



Un film de Charles • thomas  
désaffection

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**OVNI Studio**

and

**Pictanovo**

Present

# désaffection

A film from

**CHARLES THOMAS**

Starring

**JEANNE CARNEC**

**HERVE DEGUNST**

**THOMAS DEBAENE**

and

**LÉO HARDT**

Produced by **OVNI Studio and Pictanovo**

with the support of **Région Nord Pas-de-Calais - France**

Production Manager : **Christian HANQUET**

Written by **CHARLES THOMAS**

[www.desaffection.fr](http://www.desaffection.fr)

**Duration : 15 min**

Federal State. In the near future. The society sees all its members involved in productivity and economical return of their country, sacrificing the slightest ounce of private life and leisure for the general interest.

In order to wholly maintain their devotion to extreme work, the masses have been subjected to an intensive brainwashing by the leaders, pushing them conceiving that feelings of love – and more generally emotion – are the first symptoms of an incurably ill which is potentially fatal.

Within this well-oiled smooth-running machine, Sarah, covered under the number Y1IN, is delegated by the Party to investigate on the discovery of a suspected case of love behavior put in quarantine.

Accompanied by scientific experts, she will try to diagnose the sickness of the patient to determine if he represents or not a threat for the maintaining of the current economical policy of the State.

This journey deep into the depths of this system of manipulation will lead her to be obliged to make a choice between an evident family tie discovered with the patient and her duty of “protection of the populations”. Between life and death. Between love and duty.

# SYNOPSIS



“Big Brother is not far away”, that is what many begin to think with regard to the problems and crises that go through our society.

Espionage of the populations by the NSA, reduction of liberty and of the right to private life for the benefit of a fight against terrorism : all these problems highlight a will to incorporate the populations into a constant effort of productivity to the detriment of the consideration of the human being as individual, driven by personal desires and feelings.

DÉSAFFECTION benefits from this report and takes to the extreme these consequences by painting a futuristic universe in which the Man does not make more than one with his tool, whether it is journalist's camera transplanted inside the palm of the hand or scientific communicator connected to our nerve endings, whereas neuronal chips read the thoughts of the protagonists.

By placing straightaway the emotion and love as disease to be eradicated, like «abnormal symptoms» or «biological threat», Charles Thomas asks the question: «what constitutes, characterizes and really differentiates the Human being?»

#### **Charles Thomas :**

*« I remain stunned to see which consequences can have an unhappy love affair or a redundancy on people. That some people can go until the suicide highlights the problem of the representation of the failure in our society, as the unbearable evil. Yet, it is by the failure that we learn. The baby will fall of numerous times before knowing how to walk. That is not as far as we are going to stigmatize him. »*

While shooting a report on a school in the course of removal of asbestos, Charles Thomas is disrupted by the numerous covers in plastics which isolate the individuals from each other, and nevertheless supposed to work together, so giving the impression of a distrust aggravated to the contact with others. The idea of a world comes to him then immediately in which the slightest emotional contact with an other one would be synonymic of immediate danger, even death. Being inspired by readings of classics of the science fiction (Ray Bradbury, Philip. K.Dick, Georges Orwell, H.G Wells), Charles begins immediately the writing of a scenario which he will work again for months.

He gets closer then with his usual production manager, Christian Hanquet to set up the phase of production of what will be its most ambitious short film until then.

#### **Charles Thomas :**

*« I had the opportunity to realize several clips for regional artists, some short films among which some had a certain visibility. But DESAFFECTION constitutes the project which makes most echo for my sensibility and questions which obsess me. »*





## - AN INTENSIVE PRODUCTION -

In front of the scale of the project and of the required means, Charles Thomas and Christian Hanquet join to find funds necessary for the implementation and setting in images of this futuristic society. Numerous partners are requested, and an important coproduction is organized with the Region of Nord-Pas-de-Calais and Pictanovo (merger of the CRRV and the Pole Images).

At the same time, Charles establishes his ideal film crew, by choosing to work with talented professionals, but especially sensitive to the theme of the movie. He associates so quickly the director of photography Jérémy Courmont with the project, with whom he is going to define the visual identity of the movie.

### **Jérémy Courmont :**

*« With Charles we exchanged a lot on the bright atmosphere and the photography of the movie... He had very precise ideas on what he wanted! From the beginning of our collaboration we agreed and were complementary on what was going to be realized for the photography.*

*The movie is futuristic. I chose to make live the space with rather aggressive and visible lights in the shot! I used rather modern lights to obtain colder and hard bright sensations. »*

### **Charles Thomas :**

*« I wished to go away from usual clichés linked to the futuristic science fiction and its curved lines, soft and its lights haloed*

*with white, connoting for me the notion of comfort which does not exist in the universe of DESAFFECTION.*

*In DESAFFECTION, the contemporaries do not have to feel of pleasure to evolve in their time. Everything is dedicated in search of efficiency, of obsession of the yield. Any notion of comfort disappeared. »*

## - THE FILM SET -

To design film sets, Charles Thomas collaborated with the artist-plastics technician Henri Duhamel in the elaboration of pictures intended to serve as references to the future team for decoration in particular as regards the visual style of the laboratory and the basements of the Center of Sanitary Security.

Charles worked with an important team of decoration, led by Pierre Van Rietvelde and Clémence Bry, in the elaboration of this Center including : a laboratory of quarantine, corridors of decontamination, but also an underground room and armored elevators. Being inspired by the esthetics of the expressionist movement and keeping in head the idea of strong contrasts and inhospitable universes, movies required the construction of more than 150 m2 of decoration sets in studio, and an important phase of design and creation of equipments. The interfaces men-machines, the interactive window or still the long tubes (cf photo 1) and pipes traveling inside the laboratory like blood vessels, were « designed » for the movie.



