

SIX DAYS

IN SPRING

A FILM BY JOACHIM LAFOSSE



STENOLA PRODUCTIONS presents

EYE HAÏDARA

SIX DAYS IN SPRING

A FILM BY
JOACHIM LAFOSSE

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Despite adversity, Sana wants her twins to have a spring vacation, but all her plans fall through. Together, they decide to stay in a luxury villa on the Riviera, owned by Sana's former in-laws. Without telling anyone. Six days of sunshine that mark the end of innocence.



INTERVIEW WITH JOACHIM LAFOSSE

What was the genesis of your film?

I knew that, one day, I'd try to tell the story of that strange week's vacation, those few days spent hidden with my mother and twin brother in my paternal grandparents' house. It was a pivotal moment for my brother and I. We became aware of my mother's social downgrading due to her divorce. It was also then that we lost a form of innocence because we had to find economic solutions to the problems we were facing. Going back to Belgium, for example, after that vacation.

Telling this story obviously required you to delve into your memory.

The process of remembrance I went through — and wanted to go through — made me realize that I had experienced very paradoxical and contradictory feelings during that vacation. I sensed both great joy at making the most of an idyllic spot with a loving mother who took good care of us, and terrible anxiety at the prospect of the police coming to arrest us or our grandparents finding us. I was swallowed up by fear and anxiety.

What made you begin to write the movie?

I have a sense that I started writing the screenplay and telling this story from my childhood because it coincided with a desire for sweetness on my journey as a filmmaker. I wanted to step back from tragedy, and to film tenderness. Of course, there is gravity in this story, but it is also full of sweetness. I had already felt that urge when I wrote ***The Restless***.

But meantime you made Un silence, which was a return to tragedy.

Yes, but I had written Un silence maybe ten years before. For me, it represents old writing, whereas, in both my private life and my career, I sense I'm looking for a cooling-off moment, a kind of calm that I want to inform my work.

In fact, when I sat down to write ***Six Days in spring***, I realized that the political dimension was very much present. It's about rich and poor, and being poor in this case means having a mother who works late, who has to work two jobs to make ends meet. It means not being able

to afford vacations, being worried, nervous, constantly on-edge. I experienced those things with my mother throughout my childhood and teenage years, despite there being such wealth on my father's side. Those life experiences, with a mother forced to work around the clock while my father's family's biggest concern was the maintenance of the tennis court and the villa, made me the filmmaker I am today.

And that contrast constantly underpins the movie.

What I wanted to show was the children coming face-to-face with their father's financial power and their mother's precarious situation. It's the story of "dad's money" and mom's precarity. Even so, she is a mother with children, she started a family, and she has been ejected from it, but her children are still there.

The violence of the bourgeoisie expresses itself in their relationship to property: how to make children

realize their mother is no longer allowed to take them to the family's house, that they're not quite the way they used to be.

In that context, the presence of Jules, the friend and lover, is very important...

It's a love affair that incites ambivalence. My mother dated a younger guy, and I saw how genuinely happy she was. That's why I wanted to show both the concern that germinates in Raphael's and Thomas's minds, and their joy at seeing their mother happy, as a result of the relationship. It's complex, but it's not all pain. Also, through Jules, I wanted to portray a man like young people I meet today, with little concern for performance and virility.

Did you already have the epilogue in mind when you started writing?

I knew from the get-go that I wanted to end the film by a swim on a beach that is open to the public free of charge. Fortunately, you don't have to pay for the sun and sea yet. I wanted to end with that scene because I also wanted to show the actual, physical reality of these communities where the rich have their second homes and there is zero social diversity. Knowing them well, having lived there and having frequented the beaches of Ramatuelle, Club 55 and the bars of Place des Lices, I know how violent that reality can be. But I wanted to steer clear of caricature. There are people you meet, spaces where you can draw breath, even in Saint-Tropez, where there are also villagers who live there year-round.



Six Jours plays out like a heist movie.

From a formal point of view, we wanted the film of these days on vacation to have the feel of a hold-up, with the protagonists laying low, making sure they're not spotted, keeping out of sight of the neighbors... But they are in no way thieves. My brother and I were at home.

Yes, but Sana, their mother, has no right to be there.

