

PRESS KIT

Peak Everything

A film by Anne Émond



2025 CANNES DIRECTORS' FORTNIGHT | WORLD PREMIERE

Starring

Patrick Hivon, Piper Perabo, Connor Jessup, Gilles Renaud Elizabeth Mageren, Éric K. Boulianne and Gord Rand

Technical information

100 MINUTES
-
CANADA
-
2.39
-
DOLBY 5.1
-
FRENCH, ENGLISH

Screenings in Cannes

WED. 14th,	9:00 AM	@PALAIS J	(MARKET)
SUN. 18th,	1:00 PM	@THÉÂTRE CROISSETTE	(P&I with Q&A)
SUN. 18th,	8:15 PM	@THÉÂTRE CROISSETTE	(WORLD PREMIERE)
MON. 19th,	9:30 AM	@OLYMPIA 4	(MARKET)

PUBLIC SCREENINGS:

MON. 19th,	9:00 AM	@CINÉMA LA LICORNE	(french subtitles)
MON. 19th,	11:30 AM	@CINÉMA LES ARCADES - SALLE 1	(english subtitles)
MON. 19th,	7:00 PM	@CINÉMA ALEXANDRE III	(french subtitles)

Contact Information

International Sales

INDIE SALES COMPANY

<https://indiesales.eu/>

Nicolas Eschbach – CEO
neschbach@indiessales.eu

Constance Poubelle – Sales & Marketing
cpoubelle@indiesales.eu

Alfred Deragne – Acquisitions
aderagne@indiesales.eu

Gabriel Laurens – Head of Legal
glaurens@indiesales.eu

Sarah Delafoulhouze – Sales
sdelafulhouze@indiesales.eu

Núria Palenzuela Camon – Festivals & Marketing
npalenzuela@indiesales.eu

Océane Maiharrin – Head of Technical Operations
omaiharrin@indiesales.eu

International PR

THE PR FACTORY

www.theprfactory.com

Barbara Van Lombeek
barbara@theprfactory.com

Marie-France Dupagne
mariefrance@theprfactory.com

US PR

TRACK SHOT

<https://trackshotmedia.com/>

Laura Sok
laura.sok@trackshotmedia.com

Kate McEdwards
kate.McEdwards@trackshotmedia.com

Production

METAFILMS

www.metafilms.ca
Sylvain Corbeil
sylvainc@metafilms.ca

US Sales

CAA - CREATIVE ARTISTS AGENCY

<https://www.caa.com/>
Marissa Frobes
marissa.frobes@caa.com

Synopsis

Adam is a kind-hearted kennel-owner. Hypersensitive and borderline depressed, he hides his existential fears from his affection-avoidant father, and lets his young assistant take advantage of his good nature. To help combat his eco-anxiety, Adam orders a therapeutic solar lamp. Through the lamp's supplier's technical support line, he meets Tina, a radiant woman with a voice that soothes all of his worries. This unexpected encounter changes everything: Earth trembles, and hearts explode...

It's love!

Director's Note

I first started writing this script to save my life. I was suffering from a kind of distress that feels specific to our time, that's become the norm: depression, anxiety, eco-anxiety, feeling of emptiness, fear of the future. Strangely, or maybe logically, Peak Everything, a zany, absurd, romantic and chaotic comedy grew out of this painful chapter in my life.

Like Adam, the main character, I own a light therapy lamp, and that lamp came with a support line phone number. In the end, I never called, and instead I invented these conversations for myself. I had such a strong need for comfort and connection that I imagined this calm voice, this life-saving encounter. Then, fiction took over and I finally stepped outside myself for a moment to invent this gallery of colourful characters. It was a relief.

I wanted this movie to be funny, offbeat, irreverent and tender. We wanted to create a work that looked rough and dirty, like many of our landscapes have become today. A scorching twilight. An end-of-the-world atmosphere in which our trivial stories of love, family, sex and jealousy continue to take centre stage.

It's both frightening and beautiful, it seems to me, the way we position ourselves at the centre of everything, as if we'd forgotten we were animals. I hope the film's structure and tone reflect a certain sense of unease. Somewhere between reality and fiction, drama and comedy, love and violence. I know that we live in troubled times, just like in this film. I also know that listening to someone who is in pain can heal, that embracing someone fragile can galvanize.

- Anne Émond

Interview with Anne Émond

*Interview with François Lévesque,
film critic for Le Devoir*

What was the first flash, the first idea or image that came to you and eventually led to the screenplay?

