Cast

The Groom  Benjamin Biolay
The Sister  Emmanuelle Devos
The Mother  Nicole Garcia
Anna   Valerie Donzelli
Léa   Sarah Adler
Paco   Eric Lartigau
Eric   Rodolphe Dana
Jean-Noël  Jean-Noël Cnockaert
Laurent   Nadir Legrand

Credits not contractual

International Press

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Pursue, with this feature film, what I had started with the short film… tell a story from the sensorial point of view of a character.

Use an old and traditional story frame to keep the audience involved, in phase with what the young man feels on screen, so they can wonder about their situation at the same time.

Rhythm.

It will be very, very fast. Scene after scene. Piling up. Sometimes ten scenes in ten shots adding up… then a long scene with the young man, in an elevator going up—because for him, time stretches. Time as he feels it passing by, always.

There will be two very distinct paces.

One for the lovers’ encounter: probably not very talkative, calm, large shots of the two lovers, a feeling of eternity.

Setting.

On one side, empty apartments… The one he leaves, that needs to be emptied, and the one in which he is moving, flooded. Blank spaces.

On the other side, the parents’ apartment. Full. Of objects, pictures, bits and pieces of what their life has been. Loaded with the past.

And outside. People walking by, phone calls that deviate their path. French flags floating, Electric Paris.

Sound.

Build it. Group scenes where everyone speaks too loud, then the relief of a tune on the radio… a duet, talking about love, anything that can help to make the young man’s feelings more concrete.

Conclusion

Use echoes from the feelings that each and every one of us can feel once in his life. Share what we know, to share a point of view. As intimate as possible.

And one for the wedding like a whirl. Like if we were filming the same man relaxing in the countryside on the weekend, and working in the heart of the city in the week. Both paces should jostle all the time.

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There will only be three "known figures"…the Young Man, his Sister, and his Mother. We can only identify them as “figures,” and not the others we are "strangers.”

Especially his family-in-law. Speaking a language as inaudible for us as it is for him in the story. But common to everybody.

For the young man, it shouldn’t be a question of person, but a question of life choices.

And above all, comedy. Because I think it is the best and most beautiful way not to struggle out. And try to push people through a reflection. Unpretentiously.

Katia Lewkowicz

Synopsis

A few days before his wedding, a young man has to make unexpected decisions, face to face with his fleeting fiancée, the girl he just met, his mother, sister, his unintelligible in-laws, his pals and even the apartment inutile!

Marriage or passionate love, family past or marital future, balloons or no balloons, flower petals or sugar almonds… How can he cope with such crucial issues?