, producers, cinephiles, philanthropists of this abandoned culture, that Harald was able to script with humour, distance and let's dare say it, philosophy. It is a film that imposed itself in the tragic and extraordinary events that have befallen our city these last few years. What remains of this youth torn by the Bataclan events, of all these mini-revolutions, all these howlings on the square de la République... what is this République in the end? And this is where the work of Harald challenges us — challenges these fundamental

questions and which our generation is going to have to confront when the time comes. The modernity of *Paris on the Run* is expressed by its sense of humour and the liberty of its form, but also in the naive and disillusioned tone of Max, where a number of Parisiens are sure to recognise themselves.

Working as an independent film producer for over 12 years I have witnessed a seismic shift in the artistic and cultural landscape. Of course there is the arrival of digital technologies and the democratisation of filmmaking, but I have also witnessed an exponential quantity of films being produced which has created chaos for distribution and diffusion, drowning the

more singular in sincere works. *Paris on the Run* is our testament, it portrays our willingness to hang-up our honour and draw blood to live our art fully in this world full of contradictions and hypocrisies.

Like Max Maar, whose passion can push to despair: is this the lot of our time? Or simply the necessary path we have to take in order to attain the highest peaks? The future only perhaps holds the answer.

Paul-Anthony Mille  
Paris, Spring 2020





# INTERVIEW WITH HARALD HUTTER

by FRANÇOIS LECERCLE

Professor of Comparative Literature at the Sorbonne

What would you answer to the question that the Producer asks the main protagonist: why do you make films?

I make films because the world seems so imperfect. In films I can try to create a world that resembles more what my imagination dreams-up.

Why precisely this film now?

It's been three, maybe four years now that I have been in development for what should have been my first feature film. The process of looking for subsidies, producers, distributors etc. everything about it is so absurd, riddled with hoaxes and strange characters that I thought it would make an interesting story.

Are there, in this first feature film about a young director who is preparing his first feature film, autobiographical elements?

Yes, absolutely. I would say that more than 60% of the film is directly derived from my life. The characters depicted have all existed in one form or another. Naturally, the names have been changed but the situations and sometimes even bits of dialogue are exactly as they occurred. One example is, the film for which the main character, Max Maar, is seeking funding, *Cardiac Slaves of the Moon* is actually the film for which I have been in development for the last 4 years... This being said, the main character is very different from me. Hugo has brought a whole set of tics whilst making him a lot more comical and nonchalant.

What difficulties did you face while making the film?

The biggest challenge is, as always, money. I am very lucky to have the support of Kafard Films and also loyal collaborators like the actor Hugo Dillon, the director of photography Alex Nevill or the composer Maxime Hervé (and a good number of other loyal

collaborators), who decided to follow me in this adventure with or without money. The other difficulties all stem from the lack of money. We had, for example, a very tight shooting schedule and therefore a lack of time for certain scenes and then also very little 16mm film, which limited the way of shooting sequences.

Several references are made in the film to "empty heads" and "empty films:" do you think that films are currently undergoing a crisis? If yes, what are the reasons?

Yes but there is not only one, there are several ongoing crises. When the film speaks of "empty heads" and "empty films," however, it refers to the many films that try to say something but are empty from within: they have a shell but that's it. This crisis is due, amongst other things, to the way films are financed, to producers who are afraid to take risks, overwhelmed distributors and viewers who are increasingly turning to streaming platforms and fast-food images.

You make reference to a number of filmmakers. Who influences your work?

I am a huge cinephile so the authors who feed my imagination are numerous but for this project the main inspirations were *The Long Goodbye* and *The*

*Player* by Robert Altman, *The King of Marvin Gardens* by Bob Rafelson and *Inherent Vice* by Paul Thomas Anderson. I also drew a lot from the plays of David Mamet and Harold Pinter.

There is a readily sexist tone in the dialogues and yet, the hero is the opposite of a misogynist. Where do you stand in regards to the #MeToo movement?

The character of Max is quite ambiguous: he is still partially in the world of yesterday and its outdated structures and modes of thinking, and partially in the world of tomorrow, represented by the women he meets. The #MeToo movement is necessary and brings about changes that should have taken place a long time ago.

Finally, is there a question you would like to be asked?

There is a question that has been haunting me for some time and to which I can not find an answer: are the emotions of digital images the same as those of celluloid images?





