

JULIA PIATON – GRÉGORIE GADEBOIS – QUENTIN DOLMAIRE

HINT OF LOVE

A film by Maël Piriou

In theaters April 30

Running time: 1h30

SAME PLAYER presents

Distributed by PATHÉ

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SYNOPSIS

Mélanie, a lawyer living with an incurable illness, has decided it is time to enjoy life. She brings Benjamin, her lifelong friend, along on a trip to Spain to finally explore their sensuality in a brothel. They travel in a battered van driven by Lucas, a surly driver who was released from prison the day before. Unlike Mélanie, Benjamin does not seem in a hurry to arrive and does everything he can to prolong this unlikely journey by her side.

INTERVIEW WITH MAËL PIRIOU (DIRECTOR)

WHAT WAS YOUR PATH BEFORE EMBARKING ON YOUR FIRST FEATURE FILM?

I studied law for four years, then worked as a journalist for several publications in a rather loose way. I did not persist because I was, in my opinion, too proud and too impatient to settle for the articles I was supposed to write. I had a very romantic idea of the profession, which quickly collided with the reality of its practice and with my own laziness. I then worked in legal publishing without much enthusiasm while continuing to write scripts that all ended up in a drawer. I entered cinema through making-of films. It was an excellent way to learn, observe, and understand the human qualities needed on set, to know later whom to surround myself with or not.

I was lucky that Jérôme Bonnell invited me to co-write *À trois on y va*. That was my first written collaboration brought to the screen. I also directed a short film, *Mathilde*, with Aude Léger, which was foundational for me. With Aude Léger, I also worked on a stage production titled *Chair de poules*, directed by Jeanne Herry. Jeanne Herry also directed *Forums* at the Comédie-Française, a play I wrote, first alone, then with the help of Patrick Goujon and Hélène Grémillon.

But the real turning point was a program I attended in 2019, the FEMIS Screenwriting Workshop, at a time when I was in a kind of personal slump. The experience was extremely concrete and helped me be ready when chance, through producer Saga Blanchard, led me to meet Vincent Roget from Same Player. We had an artistic love at first sight that has never faded.

HOW DID YOU COME ONTO THE PROJECT?

Hint of Love is the remake of a Flemish film, *Hasta la Vista* by Geoffrey Enthoven, from which very little remains in the end. On Éric Lavaine's advice, Vincent Roget acquired the rights and offered it to me. When I watched the film, itself adapted from a British documentary, I saw true potential but knew I would bring many changes.

HOW DID YOU MAKE IT YOUR OWN?

By wanting to write a love story, even a romantic comedy. This is why nothing or almost nothing remains of the three friends who take the trip in the original film. I kept the van, the purpose of the journey, and the illness of one character, but everything else changed. I wanted to create a duo between a boy and a girl, exploring the boundary between friendship and love. While writing, and especially while filming, I realized that the love story, the duo, also left full room for a friendship trio, immediately bonded, which reflects how central friendship is in my life. Creating this small alchemical group had completely escaped me at first.

I also made the film my own by completely changing the way the characters speak. I tried to find as much pleasure as possible in hearing them talk, look at each other, and keep their secrets.

MÉLANIE IS A FIGHTER, IMPULSIVE, WHO HAS SUCCEEDED PROFESSIONALLY DESPITE HER DISABILITY.

She is a lawyer who does her job very well. It was important to me that she practice this profession and thrive in it. I have written many lawyer characters and the profession fascinates me. Mélanie moves forward bravely, keeping her illness, though very present, at as much distance as possible, without pathos or self-pity, but I did not want to show her only as a fighter. Hence this moment at the beginning of the film where she cries because she does not repress her emotions.

She is also driven by great empathy for her friend Benjamin and has made it her mission to pull him out of the lethargy that drives her crazy. She cannot stand his situation: she, who knows she is condemned in the near future, lives life fully while Benjamin will live a long time but does nothing with it. Mélanie is both impulsive and thoughtful. Her thoughtful side does not prevent her from acting: she is both measured and fully grounded in reality.

