Revenir
BACK HOME
a film by JESSICA PALUD
I shift alone into a more delicate form of cinema, with more sensitive and funny thing is I was raised on Hollywood mainstream films, only later did journey, and let the audience learn more about them along the way. The
where they come from or where they are going, you take them through a take you on an emotional rise: you bring in characters, without knowing similarities between Marlon and Back Home…

The importance of feelings, a taste for unsaid things, there are existed. I wanted realism, but with colours, not a bleak kind of realism. Why is there such a conflict between the father and the son? It is never really explained. Thomas left. We learn in a dialogue with Alexandre that Thomas is the eldest son, the one who is traditionally meant to take over the farm. I guess he left when he was quite young, at 17 or 18. He didn't want to get stuck, he wanted to see the world. Twelve years have passed. Maybe he did come back for Christmas at first, then less and less frequently. With the distance, people don't call anymore, years go by and when they come back eventually, it's too late. When Matthieu died, his father told Thomas not to come. I don't judge Thomas, life is complicated. He feels some shame. Maybe if he had stayed, none of this would have happened…

How did you choose your actors? Niels Schneider is an actor both mysterious and strong; he doesn't need to speak to convey emotions. It was important for Thomas, who is so quiet. Since we catch pieces of information along the way, bit by bit, we needed to be engrossed, both emotionally and physically, in the character. The story takes place in five days. Within a few hours, Thomas discovers everything he has missed: the selling of the cows, the real cause of his brother's death, the disarray of his family. He lets himself be swept away by this house, which he deserted years before, and by this touching young woman… I like the idea of the audience wondering whether or not he is in love with Mona, but really, it is above all the story of two people fixing themselves together. As for Adèle, if Blue is the Warmest Color is such a masterpiece, it is mostly thanks to her. Adèle is a great actress: she shows real emotional intelligence, humanity, power and rare instinctive moves. She is the real deal.

Where did you find the setting for Back Home? In the Drôme area, between Valence and Montélimar: I wanted sunlight, a warm atmosphere and a bright image to compensate for the harshness of the story. I also needed the audience to believe that the place really existed. I wanted realism, but with colours, not a bleak kind of realism.

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CAST

Niels Schneider
Adèle Exarchopoulos
Patrick d’Assumçao
With the friendly participation of Hélène Vincent
Franck Falise
Jonathan Couzinié
Roman Coustère Hachez
Catherine Salée

Thomas
Mona
Michel
Catherine
Marco
Eric
Alex
l’infirmière

CREW

Direction
Jessica Palud
Freely based on the novel by Serge Joncour
L’amour sans le faire », Editions Flammarion.

Screenplay
Marielle Duigou & Philippe Lioret, Fin Août Productions
Victor Seguin

Production
Thomas Marchand

DOP
Esther Mysius

Editing
Yolande Decarsin, Rym Debarh-Mounir,
Emmanuel Bonnat & Vincent Verdoux

Sets
Augustin Charnet & Mathilda Cabezas

Sound
Ilan Cohen

Music
Louise Albon

Assistant director
Alexa Crisp-Jones

Script
Patrick Armisen

Costumes
Stéphanie Doncker

Unit production manager

A coproduction
Fin Août Productions, Auvergne-Rhône-Alpes Cinéma

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