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« YOU'LL BE SEDUCED, AMUSED, INTRIGUED, CONFUSED » .P.Lavoignat

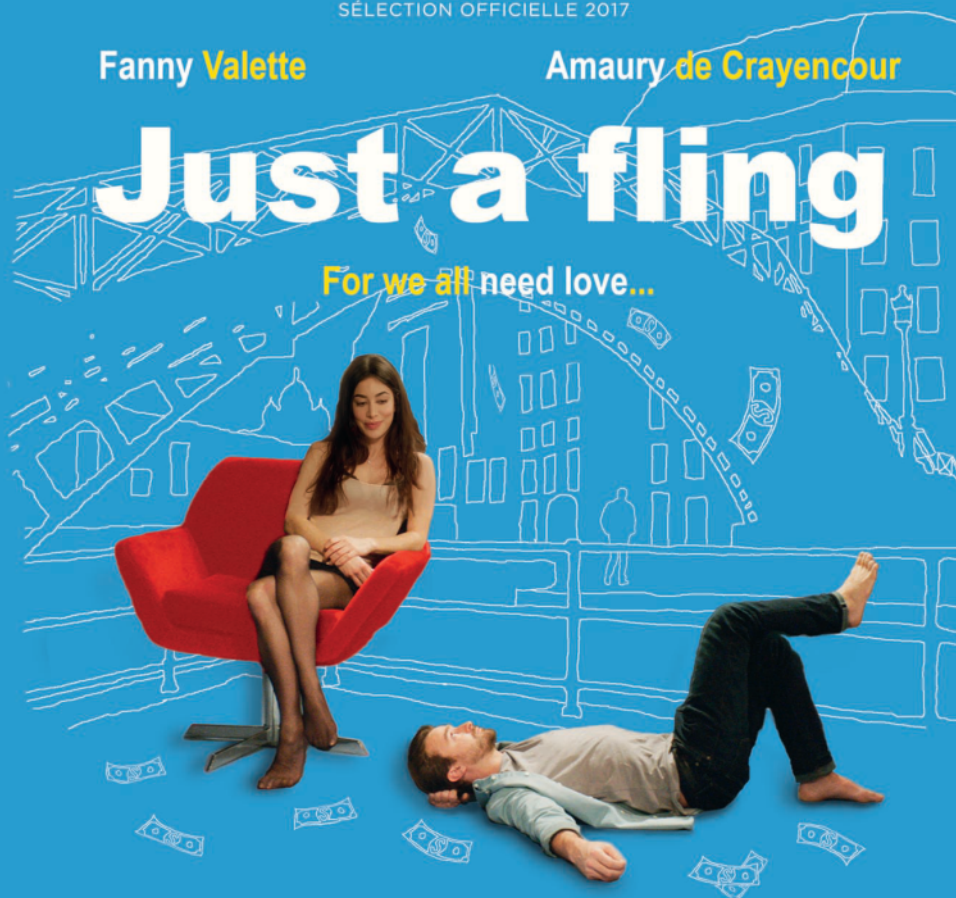
FESTIVAL DU FILM  
DE CABOURG  
SÉLECTION OFFICIELLE 2017

Fanny Valette

Amaury de Crayencour

# Just a fling

For we all need love...



A film by Gorune Aprikian

 CNC     

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## SYNOPSIS

Paul and Vanessa have just had sex. It's unlikely they'll meet again. She's funny, pretty and witty. He's still just a boy at heart. Intrigued by this young mischievous and mysterious woman, he does his best to hold onto her. But who is manipulating who? Will he succeed in satisfying his need for love and overcoming his fear, awkwardness and conventions ?

## INTERVIEW WITH GORUNE APRIKIAN

### What is the genesis of « PASSADE » ?

« PASSADE » is my first full-length film as scriptwriter and director, after having been a producer for some years. I wrote the story almost in one sitting, and took great attention to maintain the unity of time and place. For this first experience, I wanted to talk about the universal and endless topic of the love meeting. The apparent simplicity of the scene - two characters, one room, one night - hides an extreme artistic difficulty and an exciting challenge.