YET SHE HAS NEVER DARED TO TAKE A STEP WITH A MAN AND SHE FEELS A LACK.

Yes, she feels a significant lack, not only physically. For me, she is someone who experienced a traumatic romantic humiliation during her most difficult years, which burned her and closed her off emotionally. I imagined that she later pulled herself together and signed up on a dating site, which for her was a not-too-committing way to re-enter the pleasure of being desired or exchanging with someone. The two friends have missions toward each other, and immediately Benjamin decided to sign up too under a false identity so Mélanie would not be too sad or disappointed. At least, that is the reason he gives himself. But he fell in love with her while writing messages

under a false name. This is where my reference to *The Shop Around the Corner* comes from: people who love each other without knowing who they are writing to.

ON THE OTHER HAND, BENJAMIN HAS BUILT AN INNER WORLD THAT KEEPS HIM FROM FACING REALITY.

I am not sure he built anything. He has a strong inclination toward passivity despite a kind of inner turmoil locked inside for an unknown reason. Unlike Mélanie, what happened to him was an accident. I was inspired by a quadriplegic man, Martin Petit, who makes a short appearance in the film as Mélanie's brother. At around seventeen, I believe, he experienced exactly what I describe in the film: he dove into the sea and broke a cervical vertebra. Today, he is full of projects, has incredible energy, and has more than 200,000 Instagram followers, which is not an end in itself but opens him to the world and gives him a sort of influence that he uses with kindness and intelligence. I had watched his videos for realism and to avoid treating the situation lightly.

HIS TRAJECTORY RECALLS THAT OF A CHRYSALIS.

At first, time passes for him in a kind of morbidity, and he ends up exasperating his parents who have been very protective but can no longer stand seeing him do nothing. This makes him a less immediately appealing character on paper: since he speaks very little and is not proactive, he reflects what we do not want to be. Usually we identify with an active character who knows what to say and what to do. Yet Benjamin is intelligent. We sense he once lived a normal life and that the accident was an emotional shock. During the road trip, Mélanie and Lucas make him understand that he cannot continue like this, but it is useless until he becomes aware of it on his own. The film tells the story of this awakening.

LUCAS IS A FREE ELECTRON BUT A DEEPLY GENEROUS MAN.

I wrote the part for Grégory Gadebois, whom I have known for twenty years. To me, he is an extraordinary actor. When I told Vincent Roget I wanted to write for him, he suggested making the character talkative to move away from the quiet, gruff roles he is known for. I used this idea by giving him a slightly old-fashioned vocabulary that I like a lot and sometimes use myself, though not always sincerely.

This character remains a bit of a mystery. He comes from one of my earlier scripts where I portrayed a criminal lawyer dealing with a client involved in an international arms trafficking case that overwhelmed him. The man was no angel but had been influenced by others. For me, Lucas is more buffeted than free. Toward the end of the film, he gains

freedom. His journey during the road trip allows him to realize that his kindness can take professional form. It is a kind of recognition that allows him, for the first time in his life, to make a choice. And he chooses to stay. It is not another escape, but his first adult decision.

EVEN THOUGH THEY ARE VERY DIFFERENT, THEY EACH EMBODY A FORM OF MARGINALITY.

So much the better. I like the idea of building in a film a kind of society made of people I would like to spend time with. That is why Lucas's annoyances are always polite and his vocabulary is not fashionable. He has a form of kindness that could be mistaken for weakness. But what I like about the three characters is that they are intelligent and react and speak with modesty, restraint, humor, and generosity.

THE ROAD TRIP IS ALSO AN INITIATORY JOURNEY FOR THE THREE CHARACTERS, MAKING THEM MOVE, LEAVE THEIR COMFORT ZONE, AND GROW.