But the most spectacular creation remains undoubtedly the bubble of quarantine, goes out of embryo-cocoon in which the patient is placed stasis there. Real tour de force, it required to place the sick person in suspension thanks to a harness in the center of the armature which was then covered with paper Cellophane and mastic to create all the visible veins (cf photo 2).

**Charles Thomas :**

« The film set is a full character in the movie. The scenario, the light, the sound effects and the musical creation: everything had to give to think that this building into which sink the characters inhales of itself, lives its own life independently of the others, and sees its walls traveled by unknown and disturbing technological processes.

Moreover, this building expresses himself by way of this voice disembodied and spat by the tops-speakers situated everywhere one - not - knows where in the corridors of the building. »

**Clémence Bry (Production designer) :**

« I wanted to participate in this movie because the scenario touched me a lot, but especially because the fact of designing a film set of science fiction in studio is something rare. I really wanted to take up this challenge.

At the beginning, the movie reminded me BRAZIL from TERRY GILLIAM. Then, while discussing with Charles we fast understood that he had his own universe and his own ideas on the

science fiction. We thought for a long time about this idea of place closed down in a near future. We looked for materials, for accessories and for colors which could give life to this laboratory lost in a space almost indefinable time. A place which would preserves this secret so precious. A bubble ready to explode as long it retains this powerful feeling that is love. Every person of the decoration team supplied its point of view and its ideas. We worked freely and each of us was able to express himself as he wished it.

Charles is a director very in the listening and overflowing imagination. Its sensibility and its determination tempted me to convince him and to help him. It is a pity he needed to break the decoration unit. Of a certain side we were well in this disused place lost in the middle of nowhere ».

For the outsides, Charles decides to shoot on the campus of the EDHEC of Roubaix in the North, a building in the impressive architecture in the shape of arc of a circle, dominant and erasing the human beings of his shadow.

**- PROPS AND COSTUMES -**

If the movie takes place well in the future time, the described universe had to remain close to that in our time with some futuristic touches. Indeed, work rest work, whatever is the appointed period, and only the search for the comfort urged the science to develop supposed gadgets to facilitate us the life.



1



2



3



4

In DESAFFECTION on the contrary, the science only serves the efficiency to the work, and it thus feels the effects with the will to confuse the issue between the human body and the working equipment.

Whether it is by the temporal chips allowing to read the thoughts and to frank itself from human-machine interfaces or still from communicators directly connected to the nervous system (cf photo 3), every citizen becomes a work tool susceptible to be mobilized at any time.

Charles Thomas immediately called on to a professional prosthetic team to conceive these equipments transplanted to the individual.

Respecting the will of the quite-effective and the non-comfortable, working combinations had to give more the idea of confinement in a working camisole rather than visual elegance, in particular as regards the scientists managing the center of sanitary security, all wearing stifling and close-fitting work wears.

At the same time, Charles Thomas wished to depict characters showing authority as of “high priests”, pulling the strings of this ideology in their working offices. So, Sarah sees itself decked out by a dress halfway between the Devil gets dressed as Prada and Miserable Queen of Snow White, whereas the person in charge of the Center wears a long black coat reminding the Gothic barons hunters of vampires and malefic creatures being here, the patient achieves of loving feelings. Laura Yoro, the Costume designer worked with materials

such as the neoprene, used in wetsuits, to stylize these clothes in the striking, aggressive forms, not adapting itself to the body and being independent (cf photo 4).



Visuel réalisé par Henri Duhamel



## - AN INTENSIVE POST-PRODUCTION -

Right after the shooting of the movie is ended, Charles Thomas confides rushes to his editor, Julien Seher, with whom he collaborated on his previous short film « L'HOMME QUI RIT », prize-winner of the Best Directof at the 48 hours of the short film of Lille 2012.

Julien and Charles met in 2010 while they worked both in an important company of media post-production in Paris.

**Charles Thomas :**

« Julien and I immediately developed a creative complicity, based on common references and same way of seeing the editing. Besides, I have a total trust in its editor capacities, capable of breathing into a project a dynamics and a formidable efficiency. I appreciate especially the way he proposes me things of which I would not have thought. »

The editing is so realized in one month, emphasizing the gravity established by places and relations between the various characters.

The movie passed then immediately in the hands of the color timer, who worked at the same time as the composers.

## - THE SOUND TRACK OF THE MOVIE -

Esteban Fernandez is an artist in a constant research, eager for experiment, for novelty and for surprises arisen from the fate. Having directed the musical clip of its future single On my Bleupoline, it was natural that Charles turns to him to propose him the composition of the soundtrack of DESAF-ECTION.

Esteban and Charles meet several times to discuss the sound atmosphere of the movie, which the director wishes in the continuity of the visual universe.

**Charles Thomas :**

« The building is alive. Places are closed, the characters are locked. It was impossible to turn to an orchestral soundtrack in the style of a John William or of a Hans Zimmer. I was more searching for a composition «of sound effects», putting forward a sensation, as if the action took place inside a human body. Walls swarmed with life, with breath. The building creaks, runs, seems to move, whereas the corridors of decontamination seem to constitute the air traffics of this biological system. Esteban immediately suggested working with new sounds making a reference to nothing familiar, to plunge the spectator into the unknown, the same unknown who surprises the scientists in front of this patient affected by the evil against which they have no remedy. »

**Esteban Fernandez :**

« I tried to make living the piano in a singular way by using the instrument as a cash register of vibrations.

