



FESTIVAL DE CANNES  
LA RÉSIDENCE

# TALK ME

A FILM BY JOECAR HANNA

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## Technical Information

**Title:** Talk Me  
**Screenplay:** Joecar Hanna  
**Nationality:** Spain / USA  
**Genre:** Drama / Dystopia  
**Length:** 1h38  
**Format:** 2:1

**Shooting location:** València, Spain  
Brooklyn, New York, USA  
**Production Company:** Build From The Roof  
**Producer:** Cinéma Inutile

## Joecar Hanna

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## Director's Information

Joecar Hanna is a Spanish filmmaker of Chinese-Lebanese descent who before moving to NYC, worked as a professional editor on many feature films and a TV series.

During his time in the NYU Grad Film program he received the Black Family Prize and the Ang Lee Scholarship, and was selected for the Marcie Bloom Fellowship (Sony Pictures Classics).

His short *Deliver Me* premiered at SXSW 2023 and was acquired by Canal+. His second short *Talk Me*, executive-produced by Spike Lee, premiered at Cannes 2025, won Best Short at TIFF, and premiered in the U.S. at SXSW 2026.

As an actor, he made his feature debut in Lump by Alex Rockwell, a film that received an award at the Warsaw Film Festival. Joecar will make his debut feature in the U.S. in Fall 2026 and will develop his second feature at the Cannes Résidence 2026.

## Festival de Cannes, La Résidence

Since 2000, La Résidence du Festival de Cannes has provided each year accommodation and support to 12 selected young directors in order to help them prepare their first or second feature film. These young filmmakers are selected on the basis of their short films, or even first feature film, and the merits of their feature film project.

During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Festival de Cannes, to bring their project to co-production status.

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*In a world where words replace intimacy, a local outsider in a Spanish village must choose between a loveless marriage and the promise of true connection with a kindred stranger.*

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## Synopsis

In an alternate present where touch is routine and speech is reserved for the most intimate bonds, Pedro, a mixed-race outsider in a small Spanish village, feels trapped in an ordinary marriage and a life of polite disconnection. Constantly touched yet never truly heard, he exists in a world that accepts him without ever fully seeing him. In secret, he turns to banned lyrical music, searching for a deeper form of connection.

When he meets Kira, another outsider who dares to speak, their whispered encounters awaken something long suppressed. As their bond grows, Pedro is forced to confront his marriage, his identity, and the invisible rules shaping his world, setting them on a path toward a place where both words and touch might exist freely.

## Statement of Intent

*Talk Me* begins with a simple inversion: what if speech were as intimate as sex, and touch as casual as small talk?

Through this shift, I explore how intimacy is shaped not by the act itself, but by what a society chooses to value or repress. But beneath this concept lies a more personal core: the quiet pain of being accepted yet never fully seen. Pedro and Kira exist in that in-between space – included yet never understood. The world mirrors that condition: in a society where everyone is constantly touching, no one is truly listening. Their connection becomes both a love story and a search for identity, where language is not just communication, but a form of existence.

The film reflects on how we perform connection, and how even the most natural systems can become invisible prisons.

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*Dans un monde où les mots remplacent l'intimité, un marginal d'un village espagnol doit choisir entre un mariage sans amour et la promesse née de la rencontre d'une inconnue qui lui ressemble.*

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## Synopsis

Dans un présent alternatif où le contact physique est banalisé mais où l'échange de paroles est réservé aux plus intimes, Pedro, métis, se sent prisonnier de son mariage et d'une vie policée, marquée par une absence de liens réels. Constamment touché mais jamais vraiment écouté, il vit dans un monde qui l'accepte sans jamais le voir réellement. En secret, il se tourne vers une musique lyrique interdite, à la recherche d'une forme de connexion plus profonde.

Lorsqu'il rencontre Kira, une autre marginale qui ose parler à voix haute, quelque chose de longtemps réprimé se réveille. Pedro est contraint de confronter son mariage, son identité et les règles invisibles qui façonnent son monde, l'engageant vers un lieu où les mots et le contact pourraient coexister librement.

## Note d'intention

Et si la parole était aussi intime que le sexe, et le contact physique aussi désinvolte qu'une conversation ? Avec ce renversement, j'explore comment l'intimité n'est pas façonnée par des actes, mais par ce qu'une société choisit de valoriser ou de réprimer. Derrière cette idée se cache aussi la douleur silencieuse d'être accepté sans jamais être pleinement vu. Pedro et Kira évoluent dans cet espace intermédiaire. Dans une société où tout le monde se touche constamment, personne n'écoute vraiment. Leur lien devient à la fois une histoire d'amour et une quête d'identité.

Le film propose une réflexion sur la manière dont nous mettons en scène nos liens, et sur le fait que même les systèmes les plus naturels peuvent se transformer en prisons invisibles.