To be honest, I was not very comfortable with the idea of a road trip because it is often a device I find artificial. You feel the need for filler and wonder what to make the characters do. I am wary of the false marginality brought by road-trip situations. You need stakes and strong characters, like in *Little Miss Sunshine*, the model of the genre, both in characterization and writing precision. This project offered that.

YOU MANAGE TO ADDRESS DISABILITY WITHOUT MAKING IT A SUBJECT.

I thought about it at first, of course, but soon I no longer saw their disability. They were first and foremost people with desires and flaws. Certainly, the trip would not have occurred without disability, but that is where it stops. One of the great assets of Lucas's character is that he does not care at all about the others' disabilities. There is no pity, no judgment, no biased gaze. He sees them as anyone else.

In my writing, the most important thing was not to betray anyone or offend anyone and to ensure nothing rang false.

AND ON SET?

I brought in Hamid Allouache, a former dancer who became paraplegic and is now a personal development coach. He helped Julia a lot in her preparation. He was present at the beginning of the shoot to ensure clarity on the reality of disability, then was replaced by three occupational therapists who took turns. It was essential that they be on set every day to check which movements were possible or not.

For me, disability creates the dramaturgical situation, but in the film it is a trigger, not a subject. The most important thing is to have characters driven by desires, conflicts, and emotions.

YOU MAKE BEAUTIFUL USE OF THE ARID LANDSCAPES OF SPAIN. HOW DID YOU DECIDE TO SET THE STORY THERE?

I insisted that the ending take place in the Bardenas Reales region, two hours from Saint-Jean-de-Luz. It is an incredible location where Terry Gilliam wanted to shoot his *Don Quixote* and where *Lost in La Mancha* takes place. I wanted to film this arid land because it offers irresistible disorientation. Physically, it evokes cinema memories, especially Westerns. I wanted Mélanie and Benjamin wandering in their wheelchairs to feel like they were riding horses. It is a contemplative Western moment. I was happy that Guillaume Schiffman shot the film because the final result is beautiful.

WHAT WERE YOUR REFERENCES?

One of my references was Sidney Lumet, who said that the best place to place the camera is where you see the actors best. I especially did not want showing-off or effect shots. My visual reference was to constantly serve the actors and the characters, making sure they were all perfectly highlighted at the right moment. I also thought a lot about Jean-Pierre Bacri and Agnès Jaoui, especially their attention to secondary roles. For them, every character, no matter how small, had something to defend. That is what made their approach political. In my film, the hotel receptionist may have a very short role, but you notice her. That is very important to me. Similarly, Séverin, the bowling alley employee, serves the film because his lack of filter allows us to escape a moralistic view of disability.

HOW DID YOU THINK OF YOUR THREE ACTORS?

I quickly thought of Julia Piaton, whom I had met through the making-of of *Mince alors!* and with whom I got along very well. She is an incredibly subtle actress with a very wide acting range. She embodies both precision and a form of normality that is not normal at all. She is very anxious, constantly afraid of missing her take, but always proposing new ideas. When watching her during editing, the desire that emerged during shooting only grew stronger. I hope this is the beginning of a long collaboration. For Benjamin, we held auditions. Quentin Dolmaire completely failed his first audition. He had come from another project and had not prepared, so his reading was not good at all. But I had loved him in *OVNI(s)*, in *My Golden Days*, and in *Fifi*. He has a natural quality that touches me. My producer told me it would be a big mistake to dismiss him

immediately and insisted on giving him another chance. The next day, Quentin was extraordinary. He was the character. He matched him in being present and absent at the same time, and he played the role slightly offbeat. I hope he is noticed at the same level as Julia and Grégory because what he had to play was not easy, especially in his understated register. His false identity, everything he sets up to seduce Mélanie, is never explained directly in the film. He remains discreet even in his active moments.

WHAT WERE YOUR INTENTIONS FOR THE MUSIC?

I wanted to work with Pascal Sangla, who is also an actor and pianist. As with the image, I did not want atmospheric music. I do not really like music where you cannot recognize a melody, and I miss the film scores of the 1970s and 1980s by Cosma or François de Roubaix. I wanted Pascal to react freely to the images. But I realized I knew what I wanted when I heard it. It also made me realize I was more proactive than I thought.

