

From the crazy minds of
J.J. LOUBET SYLVAIN LOUBET NICOLAS POLLEKENE

CUT ME IF YOU CAN



Don't f*** with the script.

- Official Selection PARIS COURTS DE VANT 2024
- Official Selection CHERMONT-FERRAND FESTIVAL DU COURT MÉTRAGE 2024
- Official Selection Brown Sugar Short 2024
- Official Selection 2024 CINEMA ON THE BAYOU FILM FESTIVAL
- Official Selection Toronto Black Film Festival 2024
- Official Selection 2024 never more film festival
- Official Selection TWELVE LIONS FILM FESTIVAL 2023
- Official Selection urbanworld 2023
- Official Selection SCAD SAVANNAH FILM FESTIVAL 2023
- Official Selection 2023 CINEFEST
- Official Selection NIGHTMARES FILM FESTIVAL 2023
- Official Selection WOODSTOCK FILM FESTIVAL 2023
- STAFF FAVORITE SHORT FILM



LOGLINE

Stuck in the loop of a horror B-movie, two black stereotyped characters decide to F*** up the script. But the film has other plans.

SYNOPSIS

Stuck in the loop of a horror B-movie, a hyper-sexualized black female character decides to reject her fate and rebel against the script. Along with her boyfriend, token black guy who always dies first, they throw the entire movie off course. They try to outwit the serial killer and escape in order to break free... but the film has other plans.



CLICK ON THE PICTURE FOR THE TRAILER

CONCEPT

'Cut Me If You Can' is a contemporary tribute to the slasher genre and to the 80's and 90's horror movies that terrorized a generation: *'Halloween'*, *'Night of the Living Dead'*, *'Evil Dead'*, and so many more. While the film has many comedic elements, it is by no means a parody. In the vein of self-aware horror films like *'Scream'*, with the addition of a powerful social commentary à la *'Get Out'*, *'Cut Me If You Can'* provides the unique facet of the film itself being a character in its own right. The film's fundamental purpose is to provide the audience with excitement and scares, and as such, will always stay true to its nature: **HORROR**.



In “Cut Me If You Can”, horror movie clichés are ridiculed and dismantled: black characters die first, sex = death, no cell phone service, don’t ever split up, etc.

Michelle is the hero of our story. She is the source of courage and drives the female empowerment aspect of the narrative by shattering outdated misogynistic stereotypes.

The film is an intelligent entity. When provoked, it becomes conscious: the master of a tireless repeating narrative loop, guarantor of its characters' destiny and the ultimate villain of the story. As soon as our heroes step outside of their scripted narrative, the film tries to stop them by all means necessary with cinematography & editing techniques (split-screen, rewind, slow motion, etc.) and sound design (muted dialogue, classic scary movie score, etc.), preventing them from taking control.

ONE LOCATION



“Cut Me If You Can” is a 20 minutes proof of concept shot over 5 days in December 2022 in a single location in Fresno, CA.

PANAVISION and CINELEASE sponsored the project with 600k of camera package and a 3.5-ton grip truck.

Our feature script is one location, five main characters and ready to go.