*I used materials such as wood, metal, or plastic to strike, rub, and make vibrate the cash register and the ropes. Sounds so produced take a new organic dimension following the example of the filmed building which takes life. The result creates a non-melodic ritornello which questions about the origin of sounds, creating a puzzling carthasis, illustration of the cinematic tension. »*

To complete the team, Thomas calls on to the artist Jean-Christophe Chenaal, the author / composer of two albums and a book. «Do-it-yourselfer» of the electro music, graduate of the Conservatoire in piano and composition, Charles counts on him to bring his knowledge in composition and harmony to homogenize the whole.

### **Charles Thomas**

*« The first time when I heard the execution, a heavy silence invaded the room of mixing. Nobody seemed to want to break the gravity which had just come down further to the viewing of the scene. When I saw the effect obtained at people who knew the project by heart, I understood the impact which it would have at the spectator. »*

## **- GREEN SCREENS OF FUTURE -**

If they are not at the foreground of the movie, the visual effects constitute view of future in a society described by the history to strengthen the idea of fusion between the biological and the technological, the visual effects were so studied

to maximize the interactions between the characters and their environment. It takes place in particular by the window which separates the scientists of the patient, which reacts to the movements of the people situated in the room. Or still by the process of execution which sends back by its effects to no process known this day - either electric or mechanical.

On all sides of the film, numerous panels broadcast video messages with advertising vocation to urge the inhabitants to strengthen their consumption, in the straight line of the economic policy committed by the Party.

To develop these visual effects, a team of 6 people was mobilized for several months, working hard to transform the multiple green screens into panels of control, to give life to the hologram of analysis or also to sliding doors dividing up the building.

### **Charles Thomas**

*« I did not especially want that the movie appears as being a «movie with effects ». Only, to make credible the story and the fact that it takes place in an indefinite future, the technology evolving in an exponential speed since only a few decades, it was advisable to adapt our current concepts of interactivity to extreme degrees of symbiosis, reminding almost the biological association which is made between the human beings and the bacteria which use it as host in the digestive system. »*



## - JEANNE CARNEC -



Having spent her childhood between Africa, DOM(FRENCH OVERSEAS DEPARTMENT) and France, Jeanne puts down her suitcases to Montpellier where she decides to quench a desire that she has since the childhood: go on the stage. A revival.

After law studies, she joins in Florent Courts then she follows advanced training courses of the actor, in particular the training course of Jack Waltzer.

Jeanne shoots in numerous short films in registers highly varied, among which several are award-winning : «Chronique d'une plume » of Axel Lattuada or still « Charmante Mira » of Franck Victor.

To the theater, she staged « Une soirée entre amis », which knew an attractive success at the Aktéan theater in Paris. She also held lady Melissa's role.

She works at present on the play « Mein Kampf (farce) » of George Tabori, staged by Makita Samba, in whom she interprets Madam Lamort.

### **CAREER** (not exhaustive) :

- Florent Courts (first class honours distinction)
- Drama lessons of F. Thiriet – Montpellier

### Short films

- 2013 Tony – Marie Heyse – Céline
- 2013 Inside the Pharma Company – Matthieu Mai
- Chronique d'une plume – Axel Lattuada – Elle LiiV – Jérémy Sery
- Un couple en danger (TF1) – Olivier Dorain

### Théâtre

- Mein Kampf (George Tabori) – Makita Samba
- Une soirée entre amis (Harold Pinter) – Jeanne Carnec
- Lady Melissa

# CASTING

## - HERVÉ DEGUNST -



Comedian and professor of dramatic art in Conservatoire, Hervé met Charles during the casting. He conquered him as well as Joël Serra the casting director by his nature, his proposal of a patient more tired, resigned and cynical rather than a patient supplicant for his life and submitted to the authorities. Its peace, its listening and its big concentration contributed to form a deep tie play with Jeanne who plays his daughter in the movie.

### CAREER (non exhaustive) :

Elena Zhilove : Adaptation of a thriller "Happy Birthday Perestroïka" in 2011

Didier Ruiz : Adaptation of a thriller "San Antonio" from Frederic Dard in 2010

Théatrical company in an Aside Liberté, Egalité, Fraternité...Attention école in theater of Chalon-sur-Saône in 2005.

Ma part du gâteau - Cédric Klapich

La chambre des morts - Alfred Lot

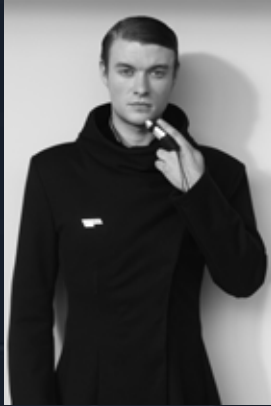
Cavalcade - D. Janneau

Mémoire dunkerquoise : Adaptation and stage from testimonies

L'histoire du soldat - Stravinski/Ramuz

# CASTING

## - THOMAS DEBAENE -



In 2008, Thomas Debaene obtains simultaneously his Literature high school diploma specialization Cinema - Audiovisual and a cycle II in dramatic art at the Academy of Dunkerque with Hervé Degunst. Having begun a Bachelor's degree of Performing arts, Thomas dedicates himself to the practice and enters Cycle III of dramatic art to the Academy of Lille.

That this is then managed by Sébastien Lenglet and Vincent Goethals (who) will make him explore the play in a sensory way, through original texts, through states of body and qualities of language, and he will sign the show of end of the class "NOCES DE SANG" (F.G. Lorca). His training also includes lesson of dance and singing.

It is during the year 2010/2011 which he really reties with the broadcasting in a professional way, when we propose him several roles in short films or on the television. He shares his time between boards and film sets.