# HUGO DILLON

After attending the prestigious Class Libre at the Cours Florent, Hugo Dillon worked in theatre under the direction of Louet, Nathalie Garraud, Olivier Saccomano and Jean-Michel Rabeux. In TV and film he has worked with Thomas Cailley, Eva Ionesco, Grégory Magne, Tommy Weber, Jacques Audiard, Cécile Ducrocq or Guillaume Canet. In 2020 he will be shooting with Audrey Estrougo, Léa Mysius and Christophe Lamotte.

## KEY CREDITS:

- *Sisters Brother*, Jacques Audiard (with Joaquin Phoenix, John C. Reiley & Jake Gyllenhaal)
- *Golden Youth*, Eva Ionesco (with Isabelle Huppert & Melvil Poupaud)
- *Rock'n Roll*, Guillaume Canet (with Guillaume Canet & Marion Cotillard)

# LAURA BENSON

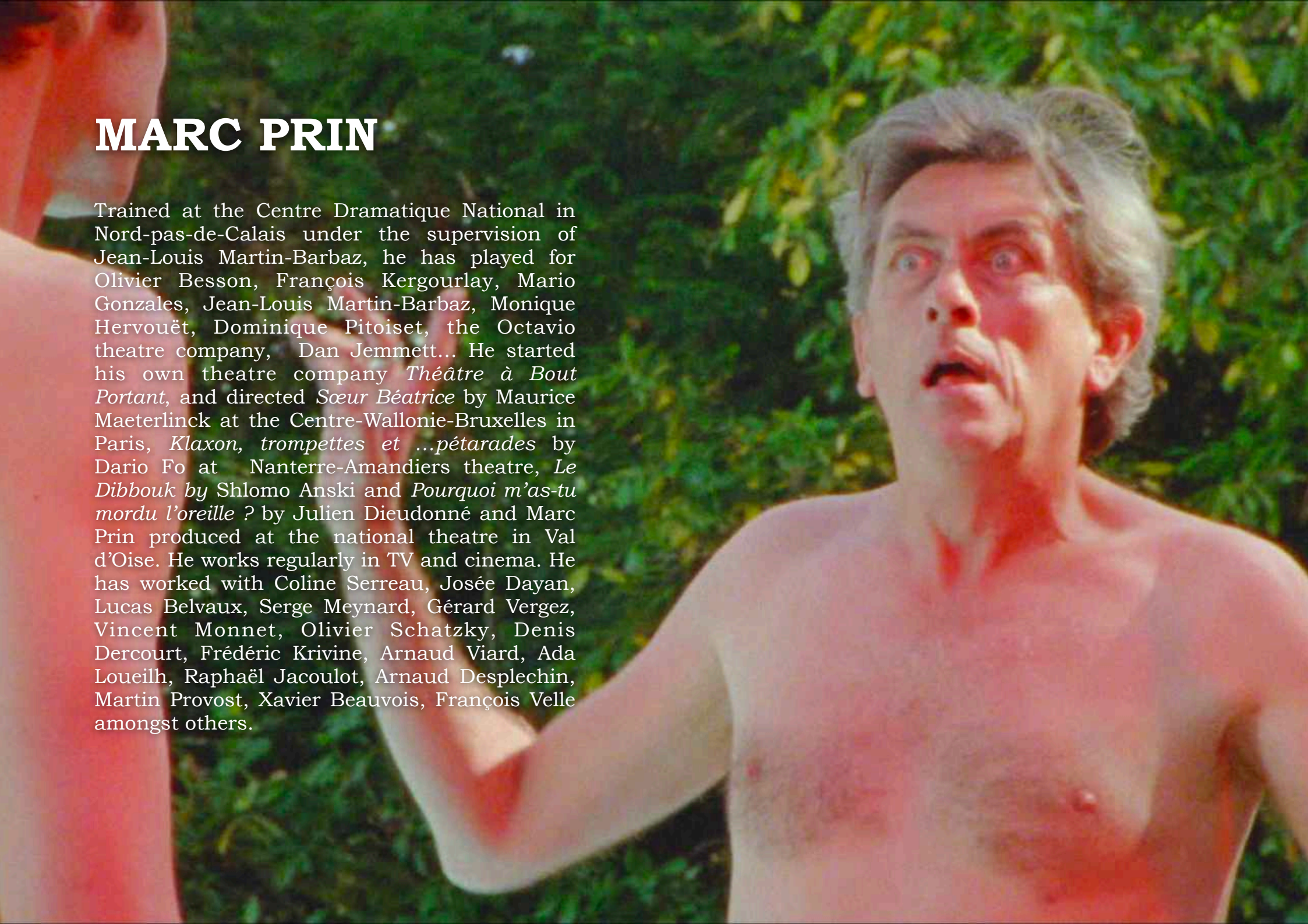
Laura Benson, is a bilingual English/French actress living in Paris since 1981. She trained at the “Nanterre Amandiers” theatre school directed by Patrice Chéreau and Pierre Romans. Her first film was *Hôtel de France* (1987) directed by Patrice Chéreau. She made her debut on stage interpreting the part of Anna Petrovna in Tchekhov’s *Platonov*, a play also directed by Patrice Chéreau (1987). She has worked on stage with a number of directors such as Pierre Romans, Luc Bondy, Irina Brook, Stuart Seide amongst others. In 2003, together with Nathalie Bensard, she co-wrote/conceived *George* which she produced with her own theatre company. Her performance brought her a ‘revelation’ nomination at the 2005 Molières theatre awards.