YOU ALSO USED SONGS, INCLUDING SOME RETRO HITS.

This was not planned at first, but it allowed me to evoke emotion naturally, to slightly emphasize moments where my modesty or inexperience had made scenes somewhat withdrawn. These very recognizable songs allowed me to add straightforward emotion and pleasure.

INTERVIEW WITH JULIA PIATON

WHAT MADE YOU WANT TO PERFORM IN MAËL PIRIOU'S FIRST FEATURE?

To be honest, it is not the first feature I have done, but I fell completely in love with the script, its delicacy, its beautiful writing, and its characters. I replied to Maël quickly. Then I became scared. I had known Maël for several years and felt his determination to bring this love story to life in this specific way, and I thought it was deeply unique. We talked for a long time because I had concerns related to the portrayal of disability: I wanted us to find the right entry point so everything would feel accurate both narratively and in characterization. Maël reassured me because his approach matched his personality: very gentle. Even though working on a first feature is always a gamble, at some point you must trust the director and feel his resolve, and that was the case.

MÉLANIE IS IMPULSIVE AND DETERMINED, PROFESSIONALLY ACCOMPLISHED.

What fascinated me about her is how she imposes her energy on others, especially on her best friend played by Quentin Dolmaire. She no longer accepts his passivity because her

time is limited, and she cannot afford to wait. I found it interesting to explore situations where one person's timing is not the same as another's, like when you give someone advice or share your recipe for life, but they can only receive it at the right moment. At the start, Mélanie is a bit heavy-handed, and we wonder if she does not bring her friend on this adventure to reassure herself because she acts tough. It is not necessarily pure kindness. At the beginning, there is even some awkwardness among the three characters and the road trip could have gone badly, but their survival instinct transforms it into something beautiful. Each arrives on this expedition at the right moment for themselves.

DID YOU IMAGINE A BACKSTORY BEFORE THE EVENTS OF THE FILM?

Yes, and Maël wrote a long backstory explaining my character's illness. I added elements that felt helpful for acting, such as Mélanie's relationship with her family. I noticed we never see her parents and that it was not necessary because she is one step ahead of Benjamin and has already become independent. She is also a few years older than he is. I imagined she had faced significant difficulties in her relationships with others, as we see when Lucas has trouble believing she is indeed his lawyer. It is probably not the first time she has faced that look and she knows how to overcome it.

I especially questioned her relationship with her love life: why she has not had any romantic relationship. I reflected a lot on her adolescence, on what could have happened, the humiliations she may have suffered during a very fragile period, and the narcissistic wounds she never overcame. She decided to leave everything on, until the moment she understands that she can no longer afford to wait.

DO YOU THINK THAT, IN HER MIND, THE PURPOSE OF THE ROAD TRIP IS ONLY TO GO TO THE CLUB IN SPAIN?

Certainly. That is what makes it amusing. At the beginning, it does not come from an act of generosity but from her desire to bring a bit of craziness into her life. We sense that despite her determined and energetic nature, she probably leads a fairly serious and solitary life. She loves Benjamin, but at first she cannot imagine a love story with someone in a wheelchair. This is where her own blockage lies. She tells him gently in the car that she is not sure it would make her feel anything. And then the immense complicity she has with him evolves into something else.

HOW DOES SHE SEE BENJAMIN?

He is her friend, someone she loves totally and completely, someone with whom she feels no discomfort in saying what she thinks, someone she does not hesitate to push out of his comfort zone. With him, she is entirely confident and in a sensitive space. What I

imagined, without revealing too much, is that theirs is a strong relationship with shadows, but she is unable to perceive love from him. She does not even allow herself to imagine that she could live a love story. For now, she only aims for a physical story.

