

## Note of intent

*A trois on y va* originated with a simple, indeed somewhat theoretical idea: both members of a couple are cheating on each another, but neither is aware that they are doing it with the same person. Then as time passed, and while embroidering on that situation – far beyond the scope of any plausible comedy – the secret heart of the film slowly revealed itself to me. In an unconscious, essential, and precise movement, it finally jumped out at me with the following question:

What if, when confronted by a rival in love (in this case Mélodie vs. Misha), you chose communion, rather than a duel? To the point of falling in love with your rival? Because ultimately, the empathy would result in so great an identification with sorrow so close to your own, that you could feel it and share it better than anyone else. That would be a deliberately humanistic outcome for a story apparently about banal two-timing, jealousy being replaced – or rather ‘resolved’ – by love itself.

Because for Mélodie, it becomes a matter of exploring the same body (Micha’s), as the one explored by her beloved (Charlotte). Of following in Charlotte’s footsteps, the proof of a desperate love, unique in its kind. For me, who will be filming this story, it is important to stay away from psychology and explanations, on the contrary staying close to the mad impulses, the never-ending astonishment of my trio.

This is what interests me most, more than any identity or communitarian issues related to sexuality, which I see as one of the freest and most ordinary phenomena in the world today. What moves me most is to present characters who suffer because they are in love, because they lie, and for whom everything depends on movements of the body and the heart. Therein lies the entire subject of cinema.

That is why I will rely greatly on the space the characters inhabit, via wide or medium angle shots, in a precise and conscious language that emphasizes physical or burlesque dimensions, without ever breaking up the rhythm *within* the images.

That impulse therefore presupposes economizing on close-ups, which I will use to frame my characters at very selective moments, to echo their disappointment, melancholy, or outbursts, the pain that entraps them, to calm the frantic pace of the comedy and achieve greater harmony and profundity. We will never film a body in its entirety during love scenes. But we will never dispense with them when someone is lying.

While considering lies and love as an inexhaustible material for identification and tension, there necessarily subsists the secret hope that the love between my characters will merge with my own love for my actors, who themselves create truth by incarnating what is pure fiction.

Mérodie's profession in this story – far from being insignificant – touches me all the more. Being a lawyer means first and foremost defending, without having to justify. It means at times lying when necessary, but it also means obeying the moral values of the law and society. That can result in violent contradictions, much like for the rest of us. It is a profession that can resemble the actor's – a profession in which you express yourself with your body, and with a text – memorized or improvised – in which you constantly divert attention from some things to underscore others. Like the gesture of an artist. And for Mérodie, given her very young age, the profession may prove to be a role that is too big for her. In my position as director, I feel all the more complicit with the "butterflies in her stomach" she feels as a lawyer, a mirror image of the emotions she constantly has to overcome in her secret story with Charlotte and Misha.

Above and beyond the timeless character of this story, this is also a chance to look at youth today, propelled into a world of hard work, sacrificing its innocence for very few prospects. It therefore appeared obvious to me to adopt mainly Mérodie's point of view, Mérodie who lies the most, since she is so aware of others' lies. She is a perfect alter ego for the director, since she is the one who pulls the strings...

That exploration that will take place thanks to a great deal of advance work with each actor, with readings, discussions about the role, screenplay and individual sequences, but most of all about everything that happens off screen. We will decide to show some things, and not to show others. That balance can only exist only if each individual particle exists - without theory, but with rigor, a great deal of rigor, in order to achieve a sense of liberty when actually filming. Because what I care about most is the pleasure they take in their acting, and my own surprise at what they invent.