

Adélaïde Leroux

Francis Ressor

SSS

The title 'SSS' is rendered in a highly stylized, glowing font. Each letter is composed of multiple overlapping, semi-transparent rings that create a shimmering, crystalline effect. The letters are set against a dark, starry background with faint blue and white speckles. The overall aesthetic is futuristic and ethereal.

a short film by J.P. Ferré

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AT THE DARKEST HOUR OF THE NIGHT, A YOUNG WOMAN TAKES SHELTER IN HER BATHROOM. HAUNTED BY NIGHTMARISH VISIONS, SHE SLOWLY LOSES HER SANITY TO MEMORIES SHE WON'T ACCEPT. WHAT REALITY LIES BEYOND THE MIRROR?

J.P. Ferré

3:36

J.P., tell us about your background.

After graduating at the ESRA film school in Paris, I worked for five years as the project manager at SONIA TOUT COURT, a very well known french movie trailer agency. Today, I work for several different agencies as an independant editor, graphic designer and VFX artist. I edited the trailers for movies such as A PROPHEET (Jacques Audiard), PASSION (Brian De Palma), MARGUERITE and THE APPARITION (Xavier Giannoli), THE NILE HILTON INCIDENT (Tarik Saleh), VERONICA (Paco Plaza) and also ENTER THE VOID, LOVE and recently CLIMAX (Gaspar Noé). I also work very closely with IMAGE IN WORK, a post- production company to which I'm associated.

Why did you want to become a director?

I was co-writer, editor and VFX supervisor on the short film ENTITY (Andrew Desmond, 2014), which was also the first French short film to be mixed in Dolby Atmos. ENTITY was selected and screened in over 80 film festivals, amongst which the International Fantastic Film Festival of Geradmer in February 2014. This project was a very challenging experience.

After a decade of professional experiences, during which I had the chance to learn from many directors, I felt ready to take one step further. From a personal perspective, a lot of things happened in ten years. With more maturity, I've been quite confident with the choices I made. I think I just simply felt this desire to tell and share my own stories with an audience.

How did the idea for 3:36 come to you?

The concept for 3:36 came to me twelve years ago. I still have the very first draft of the script. Back then, it was much more experimental and abstract, less dramatic and horrific. It wasn't about mourning, for example. Nevertheless, there was always this concept of a young woman threatened by nightmarish visions in the middle of the night.

To me, a bathroom represents one of the only place where you are what you really are. In front of a mirror and your reflection, you can't lie and you can't cheat with your appearance. You face yourself, your real body, your real life and I think this reflection can sometimes be quite brutal in what it sends back. I liked to use this idea in 3:36 and convey it through a more horrific atmosphere.

Finally, to explain what symbolizes the time 3:36, beyond it's temporal meaning, I think that it's situated as close as possible to the moment where you're between yesterday and tomorrow. It's late, but it's not early yet. You are in the middle. This is what the story is about. If you're curious to go deeper about this, I suggest you simply search for 3:36 in a search engine!



Why did you decide to make 3:36 a fantasy movie?

Because I love these kind of movies! They allow us to transform and break any point of reference we have about our vision of the world. Logic and reality are undermined, it's like a tunnel of darkness you have to get through, where anything can happen.

It's very exciting to make characters evolve in this type of environment, because you can use supernatural elements in order to develop ideas in metaphorical ways. You can create parables between your main character and his or her adventures, etc. I think it always creates something unique.

It's also what gave you the desire to make a movie with no dialogue?

Yes. Right from the very beginning of this project, I knew it had to be without any dialogue at all. 3:36 carries a universal message, talking about fear, loneliness, mourning and the choice we have to make in a very specific situation. To me, it's something that many people around the world experience or have experienced. My wish is that anybody watching the film can understand and feel all the emotions coming from the character, without having to go hear dialogue or read subtitles.

Why did you choose Adélaïde Leroux for the cast? How did you meet?