### What is " PASSADE" about?

PASSADE is a romantic drama. It is not a reflection about love, but mostly about the need for love, which is an ambivalent feeling, sometimes tender, sometimes manipulative. This story takes place between the moment when sex is no longer at stake and the moment when the characters think about engagement. I wanted to examine closely the mechanism of the birth of the loving feeling. How, from jokes to confidence, two souls get closer and meet. Therefore, it is not a movie on sex.

Traditionnally, sex is the conclusion of a movie, the logical ending, it consecrates the love relationship. In this movie, sex is only the beginning of the story, barely he trigger, since, for me, it is the misunderstanding that triggers the mechanism of love. I think about this quote, from Lacan : "Sexual relationship does not exist". There is a bit of Lacan in this movie. The characters meet after having sex, it is almost like the meeting occurred notwithstanding the flesh. Today, sex is only the first step of love, and not its culmination.

### How do you describe your characters ?

She is a modern young lady, funny and biting, and she tries to conceal her professional life with her role as a mother, as many others. This is why she is careful in keeping the situation under control. Humour is only a way of staying in control. He is more ambiguous. In some ways, he is still a child, sometimes a poet, sometimes a hipster with his own baggage of personal biases and weaknesses. He too can be manipulative to get what he wants. Both of them have a huge need of love, as all of us do. I tried as much as possible to have a benevolent look towards these characters. Even when they get fragile, manipulating or cruel. As we all are in a love relationship, aren't we? Our time is full of

*"All the joys, all the worries of  
ever-lasting love  
We find them for short in  
our one day love affairs".*

*Paul Fort / Georges Brassens*

contradictory orders, and the characters are preys for these.

### How did the shooting go?

I am deeply grateful to Fanny Valette and Amaury de Crayencour for them bringing finesse, charm and ambiguity to the characters. They offered me all the emotionnal color palette of a love relationship.

The bed room too is a character of the film. First it is a room for adults, but it then changes slightly towards a place for child games. It changes according to the emotions of the characters : childhood, sex, confidence, fight, provocation, abandonment...clouds, mirrors, huts...

Another element of the script is almost like a character : the Saint Martin channel in Paris. We discover it as it is once every fifteen years: dry for its draining.

### What aesthetic rules did you impose on yourself?

I had the chance to make a feature movie, and through it, to talk to the public. I felt like I had the duty to offer something different from what people used to watch. This is why PASSADE is not focused on the realism of the situation but on the realism of the feelings.

Humour is very important too. I wanted a light, playful tone. A deadpan movie, with the rudeness of goog childs.

For the characters, time is suspended, that's why it goes by very quickly. I wanted the public to have the same feeling, which Annick Raoul managed perfectly with the fluid editing of the film. The music of Emmanuel d'Orlando contributes to this weird impression too, almost aquatic, of suspended

time.

I chose to film with scope. This format allowed me to accentuate the extreme feeling of solitude or collusion of the characters. But above all, scope warns the audience by stating that we are watching a fiction, not a documentary. "This is a story, it is not a news report, nothing is true, everything is true, let's rock."

Who are the authors you took inspiration from?

Of course, the construction of the movie - a couple, a bedroom, a night - recalls "One summer night in town" of Michel Deville. But the treatment is very different.

There are numerous allusions to cinema in the movie, but they are more of a game between the characters than an artistic reference. I have also been deeply moved by the writings of Grisélidis Real and her profound humanity. And the lyrics of Georges Brassens in "La Marine" have been following me during the shooting too "All the joys, all the worries of ever-lasting love / We find them for short in our one day love affairs".

