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Philippe Andre directed “Sarah” for Caisse D’Epargne, 1st Bank of People Under Guardianship



'SARAH' 1ST BANK OF PEOPLE UNDER GUARDIANSHIP



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In this sensitive and beautiful film for Caisse D'Epargne, Philippe reflects on the process and reflects that the central and most important element was in the casting – finding the right actress to capture the truth, realism and to create an emotional connection with audience through the filter of narrative.

He wanted the film to be light, with a sort of happiness and to give a sort of other vision on someone with a disability.

After three rigorous castings in France UK and Hungary, Philippe was drawn to Sarah, in London. He loved with her face and her personality instantly. They Skyped to get a sense of the feeling between the two of them and they immediately connected. He felt that there was something working there and recognised that in order to make the film work he needed to play on a very thin line between reality and fiction.

Philippe chose to have no story boards and not even shot list because for him, it would have been impossible to anticipate too much when 'catching life' and seeing 'moments of truth' with this actress. He wanted to make the best of each location and not project too much onto it, for fear of losing the essence and heart of the moment. Even her little hesitations were so real and true to the story. The Agency and Client accepted and embraced giving him this freedom.

Philippe reminisces: *“Sarah wanted a hug after each shot. I have never given as many hugs in a shoot, and actually it was very nice, to share this experience. She had confidence in me and I did not want to betray her. I wanted her to feel good.”*

The positions were precise for the lighting and camera. Philippe wanted a very real approach but with a good look: to mix a bit of nouvelle vague, a hint of the Cassavetes movies but all with a modern look, beautiful muted colors and a very shallow depth of field – so Sarah had to hit her mark perfectly well on each take.

With the footage captured, they could have easily cut a 10 minutes version. *“Sarah was magic.”*

Philippe reflects on how lucky he was - on both a professional and personal level – to do this shoot:

“It was a very emotional process because you need to expose a lot of yourself and your emotions to work on this type of project. You can't pretend or be inauthentic. You don't play with subtext or backstory. You go to the point. It's a different way to approach the process.”

He put a lot of pressure on himself to get it right and to make sure that Sarah would love the film as well as the experience itself of doing it. And he knows that she did.

Philippe decided to name the film after the actress herself.