Well, let's start with the hard stuff! In 2020, I felt I was sinking into depression. I was in my late thirties and it had never happened to me before, so I thought I was safe. It took a long time to admit it was happening to me. I tried everything to get better: meditation, sports, vitamins, lots of sleep, psychotherapy, micro-doses of mushrooms... I stubbornly refused medication. One day, realizing I was a shadow of my former self, my friend, screenwriter Alexandre Laferrière, gave me a therapeutic sunlamp. It was under the artificial rays of white light that the story began to take shape. There was a support number that came with the lamp, but I never phoned it: I don't know who would've been on the other end of the line.

How did Adam take shape in your mind?

Adam is a lot like me. It would have been logical for the film's main protagonist to be a woman, but the issue never really came up, since it was very clear to me from the start of the project that Adam would be a man. First of all, I wanted to distance myself from my own story, out of a sense of modesty. Which was pointless in the end, since I just spilled the beans in the previous question! (laughs) Then I said to myself: for over a hundred years, male filmmakers have been inventing female characters, for better or worse. In some films, they're sublime, in others they're mediocre and walking clichés. It's time for women filmmakers to invent male characters, to add to the diversity of visions and perceptions. Is "my man" realistic? Too nice? Too hypersensitive? I don't know, and it doesn't really matter. I sincerely believe that this character has a right to exist. Adam was also strongly inspired by some of the men around me, family and friends, whom I've seen fall apart in the last five years.

Mental health is the ailment of the century, and one day I realized that I was surrounded by men who were struggling with life (most of my friends are men, I don't know why): bad break-ups, antidepressants, anxiolytics, imprisonment, the first signs of bipolar disorder... This is not at all scientific, it's a very personal observation, but around me, men are not doing well and don't seem to be equipped to deal with these crises and find help. Patriarchal capitalism is not a good system... Well, I digress and this is a tricky subject. But all these thoughts and questions, many of which continue to haunt me, have fed into Adam's character.

The theme of eco-anxiety is, by definition, anxiety-provoking. Yet you constantly lighten the drama with touches of humour, a very deadpan kind of humour. Why was it necessary for you to include these moments of offbeat comedy?

Fifteen years ago, I wrote in a notebook: "One day, we'll have to talk about climate change in our films". I put it off for a long time, because if there's one subject you don't want to hear about, it's this one. When I was going through my inner storm in 2020, eco-anxiety hit me like a ton of bricks. I started reading a lot of books and articles about it, listening compulsively to podcasts... It was a brutal awakening: I sincerely believe that we're going to see some horrible things in our lifetime. The scene in the film where Adam talks to the psychiatrist could have been much longer. I stopped for the sake of pacing, but the science says so much more. Adam would have liked to talk about the dangers of geo-engineering, the big lies of the "green transition", nuclear power, the risks of disrupting supply chains, the collapse of biodiversity... Yet I have to admit that, despite all the information I've accumulated, I haven't changed much in my lifestyle — or at least, not enough. The global situation in which we find ourselves is unprecedented: it's hard not to feel powerless, paralyzed. With topics as dark as depression and the climate crisis, I quickly felt the need to bring humour and light to the film. On the other hand, I didn't want any kind of cute, sappy humour. I wanted humour that was a little absurd and offbeat, a little dark, a little troubled.

Adam is overwhelmed by what's going on, he doesn't understand the world he lives in, everything is mixed up and anything goes. I think I wanted to make a film with a tone that somewhat reflected the sense of chaos that runs through it. A comedy, a family drama, a disaster film, a romantic film, an adventure film: Peak Everything, like its main character, is hard to pigeonhole, I think.

Why Peak Everything? What does this title mean to you?

Peak Everything refers to a scientific concept that describes how, in the 21st century, we are reaching the limits of everything. The best known is peak oil, but the phenomenon actually concerns several resources. With eight billion human beings, most of whom over-consume, we are now reaching the limits of water, wood, coal, rare metals, phosphorus, wheat, rice and air: everything is going to run out. It seems to me that this concept also somewhat describes our chaotic lives: too many objects, friends, social networks, opportunities, travel, neuroses, anxiety, alcohol, sex, adventures, personal growth, medication, food, solitude... Too much of everything in our lives. The film tries to address this. Virtually every character in the film struggles to cope with "too much", each in his or her own way.

In the same vein, your first three feature films, Night #1, Our Loved Ones and Nelly, all great films, were decidedly dramatic. Would you say that Jeune Juliette marked a turning point for you, in terms of integrating humour into your cinema?

I'm pretty worried about the world we live in, but I'm not hopeless yet. I think humour and laughter can be a form of resistance.

I sincerely believe that cinema, fiction and art in general will have an important role to play in the societal changes that will take place in the decades to come, whether we like it or not. I think that laughing together in a movie theatre can be life-saving, inspiring and useful. Our social ties are crumbling, and we need to start rebuilding them.