## - LÉO HARDT -



Léo is fascinated by cinema and by theater. Student of Boris Dymny, he approaches the techniques of the mask, the jester, and performs in street. He leaves to follow a program of Performing arts, but leaves the faculty having taken a casting allowing him to go to work in Ireland as comedian. Playing plays in front of the high school students, he plays more of 300 times through all the country. During year 2012, he creates with Boris Dymny and Nicolas Serluppus the company Di Mini Teatro, who proposes modern commedia dell'arte. He sets off on tour in the South of France, performs in Lille and in Paris. He also takes up his show only on stage, participates in numerous open scenes and makes Aymeric Lompret's first part. His experience with the cinema begins with participations in the competition of the 48 hours of the short film of Lille, he writes and plays in «La quatrième trompette »,prize of the Internet users. At the same time he joins the casting «Love Club » of Jonathan Rio, before joining the team of Désaffection.

## - EVE LEBRUN -



At the end of the high school, Eve joins David Géry's studios in the Phoenix, the national stage of Valenciennes. Through these studios, she makes training courses with other film directors as Laura Koffler, Frédéric Dussenne and Didier Saint Maxent. Eve joins then the training Arts and Culture, theater of the university Lille 3, while taking up again a training within the theater La Virgule in Tourcoing, with Eric Leblanc and Jean Marc Chotteau.

In parallel, she creates an association to stage Dario Fo's texts and Franca Rame, getting acquainted with the theatrical scene of Lille, as Le Biplan.

The courses in studio in the Phenix, with David Géry lead her to intend to work in front of cameras. She so works with several directors such as Julie Chaubard, Eric Paul, Max René. From then on, these two universes that are the theater and the cinema became inseparable.

## - JULIE G -



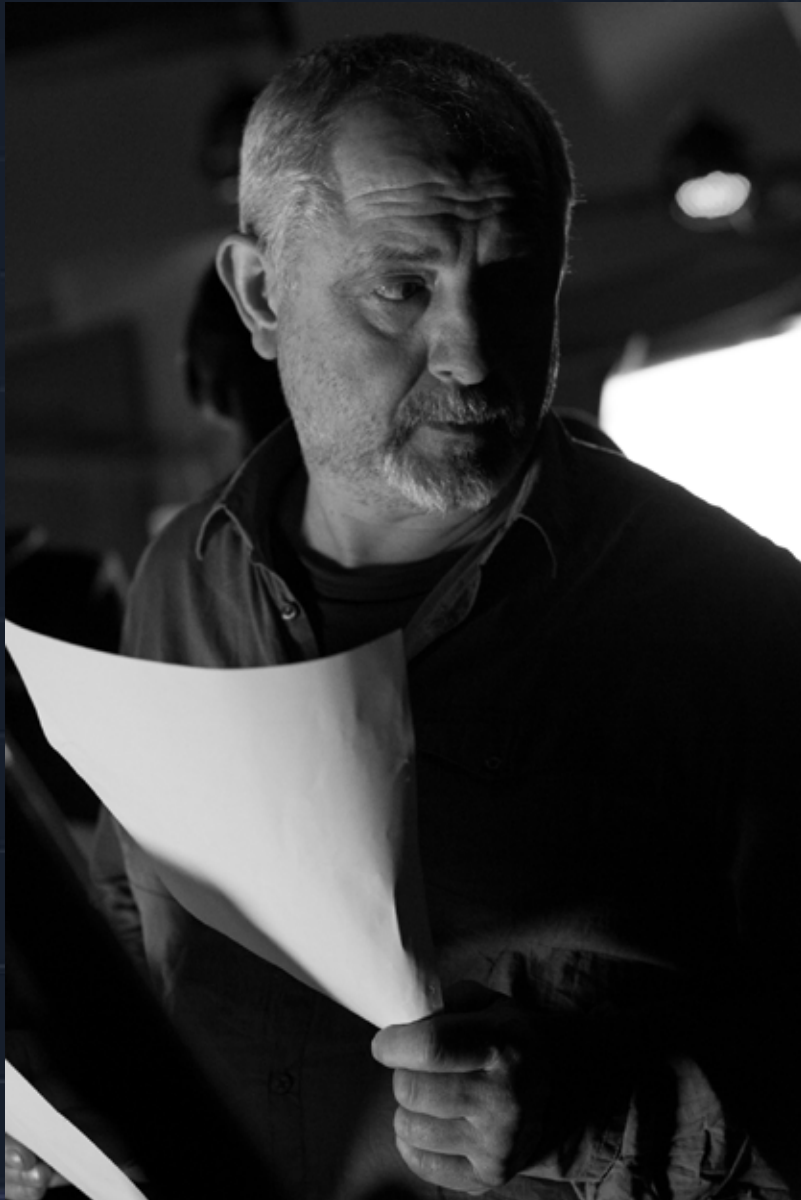
Julie was always fascinated by the art. That is why in 2006, she takes a Literature high school diploma option Latin to join the faculty of French language and Literature of Arras, where she makes a success her Bachelor's degree with distinction. She decides to embark on the theatrical adventure by joining the studio of the Agaem of Arras managed by Joël Serra, who played one of the principal roles of the first audiovisual realization in which she participated in 2011: MYTHOLOGIQUE.

Julie and Charles know themselves since the childhood, when Julie participated in a fantastic series in six episodes, in false advertisements which allow Charles to start out.

**CAREER** (not exhaustive) :

Short films

- Désaffection – of Charles Thomas, Role of the journalist
- Mythologique – of Charles Thomas, Role of Aphrodite



## Casting Manager

Musician, in the influences rather Rock (Led Zeppelin, Channel-hopped(Forgot all about), Who, Rollings stones etc.), he tries the adventure of the theater in 2004, after several experiences in street shows or special event managements with the Company L'éléphant dans le Boia. A meeting with Jean-louis Jacopin, director (In the Traffic circle) lead him very fast then on stage. He will interpret among others Labiche, Grumberg, Romain, Sophocles, Molière.