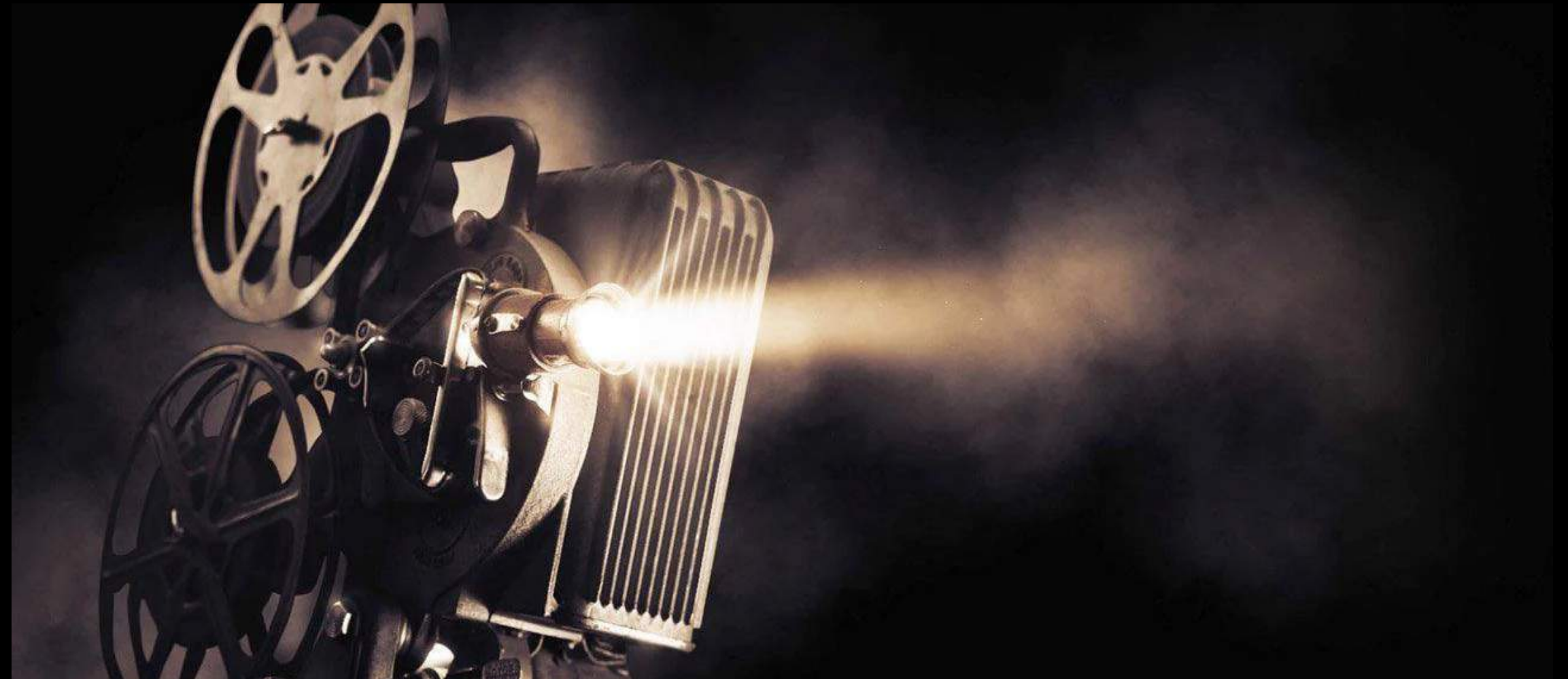
MICHELLE
'Fuck the script!'



MIKE
'I was supposed to die! What do I do now?'



THE KILLER
'You're victims. And you will always be victims.'



THE REAL VILLAIN: THE MOVIE

WRITER-DIRECTORS



NICOLAS POLIXENE

Born in Paris, of West Indian descent, Nicolas studied directing and screenwriting at the prestigious EICAR (International School of Audiovisual Creation and Direction). In 2015, Nicolas won the Cannes Film Festival *Océans* Prize for Best Short Film with "Papé", selected by more than 70 festivals (Directors' Fortnight, Aspen, Palm Springs, Clermont-Ferrand,...) In 2019, his short film "American Dream", co-directed with Sylvain Loubet dit Gajol and produced by CAVIAR, was a huge success and won numerous awards (SCAD, UrbanWorld, Venice Shorts, SF Black Film, BronzeLens, etc.) Nicolas is currently developing his first feature film "Dissidence", a drama set in Martinique during World War II alongside a slate of projects with Sylvain Loubet.



SYLVAIN LOUBET DIT GAJOL

Sylvain Loubet dit Gajol cut his teeth at Paris' famous EICAR (International School of Audiovisual Creation and Direction). While working for Walt Disney France as a creative producer, inspired by imagining and directing advertising campaigns for the brand and its subsidiaries (Lucas Film, Marvel, Pixar, etc.), he started collaborating with his film school friend, Nicolas Polixene. Together, they wrote and directed "American Dream", produced by Caviar, winning awards at many festivals (SCAD, UrbanWorld, Venice Shorts, SF Black Film, BronzeLens, etc.) Sylvain currently works as a director at Ubisoft and is developing a slate of projects with Nicolas Polixene.