She has worked with several film directors such as Stephen Frears, Robert Altman, Alain Resnais, Jacques Doillon. In *Touch Me Not*, Adina Pintilie’s first feature film (2018), she holds the lead part. The film was selected in competition at the 68th Berlinale. Since 2009, alongside performing, she is also one of the Atelier Blanche Salant & Paul Weaver acting school’s main teachers



# MARC PRIN

Trained at the Centre Dramatique National in Nord-pas-de-Calais under the supervision of Jean-Louis Martin-Barbaz, he has played for Olivier Besson, François Kergourlay, Mario Gonzales, Jean-Louis Martin-Barbaz, Monique Hervouët, Dominique Pitoiset, the Octavio theatre company, Dan Jemmett... He started his own theatre company *Théâtre à Bout Portant*, and directed *Sœur Béatrice* by Maurice Maeterlinck at the Centre-Wallonie-Bruxelles in Paris, *Klaxon, trompettes et ...pétarades* by Dario Fo at Nanterre-Amandiers theatre, *Le Dibbouk* by Shlomo Anski and *Pourquoi m'as-tu mordu l'oreille ?* by Julien Dieudonné and Marc Prin produced at the national theatre in Val d'Oise. He works regularly in TV and cinema. He has worked with Coline Serreau, Josée Dayan, Lucas Belvaux, Serge Meynard, Gérard Vergez, Vincent Monnet, Olivier Schatzky, Denis Dercourt, Frédéric Krivine, Arnaud Viard, Ada Loueilh, Raphaël Jacoulot, Arnaud Desplechin, Martin Provost, Xavier Beauvois, François Velle amongst others.



Aurélia Arto is shown from the chest up, wearing a bright yellow sweater. She has long, straight brown hair and is looking upwards and to the right with a thoughtful expression. The background is a dark blue wall with vertical lines. In the foreground on the right, there is a blurred, reddish-pink object, possibly a piece of fabric or a chair.

## AURÉLIA ARTO

After training at the prestigious cours Florent and the Francis Poulenc conservatory under the direction of Stéphane Auvray-Nauroy, she did a number of internships with Jean-Michel Rabeux, Jean-Louis Hourdin, Mathieu Amalric, Anne Cornu, Vincent Rouche et Yann-Joël Collin. She has worked extensively in theatre and film with prestigious directors.



**AÏMEN DERRIACHI & SALIF CISSÉ**



# HARALD HUTTER

Harald Hutter was born in Montreal, Canada. He holds a BFA in Art History from Concordia University and an MA in Film Theory from University College London. After working at the Prince Charles Cinema in London for a few years, Harald began making short films. In 2012 he moved to Paris and began collaborating with Kafard Films. His short films have won prizes — Best Short Experimental Film at the 68th Edinburgh International Festival Festival and Best Short Experimental Film at the Aesthetica Film Festival. They have been nominated by the British Council and have screened at numerous festivals such as the London Short Film Festival or more recently the Festival International du Film Independent de Bordeaux.

Harald is currently working on a feature film script with New York based author Rainer J. Hanshe and is in development for his second feature film which was written with Montreal based author Michel Gatignol. Harald is currently Chair of the Film Art department at the Paris College of Art that is jointly run with Emerson in Boston.