DO YOU THINK SHE INSTINCTIVELY TRUSTS LUCAS WHEN SHE SUGGESTS THEY DRIVE TO SPAIN IN HIS VAN?

To begin with, she trusts him a little because of things he radiates, subtle and almost imperceptible signals that explain why she asks him, without really knowing why. Perhaps deep down because, in the judge's office at the beginning of the film, he places his chair in the sun. These small, inexplicable gestures give her confidence. And she is also in a hurry to trust him. If she weighed the pros and cons, she would not do it. But it is a matter of survival.

HOW DID YOU PREPARE FOR THE ROLE?

Quentin and I trained with an occupational therapist in a rehabilitation center for people with disabilities in Paris. We attended sessions together and separately. I learned to operate a manual wheelchair, then an electric one. On set, we had an occupational therapist accompanying us for the most physically complex scenes, particularly those involving movement. We had to eliminate parasitic movements and make sure not to forget to forget our bodies, or at least parts of them. It was truly technical work. I was shocked the first time I sat in a wheelchair and understood the extent of the difficulties in a city like Paris for people with disabilities. I thought it would be useful for everyone to spend a day in a wheelchair to see how much of an obstacle course it is for anyone with a physical issue. Whether for people with disabilities, pregnant women, or the elderly, they simply cannot use public transportation. It opened my eyes as a citizen because I had to sit in a chair to fully realize it.

WHAT DID YOU THINK OF YOUR PARTNERS?

I was both delighted and intimidated to work with these two actors. I admired them and never stopped admiring them throughout the shoot. When Maël had us meet for the first time, I was moved. They exuded something that made me want to approach them. We got to know each other by driving together in the van. I had discovered Quentin in *My Golden Days*, and he is a magnificent actor, very gentle, with a delicate way of being in the world. As for Grégory, I admire his work a lot. He is very sensitive and belongs to the same family of actors as Quentin. Working with people like them is a chance for a story like this.

WHAT KIND OF DIRECTOR IS MAËL PIRIOU?

What I liked a lot is that he was very sure of what he wanted and what he did not want. I made several suggestions, and the fact that he did not want them reassured me. He always refused gently and calmly. There were times when I did not fully understand the rhythm of a scene, a slowness I was not used to, a sensitive zone unfamiliar to me. But he would say: "This is what I want, this exact slowness, trust me," and it was wonderful. Because it meant he had the film in his head and that I had to give him what he needed. There was an invisible path, and I let myself be guided, even if it scared me for myself, knowing it was right for the film.

INTERVIEW WITH GRÉGORY GADEBOIS

WHAT MADE YOU WANT TO PARTICIPATE IN THIS PROJECT?

I had known Maël for several years, I found the script wonderful, and I also knew Vincent Roget, the producer, which gave me three good reasons to be part of the film.

HOW DID YOU REACT WHEN YOU READ THE SCRIPT?

What I liked most is what happens between the characters. Yes, two of the protagonists are in wheelchairs, but after a while you almost forget because what matters most are the relationships between them. And the film avoids all clichés about disability. It was a beautiful and original way to tell a love story while talking about difference.

LIKE THE OTHER TWO PROTAGONISTS, LUCAS IS A LONER WHO LIVES SOMEWHAT ON THE MARGINS OF SOCIETY.

Exactly. He does what he can on his own, asks nothing of anyone, and gets by until he meets Mélanie and Benjamin, who make him move, change, evolve. But what does not change in him is his fundamentally kind nature. Lucas is a luminous young man, without any suffering, spontaneously benevolent. And very talkative, which I had rarely had the chance to play before and which also motivated me to do the film.

WHY DOES HE AGREE SO EASILY TO ACCOMPANY MÉLANIE?

I have my own explanation, but everyone can find theirs. Sometimes in life we do things without explaining them, rightly or wrongly, without needing a precise reason. And at the same time, what better does he have to do?

HE IS CONFRONTED FOR THE FIRST TIME WITH DISABILITY.