FILMOGRAPHY

AMERICAN DREAM (2019)

Written and directed by Nicolas Polixene & Sylvain Loubet (Caviar France) - [Trailer](#)

Logline: *Frustrated by the lack of opportunities in France, Mickael moved to the US. Proud of his success, he invites his little brother to come visit. But everything changes when their car hits a white policeman.*

Awards: Venice Short Film Awards Best US narrative, DP, script, Best actor winner; SCAD FF Best Global Short; Nice International FF Best Film; Prix de Court Best Short; Charlotte Black FF Best Short, ...

Festivals: UrbanWorld, Venice Shorts, Sidewalk FF, SF Black Film, BronzeLens, Chelsea FF, Charlotte Black FF, Prix de Court, Nice International FF, Savannah FF, ...



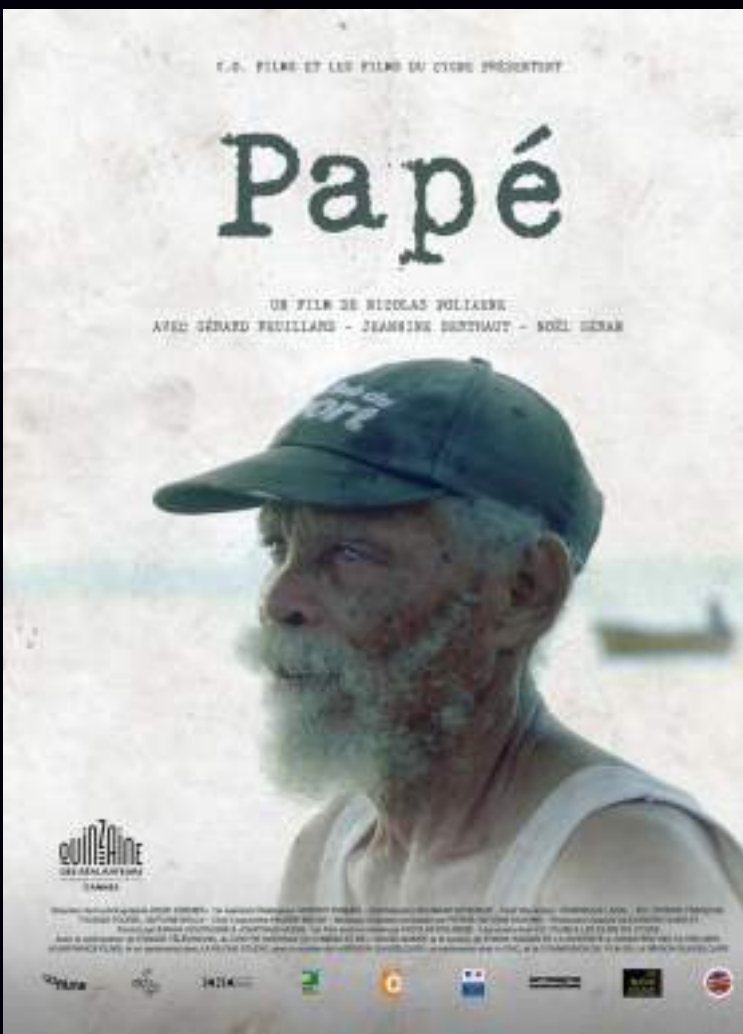
PAPÉ (2015)

Written and directed by Nicolas Polixene (Les films du Cygne) - [Trailer](#)

Logline: *Following the death of his wife, an old fisherman named Papé isolates himself and loses himself in the world of his memories.*

Awards: Cannes Director's Fortnight Océans Prize, NY Festivals Bronze World Metal, Chelsea FF Best short, Prix de Court Best Short, Jahorina FF Best Short, Short of the Year Best Short & Special Jury Mention.

Festivals: Clermont-Ferrand, Director's Fortnight, Palm Springs International ShortFest, Aspen Shortsfest, Mons International Festival of Love Films, Black Film festival Montreal, ...