He integrates the Academy into regional brilliance of Endowed in 2006 where from he will go out in 2010 with the distinction «very well». He integrates then the Section Cinema of the same academy from 2007 till 2011. He does diverse training courses and training courses to become formative in 2011 (Workshop of THE AGAEME Arras).

The meeting with several film directors of the region, the affable on real creations, Nicolas Fabas's « [ Antigone ] », « I am of back » Of kelvin Lévéque, « Short of word » of Guillaume Deman, « Louise de Béttignie » of Florian Hansens. (Companies Noutique, Canopy, Pachyderm production) Its tastes and his passion of the cinema bring him to play for the first time in the television series «Maria Vandamme» of Jacques Ertaud, Ermano Olmi in 1988 and later on short films and other productions (France 2, Web, diverse) .En on 2010, he writes and realizes his first short film, «Big cats», with the support of the PICTANOVO - CRRVAV / Pole Images - Nord-Pas de Calais.

A surprising meeting takes place with Charles Thomas in 2011 on Mythological serial Web, realized by Charles. The necessity of working together is imperative. Their very different universes, their age, their real-life experience if opposite complement each other nevertheless naturally.





# Charles Thomas



The Film-Maker

When he was 16 years old, armed with a simple digital camera in video mode, Charles Thomas embarks on the cinema adventure. He realizes then a first spy thriller. What was at first only leisure, one pastime will become little by little a passion. These first steps in the filmed fiction - certainly on a small scale - go on according to regular productions. In two years, he realizes a fantastic serie of six episodes in which he maintains scriptwriter's roles / director / editor / comedian / special effects man / webmaster, but also parodical musical clips, false advertisements and some short films.

In a parallel to these first self-taught experiences, he turns quite naturally to a Audiovisual Advanced Technician's certificate in Roubaix. This last diploma in pocket, he has from now on an audiovisual basic culture as well as a technical and intellectual luggage. Just as much worried of blooming technically that artistically, he also devotes to the writing (texts, short stories, scenarios), an activity which will never leave him.

From 2006 till 2010, several successive contracts and the broadcasting give him the opportunity to brew so a wide panel of the professional exercises appropriate to the domain (report, editing of clips, realizations of commercials) and lead him to define exactly his professional project. He so works during one year in Paris in the company named Mikros Image. Wishing to take up with the creative dimension of his first projects, Charles Thomas leaves Paris to return in the North of France at the end of 2010.

He joins a third year in broadcasting ( D.R.E.A.M). In the U.V.H.C in which he continues his training so technical and theoretical. He maintains, on his side, an almost bulimic practice of the writing for diverse projects of audiovisual realization. Among those, a funny web fiction staging the gods of the Olympia battling against contemporary problems: MYTHOLOGIQUE, short films and video clips for artists of the region (Zora, Biskotos, PiedNez, Esteban Fernandez, Anomaly, Jean Christophe).

He creates the concept of the Web-broadcast named CUT, the realization of which he performs. It is about an emission presenting the current events of the city of Marly ([www. marly. fr](http://www.marly.fr)).

In 2012, he joins Romain Palich (medical student) as cameraman for a documentary dealing with the AIDS epidemic. The shooting lasted three weeks in Cambodia.

He also make a short film for the group of jazz LA PALMA. Movie selected in the Short Film Corner of the Cannes film festival in 2013. He obtains finally the prize of the best director to the festival of the 48 hours of the short film of Lille 2012 with the film L'HOMME QUI RIT.

## - FILMOGRAPHY -

2013

DÉSAFFECTION (*Short film*) - 15 min

SACHE QUE L'ENFER - *Aanomaly* (*clip*)

JE MIXE À LA MAISON - *Jeancristophe* (*clip*)

SUR MA BLEUPOLINE - *Esteban Fernandez* (*clip*)

LE MÉPRIS / LES PAILLASSONS - *Zora* (*clips*)

COMMENT FAIT-ON LES BÉBÉS ? - *Les Biskotos* (*clip*)

2012

L'HOMME QUI RIT (*Short film*) - 5 min

**PRIZE-WINNER - BEST DIRECTION** « 48H du  
Court-métrage de Lille »

A PLACE FOR PLATES (*Short film* - 3 min - *Short Film Corner*  
- *Festival de Cannes 2013*)

WESTERN CAMEMBERT (*Short film*) - 5 min

MYTHOLOGIQUE (*web-série*) - 4 x 6 min





## - THE PRODUCER CHRISTIAN HANQUET -



Christian, due to his plural experience, was able to brew a very wide range of artistic and audiovisual domains. He works in particular beside Boris Diéval in the association 321 and participates in the debuts of studios 321. At the end of the university period, he creates a musical label, Absynthetic Records, who produces young artists of the regional stage.

He organizes festivals Son(arts) and Son(automne) within the framework of Valenciennes 2007 - regional capital of the culture. It is then appointed as Manager of the Centre of Cur-

rent Music (CMA) of Valenciennes in 2007.

He gives courses of esthetics of shows and interactive devices to the university of Artois, or still computer graphics courses in the Plastic Arts department of the university of Valenciennes.

But in 2010, Christian takes a new turning point in his life, with his appointment to the post of Cultural Manager in the city of Marly. He meets Charles Thomas, Director, with whom he is going to develop the project of Web- -emission «CUT» He accompanies then Charles on his first project of web fiction "MYTHOLOGIQUE" in charge of production. Its skills and his relational sense allow him to collect the necessary funds for the implementation of this first collaboration.