### What did you want to say in this film?

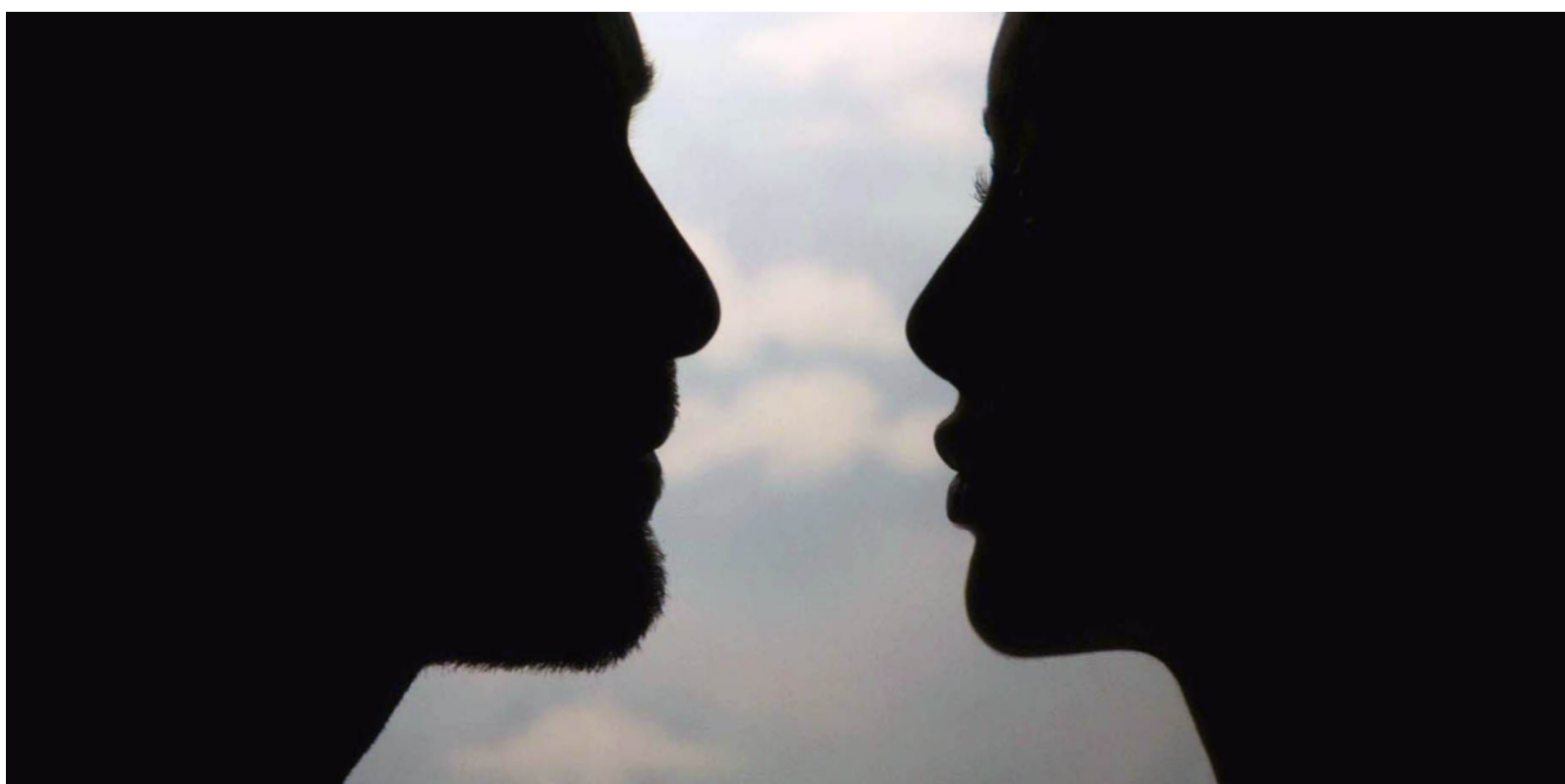
After all, the message is pretty simple : love flourishes on the ground of childhood and withers in the adult world, which is symbolized here by money.

The characters' jobs, the set, the duration of their meeting fall within poetry rather than realism. But I am convinced that falling deeply in love is close to the psychological steps that

the characters undergo in the movie: pleasure, complicity, manipulation, fear, metaphysics...