To get back to the more serious side of the film: themes such as anxiety, depression, isolation and alienation are recurrent in your work. Do you revisit them deliberately, in order to explore them further, or do they manifest themselves unconsciously, during the writing process?

There are certain subjects that haunt me, and even though I do my best to push them aside, I can't escape them. My grandfather committed suicide before I was born, my father killed himself when I was eighteen: I think I'll be searching all my life. Answers, solutions, solace. In Quebec, fifty percent of the population will face mental health issues in their lifetime, and the most common will be anxiety and depressive disorders. These statistics are more or less the same in all industrialized countries. Talking about them, about us, in our fiction is almost about being representative and inclusive, in my opinion.

What kind of discussions did you have with your actresses and actors, who always play almost surreal situations very seriously? Patrick Hivon, in particular, delivers a very intense, earnest performance, no matter what the scene.

I have so much love and admiration for Patrick Hivon. He's an actor who goes all in. I can't know for sure, but I don't think he's capable of acting any other way. He's totally "there", he lets himself be carried away by the scene, he's completely present, he becomes Adam. It's an intense and absorbing way of working, and he's exhausted by the end of a shooting day! It was more than perfect for Adam's character: animal energy, almost canine, even.

A kind of candour in the face of the situations they find themselves in. And an extremely likeable, charming side. I think Adam and Patrick are very similar.

Piper Perabo was a godsend. She lives in New York, so our very first meetings were over the phone. Like Adam, I think I quickly fell in love with her soft, soothing voice and cascading laugh. I could already feel myself in the middle of a scene in the film, and there was something simple and easy about that encounter. Tina's character is something of the anti "manic pixie dream girl". She may arrive like a ray of sunshine in Adam's life, but she reveals herself throughout the film: she's a real woman, facing her own issues and problems. Piper was able to add all these layers of complexity to the character, those of a woman a little torn, just on the verge of taking the plunge and changing her life. We were extremely lucky. The on-screen chemistry between them is not fake, it's real, and the shoot was magical in so many ways.

A word about love and romance in the film. I'm a 43-year-old woman, I know very well what Adam and Tina are going through in the story, that's the easy part. The real love story, the one that requires generosity, loyalty, patience, starts where the movie ends.

But Piper, Patrick and I loved shooting these scenes! We were enchanted by the lighthearted, carefree prettiness of certain moments that almost verge on sappy, but are such a relief in this world! I also like the fact that this story is carried by actors that are pushing fifty. I find them so endearing, these beautiful "young old people" whose lives are changing before our very eyes.

The small town where Adam lives has an anonymous, "lost in the middle of nowhere" feel to it. Can you tell me about the location you chose, and why?

With Olivier Gossot and Sylvain Lemaitre, director of photography and art director, we took great care in choosing each location in the film, especially for the outdoor scenes. In the end, Adam's little town was shot in three different Montreal suburbs, as well as in Thetford Mines and Sudbury! It wasn't easy production-wise, but it was important to us that absolutely every exterior landscape be marked by humans, by our passage on this earth: open asbestos mines, huge factory chimneys, railroads, pylons. We wanted our presence to be felt everywhere we filmed. For example, the landscape where Adam meditates, in the middle of winter, and the large overgrown field at the very end, are the only untouched landscapes in the film. That's where they escape.

Your compositions are typically polished and meaningful, but the image also has a texture, a grain, that lends a retro feel to the film. In the same way, we see modern technologies, such as smartphones, but the various set elements recall the fashions of different eras... It's a world that's a little "out of time". What thought process lies behind these choices, which are more than just aesthetic?

The film was shot on 2 perf 35 mm film, which immediately gives it a slightly more intense grain. I like this texture. It seems to me to soften reality, like when you put on warm, slightly tinted sunglasses: everything becomes more beautiful. For the entire team responsible for the film's art direction (photography, sets, costumes, hairstyling, etc.), the keyword was "softly pre-apocalyptic". We thought we'd set the film around 2027: scorching light, little greenery, sweltering heat. Something a little dirty, or dusty, that would colour the whole film. Olivier, the director of photography, and I watched two films over and over again throughout the design process: Robert Altman's Short Cuts and Sean Baker's Red Rocket. For the lighting, the frames, the compositions, the zooms... These two films guided us.

What were you determined to achieve with this film?

Quite simply, to move, entertain and make people think. You can probably say that about just about any film, so if I'm being specific, I think I wanted to make a film that's modest but tackles big issues. It's not a grandiose, self-important or conceited film, at least I hope not (we're always the worst at analyzing what we've done!). On the contrary, it's a film that tries to remind us of our place in the world, in nature. We've forgotten that we're animals. Having said that, I don't have contempt for human beings — on the contrary, I love them deeply, and I hope you can feel it. I love every single character in this film, even the craziest ones! There's this sentence by Vincent Van Gogh, taken from his correspondence with his brother, which has been with me from the very beginning of this film, and which I think describes my intentions quite well: I feel only too well that I am an ox - being a painter - I, who admire the bull, the eagle, Man, with a veneration that will prevent me from being ambitious.