Yes, and very concretely. He has to perform an entire physical routine to regularly take the wheelchair out of the van and put it back in. It is quite exhausting. Lucas becomes aware that nothing is designed for people in wheelchairs, that there are very few accessible places, and that their daily life is extremely difficult.

WHAT DO YOU THINK OF THE TWO OTHER CHARACTERS, BENJAMIN AND MÉLANIE?

I like the contrast between Quentin's character, who had an accident and tends to give up, and Julia's character, who is very combative. She is the most lively, the most energetic, the most enterprising of the three. She is the driving force of the story and the one who pulls the two boys out of their comfort zone.

HOW DID YOUR COLLABORATION WITH YOUR PARTNERS GO?

It was wonderful. We were together all the time. I was driving the van and, fortunately, I like to drive. The bond formed very quickly. We did not know each other before, and I was very happy to meet Julia and Quentin. I also reconnected with Sara-Jeanne Drillaud, who plays the hotel receptionist, and whom I had known at the conservatory.

HOW DOES MAËL DIRECT HIS ACTORS?

Most of directing actors lies in casting and writing. I like staying close to the text, and for me that is what allows freedom in the actor's work. That did not prevent me from sometimes suggesting a word or a phrase when I felt uncomfortable with something in the script. And most of the time, everyone had the same idea at the same moment.

DO YOU LIKE THE ROAD-TRIP GENRE?

I had passed my driver's license just before the lockdown and, again, I was very happy to drive. My first partner in the film was the van. We shot a bit in the studio but mostly on real locations, and I liked the idea that the whole team was constantly moving from place to place.

INTERVIEW WITH QUENTIN DOLMAIRE

WHAT CONVINCED YOU TO JOIN THE PROJECT?

There were all the unspoken things in the script, which were rich material for an actor, the trio Maël created, the fact of playing a quadriplegic which is a real acting challenge and makes you want to portray it well. Another aspect was the two other actors already attached to the project, and I was very excited to work with them. All of this intrigued me and allowed me to explore a different register from auteur cinema.

HOW DID YOU REACT WHEN YOU READ THE SCRIPT?

What I loved is that everything about my character rested on his love for Mélanie. In terms of writing, Maël has a comic potential that appears or does not appear depending on how the scenes play out. With Benjamin, it was not easy because he is a character who not only does not move but barely speaks. There were many challenges. Maël is a director who makes films for actors, and that makes you want to join.

WHY HAS BENJAMIN WITHDRAWN INTO HIS ROOM AT HIS PARENTS' HOUSE, REMAINING PASSIVE?

To me, Benjamin is almost the oldest of the three. He has retired, in a sense, and I felt he should even dress like a retiree. He no longer speaks, he quit his studies, he sits in the living room, he gave up becoming a lawyer. This slightly grumpy retiree was inspired by bitter old characters. And yet he is very young. His performance is built through unspoken moments and sudden bursts of eloquence where he expresses himself very well. He has withdrawn in order to better observe the one he loves. He watches Mélanie, he is in love, and he has nothing to say. It is the experience of powerlessness, the inability to say no, to move, to speak.

HAS HE ALWAYS BEEN INTROVERTED, OR IS THIS SINCE HIS ACCIDENT?

With Maël, we thought he was not necessarily introverted before. He was socially comfortable, clever, without major issues, quite talkative, with a very personal way of thinking. We imagined that after the accident he shut down. We met occupational therapists to discuss profiles of quadriplegics who became disabled at a young age, and Benjamin matches the profile of someone who experiences a catastrophe at 20 and retreats into himself. Some people become more resilient, but he withdrew after the accident.

HOW DID YOU EXPERIENCE THE ROAD TRIP?

The road trip was a new fictional experience for me since I had never done one in cinema, and it was also an additional way for Benjamin to endure his disability and helplessness. He endures the trip, and his inability to impose his will on things strengthens. Enduring the road trip became a real acting support for me. It allowed me to feel the character's disability even more, his general helplessness, and deepen his love for Mélanie, who is his only lifeline and the only meaning he finds in his life.

