



75th Internationale
Filmfestspiele
Berlin
Perspectives

THAT SUMMER IN PARIS

DIRECTED BY
VALENTINE CADIC

About the Film

Original Title

Le Rendez-vous de l'été

Production

Comme des Cinémas
Cinq de Trèfle Productions

FRANCE/FRENCH

77'
2025

French Distributor

New Story

Director

Valentine Cadic

Screenwriters

Valentine Cadic
Mariette Désert

SORORAL . COMEDY



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SYNOPSIS

Paris, 2024 Olympic Games.

Blandine, 30, arrives from Normandy to watch the swimming competitions.

Disoriented by the bustling and chaotic city where nothing seems to go her way, she will unexpectedly renew ties with her estranged half-sister and niece.

Cast and Crew

Cast

Blandine MADEC
India HAIR
Arcadi RADEFF
Matthias JACQUIN
Lou DELEUZE
Béryl GASTALDELLO

Executive Producers

Antoine Jouve, Masa Sawada,
Arnaud Bruttin, Côme Chobert

Associate Producer

Anne Pernod

Sales Agent

URBAN SALES

Production Manager

Nicolas Novak

DOP

Naomi Amarger

Sound Engineer

Louis Beaufort

Set Designer

Sarah Jane Morelli

Editor

Lisa Raymond

Music Composer

Saint DX

1st Assistant Director

Romy Engels

Scripts

Pauline Leclerc, Kim Fino

Costum Designer

Lucille Betrancourt

Makeup Artist

Amélie Baboulenne

Chief Machinist

Margaux Chabert

Justine Andrieux

Chief Electrician

Hugo Pagnier

Casting Directors

Laure Cochener

Beatriz Coutreau

Sound Editors

Dimitri Kharitonoff

Mathieu Barbier

Sound Designer

Olivier Goinard

Sound Effects Technician

Gilles Marsalet

Calibrator

Vincent Amor

Location Manager

Agathe Chevrier



INTERVIEW

with

Valentine Cadic

THAT SUMMER IN PARIS was filmed during the Olympic Games in Paris. What was it like to work under what must have been challenging conditions?

The biggest challenge was integrating the Olympic Games into the story. When Mariette Désert, my co-writer, and I wrote the script, we imagined how this event could change the city, the people of Paris and those who come to Paris for the event, like Blandine. When filming began, everything became real and concrete. Béryl Gastaldello, the Olympic swimmer who takes part in the film, started her competitions, which we followed closely. We also had to adapt constantly during filming, which was very stimulating.

For example, for the scene with the journalist played by Ahmed Fattat, we had planned for Blandine to attend a competition that was to take place in the Seine. We were there at 6am to be in the front row, but the competition was actually postponed, as in the film, because the water quality was too poor. So we adapted the scenario that morning and the scene now takes place on the empty Alexandre III bridge. It was a challenge, as when you shoot a documentary you can't really predict everything that happens, but I like this set-up which I had experimented with in my short films.

Your short film *THE SUMMER HOLIDAYS* (2022) deals with a similar theme and even features the same lead actress, Blandine Madec. Is *THAT SUMMER IN PARIS* in a sense a continuation or a further development of the short film?

When I started writing the feature film, I knew I wanted to shoot during the Olympic Games and work again with the actress Blandine Madec. The full-length film is not a sequel to the short, but I did explore certain ideas that were already present in the short. One of the things the two films have in common is the solitude of the character confronted by crowds and collective celebrations.

...INTERVIEW with Valentine Cadic

Blandine Madec embodies her character with an enchanting mixture of kindness, naivety and mischievousness that draws the viewer in emotionally. How much of Blandine Madec is in the main character, who after all bears the same name?

I called the character Blandine without taking any inspiration from her life, but knowing that she would be the one playing the character. I was inspired by what she could give off as an actress, but the character is not a mirror image of her in life. The character of Blandine is indeed kind, which is complicated to play because it becomes interesting when it's embodied in details, looks and silences, but I don't think the character is really naïve.

We often associate kindness with a form of naivety. I'd say that Blandine's character is above all disorientated by what she's going through. The difficulties she encounters don't push her over the edge. Blandine is a strong character because of her gentleness, her look and her kindness.

India Hair is the ideal cast for Blandine's dissimilar sister. How did this collaboration come about?

I didn't know India personally before the shoot, but I'd heard a lot about her and admired her work. India had already worked with my producers and she agreed to meet me for the role.

She's the only actress I've ever met for this role and I'm honoured that she accepted. India and I talked a lot about her character's past. Prior to shooting, we also worked on improvisations with Matthias Jacquin, who plays Paul, to create scenes of arguments that would create a shared dynamic. The role of Julie was complicated because she is a sunny character who moves forward, but she is constantly brought back to a painful family past with the character of Blandine or a complicated alternating custody situation with the character of Paul. As for the link between Julie and Blandine, we simply did a reading beforehand to keep a certain distance between these two sisters, who are almost strangers when they meet again.

...INTERVIEW with Valentine Cadic

The dialog in the film seems extremely authentic, almost improvised. Was there a special collaboration between you, the author and the actors?