The film is obviously still hot off the press, but when you think about it, off the top of your head, what's going to stay with you?

For now, I'd say the incredible human adventure, the encounters, the laughter, the crazy adventures. And the dogs! I often think of our actor dogs. I miss them! (laughs)

**- Interview with Anne Émond,
by François Lévesque, film critic for *Le Devoir*.**

Anne Émond

Biography

Anne Émond lives and works in Montreal. Since 2005, she has written and directed seven short films, as well as five feature films including: **Night #1** (*Jury's Special Mention at Toronto IFF, *Best Canadian Feature Film at Vancouver IFF, *Jury's Special Mention at Taipei IFF, Palm Springs IFF, Busan IFF); **Our Loved Ones** (Locarno FF, TIFF's Canada's Top Ten, Shanghai IFF, Hamburg Filmfest); **Nelly** (*Film Jury Award for Best World Feature at Sonoma IFF, Toronto IFF, Palm Springs IFF, Filmfest Hamburg), and **Young Juliet** (*Canadian Screen Award for Best Original Screenplay, *Audience Choice Award at Calgary IFF, Thessaloniki IFF, Filmfest Hamburg, Semana Internacional de Cine de Valladolid, Festival International du film francophone de Namur, etc.).

Her sixth film, **Peak Everything**, which she directed and wrote, will premiere at the 57th Cannes' Directors' Fortnight.

Selected Filmography

Peak Everything | 2025

Feature film

Director & Screenwriter

Directors' Fortnight - Cannes 2025

-

Young Juliet | 2019

Feature film

Director & Screenwriter

*Canadian Screen Award for Best Original Screenplay, *Audience Choice Award at Calgary IFF, Thessaloniki IFF, Filmfest Hamburg, Semana Internacional de Cine de Valladolid, Festival International du film francophone de Namur

-

Nelly | 2016

Feature film

Director & Screenwriter

*Film Jury Award for Best World Feature at Sonoma IFF, Toronto IFF, Palm Springs IFF, Filmfest Hamburg

-

Our Loved Ones | 2015

Feature Film

Director & Screenwriter

Locarno FF, TIFF's Canada's Top Ten, Shanghai IFF, Hamburg Filmfest

-

Night #1 | 2011

Feature Film

Director & Screenwriter

*Jury's Special Mention at Toronto IFF, *Best Canadian Feature Film at Vancouver IFF, *Jury's Special Mention at Taipei IFF, Palm Springs IFF, Busan

Cast & Crew

ADAM
TINA
ROMY
EUGÈNE
FRANK
SCOTT
TOM
ROSE
TAYLOR
DENIS
SIMON
RENÉ
CATALINA
M. VEILLEUX

Patrick Hivon
Piper Perabo
Élizabeth Mageren
Gilles Renaud
Éric Kamala Boulianne
Gord Rand
Connor Jessup
Leona Son
Sienna Feghouli
Denis Houle
Jean-Carl Boucher
Benoît Mauffette
Arlen Aguayo Stewart
Martin Dubreuil

-

DIRECTOR & SCRIPTWRITER
DIRECTOR OF PHOTOGRAPHY
PRODUCTION DESIGNER
1ST ASSISTANT DIRECTOR
CASTING

Anne Émond
Olivier Gossot
Sylvain Lemaitre
Cédrick Kluyskens
Nathalie Boutrie, Jon Comerford,
Hannah Antaki, Stephanie Holbrooke
Patricia McNeil
Marie Salvado
Nermin Grbic
Anita Roth
Stephen de Oliveira
Sylvain Brassard
Christophe Lamarche Ledoux
Jérôme Cloutier
Louis Pedneault
Olivier Masson
Maëva François, Mélanie Gauthier

COSTUME DESIGNER
KEY MAKEUP ARTIST
KEY HAIRSTYLIST
EDITOR
SOUND RECORDIST
SOUND DESIGNER AND MIXER
COMPOSER
COLORIST
SFX SUPERVISOR
VFX
POST-PRODUCTION SUPERVISORS

PRODUCTION
PRODUCER
EXECUTIVE PRODUCERS

Metafilms
Sylvain Corbeil
Anne Émond, Isil Gilderdale, Emily Harris,
Donovan M. Boden, Harland Weiss,
James Cunningham, Dominic Thomas
Marie-Claire Lalonde

LINE PRODUCER

COUNTRY
CANADIAN DISTRIBUTOR
INTERNATIONAL SALES

Canada
Immina Films
Indie Sales Company