I wanted to make a singular movie, a dive in the weird mechanism of charm, attraction and love.

*I wanted to make a singular movie, a dive in the weird mechanism of charm, attraction and love.*





## CAST AND CREW

**VANESSA/ALEX:** Fanny VALETTE

**PAUL :** Amaury de  
CRAYENCOUR

**DIRECTOR:** Gorune APRIKIAN

**SCRIPTWRITER:** Gorune APRIKIAN

**MUSIC:** Emmanuel d'ORLANDO

**PRODUCER:** Marie-Claude ARBAUDIE  
(ARAPROD)

**PRODUCER:** Marc IRMER  
(DOLCE VITA)

**DOP:** Pascale MARIN

**ART DIRECTOR:** Erwan LE FLOCH

**SOUND:** Philippe GRIVEL,  
Sandy NOTARIANNI,  
Mathieu DENIAU

**EDITOR :** Annick RAOUL

**SET:** STUDIOS D'EPINAY (TSF)

**POST-PROD:** STUDIO ORLANDO (Paris)

**DURATION:** 86mn

**ASPECT RATIO:** 2:39

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and

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CINÉMATOGRAPHIE.



## GORUNE APRIKIAN

Gorune Aprikian was alternately, a coal miner, an engineer, a press publisher, a movie producer and a scriptwriter. In 2005, as he manages a magazine publishing company, at the head of numerous publications about cinema and television among which Studio Magazine and Le Film Français, he decides to leave the corporate world to

dedicate himself to writing and cinema. First as a producer then as an author and a director. Gorune Aprikian wrote short stories, plays and scenarios. His first script, "Varto" who depicts the Armenian fate, was awarded by the Trophy of the First Scenario of the CNC and was selected in Equinoxe TBC. "Varto" was adapted in 2015 as graphic novel published by Steinkis. In 2016, Gorune Aprikian directs with PASSADE, his first feature length movie.



## FANNY VALETTE

At 8 years old, Fanny Valette played in the "One family for two" show. But it is her part in "Small Jerusalem", where she plays an 18-year-old Jewish girl confronted with love, that revealed her to the public. Her performance earned her a nomination for the "Best Feminine Hope" at the Cesars. Two years later, she is found alongside Romain Duris and Fabrice Luchini in "Molière" then in "Change of address", alongside the singer Dany Brillant. At just 22 years of age, she and Robinson Stevenin are the headliners of the drama "On your enemy's cheek", the third achievement by Jean-Xavier de Lestrade. In 2009, the actress is trying the genre of the thriller with "Vertige". The same year, she plays

with Pio Marmai in "The Law of Murphy" before playing in 2010 the character of Rosa Derouault, a singer in love with Rudi Rosenberg in "I will never forget you". In 2012, Fanny Valette plays in the thriller "La Traversée" where she incarnates a mysterious young woman alongside Michaël Youn, a dad in search of answers on the mysterious abduction of his daughter.

## AMAURY DE CRAYENCOUR

Formed at the C.F.A. of Asnières-sur-Seine Theater Studio, he studied singing, dance, fencing, puppet and camera. In 2005, with Edouard Signolet, he plays

open theater in « Hand in Hand » of Sofia Freden. It follows a long collaboration with her, and among others "Pourrie, a life of Princess" in 2008, and « West Side Story » at the Summum of Grenoble the same year. With Laurent Fréchuret, he plays « Richard III » alongside Dominique Pinon. Finally at the theater, he can be seen in the « Bearer of History » of Alexis Michalik. Nominated "Jeune Talent" at the Saint-Tropez fiction festival in 2004 and "Jeune Talent Cannes Adami" in 2012, Amaury regularly plays for television. He plays in "Nous chers voisins", "Parents mode d'emploi" and in "Le Bureau des Légendes". He will be soon also in theaters in the « Ex » of Maurice Barthélémy.