From now on producer associated by Charles Thomas, their first large-scale collaboration under the aegis of OVNI Studio is the production and the realization of the short film DESAF- FECTION.

From now on, Christian Hanquet gets involved fully in his mission of support, organizational and financial pillar of the diverse projects produced by OVNI Studio, of musical clips, of institutional movies, including short films and Web-broadcasts. He also participates in the production of the artists Esteban Fernandez or still Lobsang Chonzor.



- THE CHIEF CAMERAMAN JÉRÉMY COURMONT -



It has been three years since Jérémie grows up in the world of the cinema. To travel in this universe is a beautiful epic. Each time, a story, thoughts, different dreams which feed the being. In every shooting, meetings... With the sensation to know each other for a long time. Having the feeling to share something powerful, an indescribable energy. The cinema belongs to the world of the feeling and of the imagination. A thing that every human being owes protect and express.

- THE COMPOSER ESTEBAN FERNANDEZ -



Soaking in the music since his youngest age, Esteban Fernandez puts a lot since 2006, in several musical projects which bloom according to residences, concerts and sessions of recording.

Having elected the guitar as his instrument of preference, he collaborates with the Pasolini Space of Valenciennes and realizes enter other the musical creation of the entertainment "Tranchée de la compagnie Zapoï". In 2012 he takes care of the sound dressing of "L'Artificier" play of Normand Olivier.

But it is the personal musical project which is in the center of its concerns. A first EP emerges, the second is outlined, whereas an album is in gestation...

- THE EDITOR JULIEN SEHER -



Julien joins the CIFACOM School in Paris region and chooses the Editing specialization of the Audiovisual Advanced technician's certificate. Having obtained his graduate, he works in the company Mikros Image as video technician. He gets acquainted with Charles Thomas there, with whom he quickly ties a strong complicity. Outside his career, he writes and realizes several amateur short films which allow him to develop creative / rhythmic sense. To continue on this way, he decides to become an editor as entertainment industry worker in June, 2012. It is at this moment there that he re-crosses Charles Thomas's way with whom he collaborates on the short film L'HOMME QUI RIT. They will renew the experience for DESAFFECTION...

- THE PROSTHETICS FX ARTÉIDE -




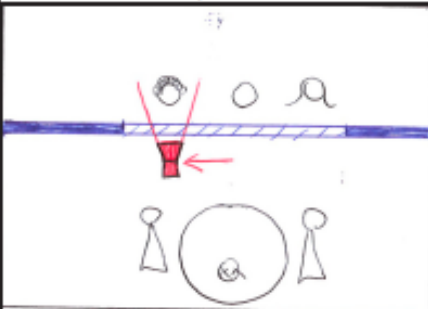

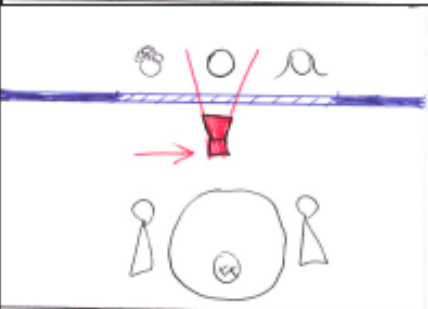

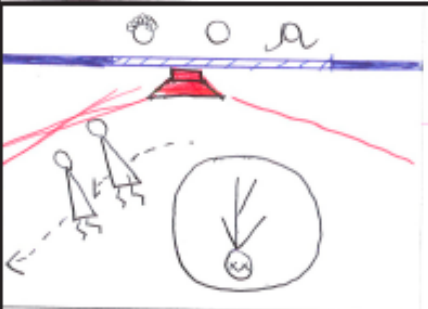

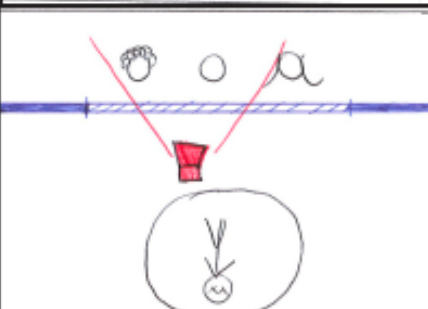
Arteide develops around the make-ups special effects, the leather creation, the realization of masks and make-ups for the broadcasting, the special event management... Thanks to the techniques of molding, modelling, work with materials such as the latex, the silicone or the composite materials, Artéide realizes special effects such as masks, false members, puppets, special effects: from physical prosthesis to the decoration as well as the effects of explosives, make-ups on stage and making up. They designed the multiple subcutaneous chips as well as the interactive props which appear in the movie.

# Data of production



Extract of the story board

Realized by Henri Duhamel

| N°plan | Story Board   | Plan au sol (emplacement caméra)   | Descriptif du Plan   | Son                               | Dialogues   | Durée |
|--------|---|--|--|-----------------------------------|---|-------|
| 6      |    |    | Plan poitrine WH1Y lisant sur sa tablette/écran.<br>Travelling Droite/Gauche très court et très rapide (raccord mouvement : caméra instable) | Voix WH1Y via haut-parleurs.      | <b>Scientifique</b><br>Chargement terminé.<br>Rayonnement du patient à 500%   |       |
| 7      |    |    | Raccord mouvement avec plan poitrine Mr qui communique via ses doigts.<br>Travelling Gauche/Droite très court et très rapide                 | Voix Mr via haut-parleurs.        | <b>Monsieur</b> (aux scientifiques entourant l'Homme)<br>Equipe scientifique sortez de la pièce immédiatement !   |       |
| 8      |   |   | Caméra dans Labo/Bulle.<br>Plan d'ensemble du Labo/Bulle.<br>Les scientifiques sortent pas la porte annexe.                                  | Voix via haut-parleurs.           | <b>HOMME</b> (à Madame se débattant toujours) pendant que les scientifiques sortent<br>Sarah laisse-moi partir. Laisse-moi finir ailleurs qu'ici s'il te plaît. Autrement ! |       |
| 9      |  |  | Monsieur tourne un bouton et coupe la liaison audio entre le laboratoire et la chambre de quarantaine (Labo/Bulle).                          | Son de la voix du patient coupée. |   |       |