WRITER

JEAN-JÉRÔME LOUBET DIT GAJOL

Born in France, Jean-Jérôme Loubet dit Gajol is a screenwriter and novelist who works as a freelance author and board game designer. He has been collaborating with Nicolas Polixene and his brother Sylvain Loubet dit Gajol on multiple projects that include TV shows and feature films.



DIRECTOR OF PHOTOGRAPHY

BOUBKAR BENZABAT

Boubkar Benzabat is a director of photography. Based in Paris, France, he has been working in the film industry for almost 20 years. Having worked all over the world, he has assembled experience in more than 30 different countries. Boubkar works in fiction, documentaries, fashion and even as a freelance journalist for ABC NEWS & the Associated Press, his main clients. Passionate about his job, he loves the art of visual storytelling and revels in bringing concrete solutions to any problem faced during the filmmaking process, from preproduction to post.



CAST



DJAKA SOUARÉ - Michelle

Djaka Souaré is an actress and filmmaker whose credits include the HULU special **BLACK STORIES PRESENT: YOUR ATTENTION PLEASE**, directed by **TRIBECA 2019** award-winner Phillip Youmans. She is the face of the head of rebellion *Halima Zambardi* in the video game **CALL OF DUTY**. Djaka's first short film, **JAZZ IN WAKANDA**, which she wrote, directed, produced and in which she starred, screened at film festivals like **UrbanWorld & NY African FF**, sold to **COMCAST** and is streaming on **TUBI**. Her pilot script **AINOAH** won the **Kosinima** grant and made it to the **Top 20** of **Lena Waithe's Hillman Grad Program**. Of **West African & French** descent, Djaka speaks **English, French and Spanish** fluently.



ANTHONY LALOR - Mike

Anthony Lalor is a born and raised New York actor who graduated with a BA from **Le Moyne College**. Member of **Classical Theatre of Harlem**, Anthony's credits include 'The Tempest', 'Antigone', 'Macbeth', 'Romeo & Juliet', and 'Midsummers Night's Dream.' Anthony is developing a TV dramedy based in **NYC**.



MARSHALL FOX - Killer

Marshall Fox is a Boston native living in Los Angeles. His credits include AMERICAN DAD, YOUNG ROCK, FEAR THE WALKING DEAD, AMERICAN HORROR STORIES, DAVE (FX), THE ROOKIE: FEDS. He also reoccurred on the NETFLIX series THE POLITICIAN opposite Jessica Lange. Marshall has been building a career working in dozens of national commercials, TV shows and films. His first television credit was on the hit show ER. Since then, he's been working consistently, jumping from goofy sidekicks to zombies, and his favorite, serial killers!



DIANE FOSTER - Pam

Diane Foster is an award-winning director, actor, and producer. She starred in and produced the TriBeCa Film Festival Official Selection feature "IOWA" w/ Rosanna Arquette, John Savage, & Michael T. Weiss. Foster then starred in and produced the horror cult classic "THE ORPHAN KILLER". In 2018, she founded WallyBird Productions with an emphasis on fostering diversity and equality in all genres and mediums. Most recently, Diane starred in/ directed/produced her directorial debut "EASTER BLOODY EASTER" and is developing a movie musical and 2 feature length documentaries.

PRODUCERS

ALANA DE FREITAS

Alana de Freitas is a US-based writer/producer/director. Since founding her company, ADF Productions, she has produced numerous award-winning films. She is best known for **BEFORE THE DAWN** (Amazon Prime) which was awarded a ReFrame Stamp by Women in Film and the Sundance Institute, along with winning the American Film Award for Best Feature Film. Alana's directorial debut, **NANCY**, won the Grand Jury Prize at the Sherman Oaks Film Festival, and Best First Time Director at the New York Film Awards. Her most recent work includes **APOPHENIA**, starring Netflix's Darren Barnet; and Lionsgate's **5LBS OF PRESSURE**, starring Luke Evans, Alex Pettyfer, Rudy Pankow and Rory Culkin. Both films are set for release in 2024. She is currently in production on a yet-to-be-announced project starring Michael Shannon, Eva Longoria, Luis Guzman, Rory Culkin and Judy Greer.