The challenge for Chloé Duponchelle and me, as writers, was to update a story that would be implausible under today's laws. When I was a kid, the police didn't show up during those six days, but six months later, at

the house where my mother was living, to confirm my father's allegations of adultery, which resulted in my mother losing her divorce case. Today, adultery is no longer on the statute book. The day I realized I could tell the story with the police turning up toward the end of their stay to accuse them of trespassing, I knew I'd be able to make the movie.

Also, I wanted to physically show, through body language, what it's like for Sana not to be in her own home. Not using the electricity, making no noise, talking in whispers. I wanted to film the whole range emotions the three of us felt hidden away in that villa.





What made you cast Eye Haïdara?

She's a great actress, simple as that. I wanted an actress whom I sensed would be able to enrich the character. When I met and talked to Eye, I liked the way she did not judge Sana. And the way she did not cave on her femininity either. The character was on the page, of course, but Eye set her free. Sana is capable of being apart from her children. She is proud too, she refuses help. Deep down, writing the movie, I realized how rebellious and rock'n'roll my mother was. She was far from perfect, but I always knew she was different. Her way of not granting herself the right, choosing to hide for fear of being stopped, her difficulty in being legitimate, which I now understand as a lack of self-confidence, a fear of not being taken seriously, being locked into a role as a mother... And at the same time, she had a real life force. Actually, Eye Haïdara exudes a physical force that I only noticed when we were shooting, and we incorporated it because it was a great fit with the character. When things go wrong, Sana takes things in hand, finds a solution and, at the end, she takes everyone swimming.

Yes, she closes the curtains, as if to say: "Fine, show's over". And she takes her kids to the beach.

I wanted to show my mother's vitality and her way of teaching us never to be drawn into a narrow vision of life. As if she were saying "Don't forget, you'll always have the sun!" And Sana's decision to go swimming with her children, despite the police warning her for trespassing, is a way of saying: "You can keep your money. You won't



take from me my love of life, my pleasure, the beauty of the landscape, and so on".

The natural light and beauty of the place illuminate the film.

That was the other great thrill in making this movie: being able to film a light I had never filmed before. As a Belgian, I've shot in French-speaking Belgium, Brussels and Luxembourg. The light is so important in filmmaking, and where I come from it is way different than in the south of France. Being able to shoot on location with a small crew and natural light was an absolute delight.

I loved the sense that, with the crew, we could develop a snappy form of narrative suspense, made up of long takes with a locked-off camera, so anything off camera is always a little bit threatening. And I knew that to capture the children's energy and the couple's sensuality I would need to find a certain lightness with dynamic blocking and handheld camera.

How easy was casting the children?

I sensed it was important to find children who, beyond their natural energy, hinted at a form of inhibition linked to the transgression imposed upon them and the fear of being found out. The children in my film are ten years old and losing their carefree childishness, which requires them to be both clear-minded and innocent. They don't have the joie de vivre usually associated with kids in movies, which would not have sat well with the story I was telling.

Hearing the seriousness of Théodore's and Léonis's questions and understanding of the script, I knew I had made the right choice. With the help of their studio coordinator, we were able to maintain their spontaneity, despite the infrastructure of the shoot and the curious aspect of working on set. They had never been in a movie, had no film experience, but I was reassured by their parents, who were clearly not planning to make child stars out of their kids.

What about Jules?

Jules Waringo sprang out as the obvious choice. I've known him for ten years or so, and I've always found that he was a very surprising, kind and considerate man. He

was raised by a woman. He's a very gentle person. He embodies the possibility of having an impact without being brutal. He found the perfect pitch for a character who is at once juvenile, loving and affectionate.

And the soundtrack?

Since I set out to film *loving kindness*, I knew from the start that music would be necessary. I worked with Reyn whose score gave me the opportunity to better draw out the emotion in each situation. It is a soundtrack that keys into the memories I have of that vacation.

In those memories, is there any melancholy?