**SELECTIVE FILMOGRAPHY:**

- 2020 — *PARIS ON THE RUN* (89min, Super-16mm color)
- 2019 — *YESTERDAY SEVEN YEARS AGO* (12min, Super-16mm color)
- 2017 — *HÔTEL DE LA COMÈTE* (15min, Super-16mm color)
- 2015 — *HINDSIGHT* (13min, digital color)
- 2014 — *LÉTHÉ* (12min, Super-16mm color)
- 2013 — *ANALOGUE TRUTH* (2min, digital color)
- 2012 — *LA BAGUETTE A MARCEL* (9min, digital color)

# IMAGE

HH: Alex and I have been working together for over 8 years now. This close collaboration has blossomed into a singular cinematic style. Right from the get go we were convinced that the best way to bring to light the world of Max, was by using celluloid film. We opted for Super-16mm to make visible the materiality of the film and to narrowly emulate the feeling of the films that inspired this project. American films from the 70's or 90's Finnish films coalesce in this contemporary Parisian tale.

## Alex Nevill

Alex is a British cinematographer based in the San Francisco Bay Area. He has photographed several independent feature films as well as short projects for Creative England, Channel 4, Film London and the British Film Institute. His work focuses on artist's film and creative fiction, including award-winning projects that have screened in international film festivals.

Alex studied filmmaking at the Screen Academy Scotland and University of Gloucestershire before undertaking a PhD in cinematography at the University of the West of England. Alongside his work as a Director of Photography, Alex currently teaches in the School of Cinema at San Francisco State University.

### KEY CREDITS:

- 2017 — *HÔTEL DE LA COMÈTE* (15min, Super-16mm, color)
- 2017 — *CANARIES* (84min, digital, color)
- 2016 — *NOT WAVING* (10min, Super-16mm, color)
- 2016 — *LIFE IN BODY* (3min, digital, color)
- 2015 — *MILK!* (10min, digital, color)
- 2015 — *AMELIA'S LETTER* (13min, digital, color)
- 2014 — *HARRY & AVIS* (77min, digital, color)
- 2014 — *LÉTHÉ* (12min, Super-16mm, color)

# SOUNDTRACK

HH: Cinema does not exist without music for me. From the early stages of the project I have had melodies, sounds and a very large playlist of inspiration. Mixing Montreal pop music by Sorry Girls, 80's hits by Madame as well as contemporary Rap, music plays an important role in the film and reveals its eclecticism. I also called upon composer Maxime Hervé with who I worked on my last short film. With an Ariadne thread he was able to unify the different worlds that make up the film.

## Maxime Hervé

Maxime Hervé started his career in Los Angeles as an assistant for the Oscar winning composer Mychael Danna. He had the chance to work and learn with talented composers in Montreal and London, such as Brian d'Oliveira, Michel Corriveau, Youki Yamamoto. In 2017, Maxime returned to France and started to work exclusively as a composer. He has been awarded and nominated at numerous festivals for his work and received the first prize of the Young Talent Award at the Media Sound Hamburg 2017.

### KEY CREDITS:

2020 — *TERENCE LEWIS, INDIAN MAN*

2019 — *WAIT & SEA*

2019 — *AROUND THE BLOCK*

2019 — *A VOUS DE JUGER*

2019 — *DAN LA VALISE*

2019 — *TOUT SE MERITE*

2019 — *AUTOMNE 95*

2019 — *IN SEARCH OF FLIGHT AF447*

2019 — *BEYOND THE AQUILA RIFT*

2018 — *OUVRE LES YEUX*

2018 — *OABLO & CESAR*

2018 — *ELUDE*

# KAFARD FILMS

KAFARD FILMS has been a creative hub and a meeting point for artists, filmmakers, actors and other technicians in Paris since 2003.

Eclectic in its ethos, the company has produced period dramas, feature documentaries, fantasy short-films or experimental films. The company specialises in producing cosmopolitan projects by filmmakers that are innovative and fearless in their approach to the medium of film.

Kafard has been present on the international film festival circuit and has had premiers at T.I.F.F, the VIENNALE, Thessaloniki Festival to name but a few.



A man and a woman are shown in profile, facing each other and talking. They are outdoors, under a large, covered walkway with a stone ceiling and metal railings. The woman has long blonde hair and is wearing a red shirt with a white floral pattern. The man has short brown hair and a mustache, and is wearing a solid red polo shirt. The background shows a building and some greenery.

## TECHNICAL DETAILS

Production Country:	France
Production Year:	2020
Duration:	89min
Shooting Format:	Super-16mm
Exhibition Format:	DCP & 35mm print
Aspect Ratio:	1.85:1
Sound Format:	Dolby 5.1

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