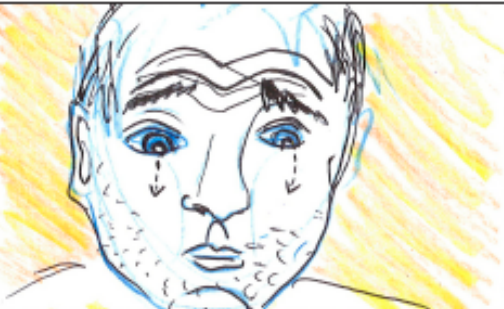
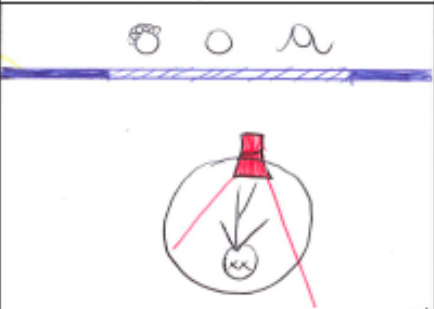
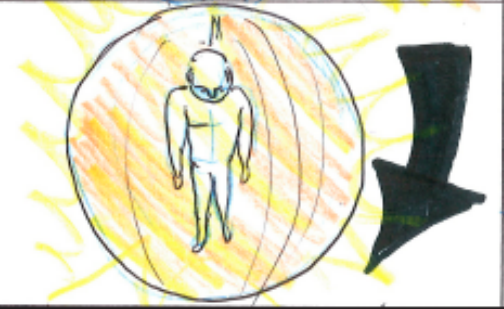
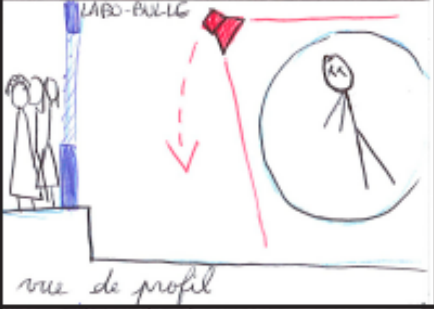

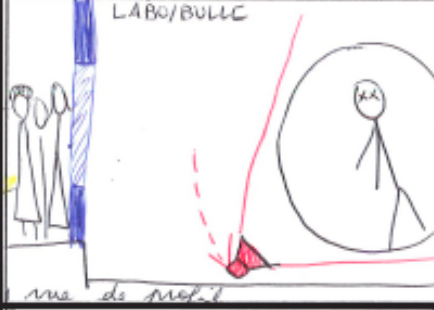

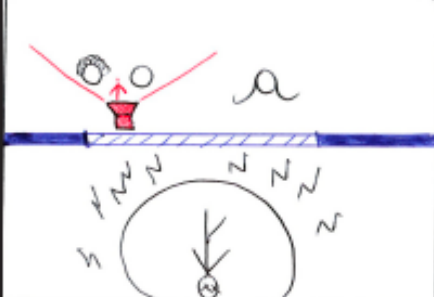
désaffection



| N°plan | Story Board | Plan au sol (emplacement caméra) | Descriptif du Plan  | Son  | Dialogues | Durée |
|--------|-------------|----------------------------------|---|--|-----------|-------|
| 10     |             |                                  | Dans sa bulle, le patient continue de hurler sans être audible.   | Sons de machine.   |           |       |
| 11     |             |                                  | Travelling lent Gauche/Droite. On passe d'un plan serré sur WH1Y, puis sur Mr regardant tous les 2 vers Mme. Fin du travelling sur Mme.<br><br>Mme fixe le patient dans ses yeux. Plus personne ne bouge durant quelques secondes interminables, laissant entendre le bourdonnement de l'énergie qui circule et se charge dans les équipements scientifiques. | Machine qui se charge.                                     |           |       |
| 12     |             |                                  | Caméra dans la bulle.<br>TGP face visage du patient dans sa bulle.<br><br>Le patient fixe également Mme dans les yeux. Il ne se débat plus, attendant de voir quelle sera sa décision.  | Machine qui se charge.                                     |           |       |
| 13     |             |                                  | Caméra dans Labo/Bulle qui filme au travers de la vitre.<br><br>Plan poitrine Mme qui regarde un moment le patient puis elle décolle sa main de la vitre en baissant les yeux.<br><br>Les indications de l'écran virent au rouge, indiquant « Vaporisation enclenchée », quand elle retire sa main de la vitre/écran.   | Le bruit du générateur accroit.<br>Alarmes retentissantes. |           |       |

désaffection



| N°plan | Story Board   | Plan au sol (emplacement caméra)   | Descriptif du Plan  | Son   | Dialogues | Durée |
|--------|---|--|---|---|-----------|-------|
| 14     |    |    | TGP visage du patient.<br><br>La patient baisse les yeux (les ferme?) tristement.   |   |           |       |
| 15A    |    |    | Plan large dans le Labo/Bulle.<br><br>Travelling Haut/Bas : la caméra va doucement vers le sol  | Machine qui se lance.<br><br>Bruits de flashes. |           |       |
| 15B    |   |   | (d'une plongée large à une contreplongée large)<br><br>Les lumières de la pièce du malade s'éteignent. Des flashes blancs s'enclenchent à la fin du travelling (une fois la caméra au sol). | Machine qui se lance.<br><br>Bruits de flashes. |           |       |
| 16     |  |  | Plan rapproché WHY & Mr.<br><br>Flashes blancs sur les visages.<br><br>Lent travelling avant.   |   |           |       |