DJAKA SOUARÉ

Djaka Souaré is an actress and filmmaker. Previously, Djaka worked at Goldcrest & Saboteur Media in documentary & narrative films, overseeing projects from financing to casting. She was a producer on the National Geographic documentary **HELL ON EARTH: THE RISE OF ISIS & THE FALL OF SYRIA** opening at TriBeCa 2017, for which she received a duPont award, and on **I WANT MY MTV** opening at TriBeCa 2019. Djaka produced the proof-of-concept **REUNION**, a drama about an African immigrant living in NYC, executive produced by Danaï Gurira and Lupita N'yongo, that opened at ABFF 2023. She is currently developing her first feature script in the 2023 AFRIFF & CANEX "Script to Screen" program.

CREW

Writers: Nicolas Polixene, Sylvain Loubet dit Gajol, Jean-Jérôme Loubet dit Gajol

Director of Photography: Boubkar Benzabat

Production Designer: Christelle Matou

Co-Producer/UPM: Diane Foster

Editor: Antoine Flandre

Composer: Maxime Loaëc

First Assistant Director: JD Fordyce

Second Assistant Director: Jean-Jérôme Loubet dit Gajol

Key Hair & Makeup: Missy Andria

Special Effects - Makeup: Veniesa Dillon

Wardrobe: Designer Papillon

First Assistant Camera : Orlando J. Gomez

Second Assistant Camera: Jason Wada

Gaffer: Gurvir Riar

G&E: Roddrick Merriweather

Grips: Alan Agazarian, Rachel Just, Sammy Gonzales, Ryan Gibson

Script Supervisor: Nicole Jolly

Sound Design: Vincent Lépée

Sound Mixer: Jacopone Ayala

Boom Operators: Moises Buitrago, Christian Zarcone

Additional ADR: Goldcrest Post

ADR Recordist: Allen Gus

Colorist: Marine Lepoutre

Visual Effects: Hugo Cormier

Dialect Coach: Gaby Santinelli

Production Assistants: Connor Camenson, Jordan Cardona, Charles Curry, Izzy Burrill, Makayla Knoles, Toine Bellet, Juno The Artist

Production Companies: ADF Productions, Kindia Prod, Benzaiten Productions, Area 64, Wallybird Productions

Post-Production: Shaman-Labs

Very Special Thanks: Panavision, Cinelease, Sony France, Sandisk Professional, Warnors Theatre, Goldcrest Post, Saboteur Media, Breakdown Services, Women's Weekend Film Challenge

DIRECTORS' STATEMENT

Like everyone on the planet during the pandemic, we were confined, locked up - and on the verge of madness. We thought it would be interesting to do the same to the heroes of our next script: lock them up, in their own movie, with an ultimate villain: the movie itself.

At the beginning of the film, we live in classic horror/slasher filmmaking codes, with a stereotypical story and cartoonish characters. The objective is to build the familiar horror movie tension that our audience has come to expect, without revealing that the film is an omniscient entity. Once our heroes take the reins of the story, our direction style shifts. To highlight that the film has now become a character with its own consciousness, we use Steadicam shots and quick pans - like eyes looking for prey. If our heroes whisper, the camera moves closer, as if to eavesdrop on them.

We realized that we could add another dimension to our film, and deeper layers, without it losing its light tone. The concept of 'a film within a film' gave us the opportunity to comment on the current industry. Behind its dark humor, 'Cut Me If You Can' denounces some of the film industry tropes: one-dimensional female characters biased by the male gaze, racist plot devices for people of color, lack of or underdeveloped roles for minorities.

The film is a metaphor for today's entertainment industry, tirelessly repeating the same old stories made up of sequels, prequels and remakes, unable to break out of the restricted framework (current WGA/SAG strike) it has created for itself. Much like our film, stuck on a one-way track. Threatened by new entities, the film industry is now an endangered species, with people streaming content from home, and more and more empty cinemas, just like the theater in our film. But Cinema has proven time and time again that it knows how to reinvent itself. Just like in our film, hope will come from our heroes. They are the pebbles on the track that will derail the film and represent the need for change and emancipation that is currently blowing through the industry.

SCREENGRABS





CONTACT Djaka Souaré - djakasouare@gmail.com

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