DID YOU HAVE TROUBLE EMBODYING A QUADRIPLLEGIC CHARACTER?

There was a lot of work with an occupational therapist and a paraplegic coach. I did practical exercises in the wheelchair to get used to moving in it. I had to train myself so that when an emotion occurred, I would still manage not to move. It had to feel embodied, without movement.

I did not meet quadriplegic people directly. The occupational therapist made sure my approach was credible because we absolutely had to give an accurate representation of quadriplegia. Julia and I felt a sense of responsibility. Our professionalism had to express itself precisely there. We could not appropriate quadriplegia but had to remain humble. It is a life we do not know. My method was doing exercises. Every morning I had a deck of cards in front of me, and I tried to sort them while placing myself in the conditions of Benjamin's disability (not using finger muscles, using body weight, not feeling pain, getting used to tenodesis, etc.). It is very difficult because you realize you engage muscles in your stomach, back, and arms. I did this almost every morning for a month to train my body for a new acting modality, to work on proprioception, and more simply, to make Benjamin's quadriplegia believable.

Sometimes during filming I felt that I could express Benjamin's specific disability even more, but I wondered if I could maintain the correct movements over three or four takes while keeping the right intention. And above all Maël did not want the film to focus too much on disability. He wanted quadriplegia to remain mostly off-screen. So I tried to focus my acting on words, looks, and facial expressions.

WHAT DID YOU THINK OF YOUR PARTNERS?

They are two actors I really wanted to meet. I loved Grégory's gentleness, which seemed to match Maël's sensibility. Julia has a very concrete and sincere acting style, with incredible finesse and precision. I suspect Maël is very skilled at casting. The three of us were very different and we appreciated each other a lot. With Julia, we laughed a lot. We did not talk much about disability and mostly focused on finding the right positioning as able-bodied actors, especially for the emotionally intense final scenes.

WHAT ABOUT MAËL PIRIOU?

He is meticulous and likes actors to know the text perfectly. That does not prevent him from reconsidering a scene, but once we agree on the dialogue, we stick to it. He is very perceptive, loves words and wit, enjoys sparkling dialogue, and is sensitive to wordplay. He is extremely approachable and simple. He knows how to ease the pressure of filming, and at the same time, when saying Action or Cut, he expresses himself with a very soft voice. And he is great fun, which we all appreciated.

CAST LIST

Mélanie: Julia Piaton
Lucas: Grégory Gadebois
Benjamin: Quentin Dolmaire
Stéphanie: Florence Viala
Marc: Claude Guyonnet
Séverin: Louis Meignan
Juliette: Aude Léger
El Cielo bartender: Roc Esquius Miquel

CREW LIST

A film by Maël Piriou
Screenplay: Maël Piriou
Based on "Hasta La Vista" by Geoffrey Enthoven
Written by Pierre de Clercq and Mariano Vanhoof
Inspired by the life of Asta Philpot
Cinematography: Guillaume Schiffman
Production design: Wouter Zoon
Sound: Dominique Lacour, Anne Gibourg, Sarah Lelu, Emmanuel Croset
Editing: Francis Vesin
Costumes: Sophie Bay Baudens
Casting: Stéphanie Doncker Arda
First assistant director: Catherine Cambier
Script supervisor: Rachel Corlet
Original score: Pascal Sangla
Production manager: Régis Vallon
Executive producer: Marianne Klopocki
Associate producer: Michael Kuperberg
Co-producers: Ardavan Safaee, Pierre Forette, Thierry Wong
Produced by: Vincent Roget
A co-production by Same Player, Pathé, France 3 Cinéma, Cine Nomine Productions
In co-production with Logical Content Ventures
With essential support from Canal+
With participation from Ciné+, OCS, and France Télévisions
In association with Sofitvcine12
With participation from Pictanovo
With support of the Hauts-de-France region
With support of the CNC
Distribution and international sales: Pathé