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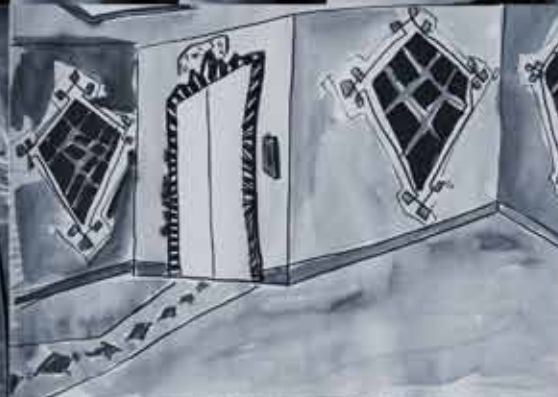
| N°plan                                    | Story Board | Plan au sol (emplacement caméra) | Descriptif du Plan   | Son  | Dialogues   | Durée |
|---|-------------|----------------------------------|--|--|---|-------|
| 17  |             |                                  | <p>Plan rapproché Mme (cf. plan précédent, même valeur)</p> <p>Flashes blancs sur le visage de Mme.</p> <p>Lent travelling avant.</p> <p>Mme relève les yeux vers la vitre.</p>  |  |   |       |
| 18<br>Fin Séq. 11                         |             |                                  | <p>Caméra dans Labo/Bulle.</p> <p>Lent travelling arrière jusqu'au plan d'ensemble du Labo/Bulle (avec bulle vide).</p> <p>Flashes blancs.</p> <p>Les flashes s'interrompent et dévoilent la plaque dans la bulle sur laquelle était attachée l'homme... vide.</p> | <p>Fin des bruits des flashes.</p> <p>Machine qui s'arrête après disparition du patient.</p> |   |       |
| 18<br>cf. plan n° 17<br>Début Séq. 5D Bis |             |                                  | <p>Fin du travelling avant sur Mme (cf. plan n° 17) : plan très serré sur visage.</p> <p>Aucune émotion.</p>   | Silence.   |   |       |
| 19  |             |                                  | <p>Caméra dans Labo/Observatoire.</p> <p>Plan profils droits des 3 devant la vitre avec bulle vide visible (au travers de la vitre) à l'arrière plan sur la droite.</p> <p>Mr parle à WH1Y, puis Mme se dirige vers la gauche du cadre pour sortir.</p>            | <p>Silence.</p> <p>Voix normale.</p>   | <p><b>Monsieur</b> (au scientifique)<br/>Rétablissez le niveau de vigilance normal.</p> |       |

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|--------|-------------|----------------------------------|--|------------------------|--|-------|
| 20     |             |                                  | <p>Caméra dans Labo/Observatoire.</p> <p>Mme de dos, avance vers la porte de sortie du Labo/Observatoire.</p> <p>Lent travelling avant qui suit Mme.</p> <p>Elle s'immobilise au «Attendez» de Mr, avant de se retourner doucement vers lui.</p> | <p>Silence pesant.</p> | <p>(Madame s'apprête à sortir de la pièce. Monsieur l'interrompt.)</p> <p><b>Monsieur</b><br/>Attendez.</p>  |       |
| 21     |             |                                  | <p>Contrechamps : Plan de 3/4 profil Mr &amp; WHY :</p> <p>Raccord regard subjectif Mme.</p> <p>Monsieur lui tend un mini-disc.</p>  | <p>Silence.</p>        | <p>(Madame s'immobilise sur le pas de la porte et se tourne vers lui. Monsieur tend un mini-disc.)</p> <p><b>Monsieur</b><br/>Vous ne récupérez pas la vidéo de surveillance pour vos archives ?</p> |       |
| 20 Bis |             |                                  | <p>Cf. Plan n°21.</p> <p>Mme ne répond pas tout de suite. Elle semble réfléchir, hésiter. Puis elle s'avance vers la caméra pour prendre le mini-disc.</p>   |                        | <p><b>Madame</b> (après un temps d'hésitation)<br/>Si bien sûr.</p>  |       |
| 21 Bis |             |                                  | <p>Cf. plan n° 22.</p> <p>Mme entre dans la cadre par la gauche pour saisir le mini-disc, fait demi-tour et ressort du cadre par là où elle est entrée.</p>  |                        |  |       |

désaffection









# désaffection

English title «disaffection»

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Produced by

OVNI Studio

PICTANOVO

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MANON ALIROL

Script assistant :

ALICE LOPEZ

Manager :

LUCILLE LASKOWSKI

CHARLES BLONDELLE

Manager assistant :

FRANÇOIS KIELBASA

Casting coach:

JOËL SERRA

Extra casting Manager :

BRUNO LE GUERN

1st Camera operator :

BASTIEN REBENA

JUDITH TRIBAULT

2nd Camera operator :

EVA BINARD

Gaffer :

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Author: Marlon Magnée, Sacha Got.  
Composer : Marlon Magnée, Sacha Got.  
Extract of the first album « Psycho Tropical Berlin » (2013)  
Label Barclay (Universal)

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VALENTIN JANSEN

Teaser mixing :  
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