The script was written with dialogue that I sent to the actors. I asked them not to learn it down to the last word and not to hesitate to make suggestions. For certain scenes, particularly with Julie and Benjamin, we had to respect the framework of the text so that the story could be told over the length and continuity of the film. But for other scenes there was more room for improvisation, like the scene at the police station with actor Nabil Drissi (a former policeman who is now an actor and scriptwriter),

which was a difficult scene where we improvised a lot to find the dynamic between the two characters. During the shoot, when the actors were acting, I didn't have the script in front of me to check that the text was being followed. On the other hand, when the improvisations became too laborious, I could rely on the script, which provided a solid basis for redirecting the scene.

This is your first time directing a feature-length film – what kind of experience was that for you?

When I was writing the film I knew that the project might not get made because the deadlines for applying for funding were so tight.

When we found out that the film was supported by the CNC I couldn't believe it, it was incredible. Then everything happened at breakneck speed. I learnt a lot from this experience, and I was very well supported in this Olympic adventure by my producers and a highly motivated young team who put their trust in me. I particularly enjoyed editing with Lisa Raymond (the film's editor). Lisa started editing the film during the shoot and when I joined her I immediately discovered a first version of the film, which was very moving. Lisa and Mariette, my co-writer, were great allies in the conception and writing of this film.

...INTERVIEW with Valentine Cadic

You are also active as an actress and have appeared in numerous films. To what extent does this experience help you in your work as a director? Do you see yourself directing or continuing to act in the future?

As an actress, I was impressed by the director Guillaume Sénez. On the set of his film 'Nos Batailles' he made us act without giving us the script, with very precise directions during the shoot. I loved this acting experience, which was totally based on improvisation. Above all, I learnt that there were no rules in filmmaking. Each shoot has its own identity and dynamic that is created with the actors and crew. I'd like to continue acting and directing, I like to move back and forth between the two.

As a director, I also learnt a lot working in the control room during a production internship at Why Not production with the producer Mélissa Malinbaum. It was there that I understood how a shoot is organised and the extent to which production choices have an impact on the making of a film.

THAT SUMMER IN PARIS will celebrate its world premiere in the new competition Perspectives at the Berlinale 2025 – how do you feel finally being able to share the movie with a wider audience in a section specifically created for fiction feature debuts?

It's a huge honour to be presenting the film at the Berlinale. I'd like to thank the festival for giving first films this kind of exposure, and I can't wait to meet the other directors and discover their films. I'm also delighted that a large part of the team will be attending the premiere. I can't wait to show the film!

Producer's Bio

comme
des
cinémas

CINQ DE TRÈFLE

Masa Sawada founded Comme des Cinémas in 1993, with which he has recently produced Hiroshi Okuyama's *My Sunshine* (2024), Kôji Fukada's *Love Life* (2022), Sho Miyake's *Small, Slow, but Steady* (2022), Olivier Babinet's *Fishsex* (2019), Naomi Kawase's *Radiance* (2017), *AN* (2015) and *Still The Water* (2014), and Koji Fukada's *Harmonium* (2016). In 2008 he produced the film *TOKYO!* made up of three short films directed by Michel Gondry, Leos Carax and Bong Joon-Ho.

Antoine Jouve joined Comme des Cinémas in 2014 after studying production at the Gobelins school. Together with Masa Sawada, he develops and produces French and European films such as Valentine Cadic's *That Summer in Paris*, Koya Kamura's *Évapérés* and Catarina Mourão's *Hera*.
Valentine Cadic's *That Summer in Paris* is his first feature

Arnaud Bruttin studied production at FEMIS, graduating in 2017. During his studies, he worked as a reader for France 2 cinéma and as an intern for Films du kiosque and Kinology. He produced a dozen short films with the production company Artisans du Film, including Gabriel Buret's *Pierre Rouge* (Grand Prix for Short Film at Premiers Plans d'Angers), Thomas Buisson's *Claude Libre* and Jean Decré's *Derrière la Nuit*, which were selected in national competition at the Clermont Ferrand International Short Film Festival.

In 2023, he co-founded Cinq de Trèfle Productions, of which he is Chairman. Valentine Cadic's *That Summer In Paris* is his first feature film.

VALENTINE CADIC



Valentine Cadic is a director and actress. She played in *Ava* by Léa Mysius and *Nos batailles* by Guillaume Sénez, both selected at Critics' Week in Cannes.

She is a founding member of *Les Filmeuses*, created in 2020 to support women's film. The same year, she directed her first short film, *Omaha Beach*, and in 2022, *Les Grandes Vacances*, Official Selection of the César Short Fictions.

In 2022, she completed her graduation film *La nuit n'en finit plus*, presented at the Festival Coté Court. In 2023 she shot her first documentary *La Saisonnière*.

That Summer in Paris is her debut film.

DIRECTOR'S FILMOGRAPHY

2020 - OMAHA BEACH (Short film)

2022 - LES GRANDES VACANCES (Short film)

2022 - LA NUIT N'EN FINIT PLUS (Documentary)

2024 - LA SAISONNIERE (Documentary)

2025 - THAT SUMMER IN PARIS (Feature film)



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