Let's say that when I see the film I feel a sort of happy sadness. Of all the films I've shot, it's the one that provokes the most tenderness in me, because every day of editing was another chance to see those beaches again, and to relive swimming in the sea, playing boules, the intensity of those six days in that curious spring when we were ten years old. ■

Paris, January 2025





CAST

Eye Haïdara	Sana
Jules Waringo	Jules
Leonis Pinero Müller	Raphaël
Teoudor Pinero Müller	Thomas
Emmanuelle Devos	Josiane
Damien Bonnard	Luc

CREW

A film by **Joachim Lafosse** • Script **Joachim Lafosse** • Co-writers **Chloé Duponchelle, Paul Ismaël** • Image **Jean-François Hensgens A.F.C. - S.B.C.** • Picture editing **Marie-Hélène Dozo** • Sound **Alain Goniva, François Dumont, Thomas Gauder** • Set design **Julietta Fernandez** • Costumes **Virginia Ferreira** • Make-up and Hairstyling **Anne Moralis** • A coproduction **Stenola Productions, Les Films du Losange, Samsa Film, Menuetto** • Produced by **Anton Iffland-Stettner, Eva Kuperman, Régine Vial, Alexis Dantec, Jani Thiltges, Hans Everaert** • Associated producers **Charles Gillibert, Tanguy Dekeyser, Valérie Berlemont, Philippe Logie, Claude Waringo, Bernard Michaux** • Production Manager **Claire Langman** • Executive Producer Luxembourg **Brigitte Kerger-Santos** • Executive Producer France **Fred Bellaïche** • Post-production manager **Olan Bowland** • Co-produced by **RTBF (Télévision Belge) Proximus, VOO & BETV** with the participation of **Shelter Prod** with the help of **Centre du Cinéma et de l'audiovisuel de La Fédération Wallonie-Bruxelles, Film Fund Luxembourg** with the support of **Centre National du Cinéma et de l'Image Animée (CNC), Fonds Audiovisuel de Flandre (VAF)** • With the support of **Taxshelter. BE, ING, Tax Shelter du Gouvernement Fédéral de Belgique** and **Investisseurs Tax Shelter, Région Bruxelles-Capitale, Région Provence-Alpes-Côte d'Azur** In partnership with **Centre National du Cinéma et de l'Image Animée (CNC)** • With the support of **Canal+,** with the participation of **Ciné+ OCS** and **TV5 Monde** • In association with **Cinéventure 10, Indéfilms 13** and **Palatine Étoile 22** • Distribution **Les Films du Losange** in association with **Cinémage 19, Cinéart, Samsa Distributions** International sales **Les Films du Losange**

JOACHIM LAFOSSE

Six days in spring (2024)

A Silence (2023)

The Restless (2021)

Keep Going (2018)

After Love (2016)

The White Knights (2015)

Our Children (2012)

Before words (short film 2010)

Private Lessons (2008)

Private Property (2006)

What Makes You Happy (2006)

Private Madness (2004)



EYE HAÏDARA

Six days in spring by Joachim Lafosse (2025)
À toute allure by Lucas Bernard (2024)
Barbès, little Algérie by François Guerrar (2024)
Monsieur le maire by Karine Blanc, Michel Tavares (2023)
Hawaii by Mélissa Drigeard (2023)
The Book of Wonders by Lisa Azuelos (2023)
The Lost Boys by Zeno Graton (2023)
Bright Women by Sylvie Gautier (2022)
The Nannies by Julien Rambaldi (2022)
Not My Type by Michel Leclerc (2022)
The Pilot by Paul Doucet (2022)
Kung Fu Zohra by Mabrouk El Mechri (2021)
Brutus vs César by Kheiron (2020)
The Lost Prince by Michel Hazanavicius (2020)
Someone, Somewhere by Cédric Klapisch (2019)
Battle of the Classes by Michel Leclerc (2019)
C'est la vie! by Olivier Nakache, Éric Toledano (2017)
Jailbirds by Audrey Estrougo (2015)
Les gorilles by Tristan Aurouet (2015)
Implosion by Sören Voigt (2011)
Jimmy Rivière by Teddy Lussi-Modeste (2011)
Freedom is costly by Jean-Luc Godard (2010)
Ain't Scared by Audrey Estrougo (2007)

JULES WARINGO

Six days in spring by Joachim Lafosse (2025)
The Last Ashes by Loïc Tanson (2023)
The Restless by Joachim Lafosse (2021)
Superchamp Returns by Félix Koch (2018)
Colonia by Florian Gallenberger (2015)
The Taste of Blueberries by Thomas De Thier (2014)

LEONIS PINERO MÜLLER

TEOUDOR PINERO MÜLLER

Making their screen debut.





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