I met Adélaïde Leroux at the Gerardmer Fantastic Film Festival in 2014, where I came to present ENTITY. Another short film was in competition called 9M2, directed by Sandy Seneschal. Adélaïde plays a young woman held captive inside a tiny dark room, driven mad and tormented by psychological and physical violence. I was amazed by her performance and it made me think about 3:36 right away. Her gestures and expressions are so natural and authentic. I knew she was exactly the person I needed for the film.

Adélaïde read the script and called me immediately, telling me she wanted and HAD to play this character. I'm very grateful, being able to work with her was a wonderful experience as a director.

How did you work with her for the role?

For my first short film as a director, working with actors was the biggest challenge for me and was what frightened me the most. But ultimately, it's what I found the most interesting. I loved working with Adélaïde before filming, all the discussions we had about her character.

I remember that in order to make her understand the character, we first talked a lot about our respective lives, about close people we lost, all the difficult moments we had to get through.

It came very naturally and it helped us a lot. It was of paramount importance that we trust each other, to be sure we could accurately translate all the gestures and emotions in front of the camera.





What about Francis Ressor? His character only appears briefly and yet he's essential to the story? Can you tell us more about him?

Not only is he an extremely generous human being but Francis Ressor is an immensely talented actor. I needed someone who could act in a simple yet subtle manner. It was an immense pleasure to work with him. His character appears only briefly in the film but every one of his appearances helps to understand what's happening inside this bathroom. Little by little, his character sinks into this room and starts to blur and disrupt the young woman's marks.

We talked a lot together before filming in order to determine what would be the best way to approach his performance. While talking with Francis about the part, along with the script in front of us, we quickly realised to what extent his work would be complex, whether it concerned his movements or his facial expressions. We had to be extremely precise and be careful to avoid clichés. Once again, his presence onscreen is very short but essential to understanding the story. During the shoot, to prepare for the film's climax, I locked myself up in a room with Francis and Adélaïde for over an hour to talk about the characters, but also about our own lives. We exchanged thoughts and very personal reflections which allowed us to create a new vision of what we wanted to convey and talk about. I think it really comes out in the final result and gives a magnificent strength to the movie.



As far as first time short films go, 3:36 is fairly ambitious. What were the biggest challenges you encountered before filming and during the actual shoot?

Like most short films produced without grants or government funding (CNC, etc.), the ultimate challenge is of course to manage to gather a film crew over a very short time period, and to get everything done within a very limited budget. 3:36 was financed by private funding as well as a crowdfunding campaign on the French website Ulule, which allowed us to shoot in very comfortable conditions.

For me, the real challenge was of course to work with actors, therefore seems this was very new for me in terms of professional experience, but which turned out to be extremely rewarding. From a technical point of view, I must confess that I was fairly comfortable with that aspect thanks to my experience of shotlisting, editing and visual effects. I was also very well surrounded by my crew, just as much in preproduction as during the filming and also in post production. The majority of the crew was made up of technicians I already knew since film school and with whom I work with regularly. There was a real harmony on set which made everything both very pleasant and effective at the same time.

So you could therefore depend on the support of an experienced and tight technical crew?

Yes, they're all great at what they do in their respective lines of work. They're all good listeners, precise and enduring. I like to work with people who question their work and always want to surpass themselves. And most of all, we all know each other very well. Most of them are not only work colleagues but also very close friends. I trust everyone's faculties and they all trusted me in return. They were all very supportive and were very inspiring to work with. Throughout the entire making of the film, I constantly reminded them what we were doing and what we were talking about, telling them how important this film was to me and that it had to exist not only for them but also for future audiences.



Do you have any other upcoming projects?

I soon hope to be able to start pre-production work on two animation shorts by the end of the year. They're both stories which I've had in mind for a while now and which have matured in my mind since and are now ready to come to life. Like a sort of poetical duo, both films will tell the story of a young man who becomes an adult in the face of adversity. One is set during World War II and the other in a post-apocalyptic world. I have also started writing several feature length film projects. I can't wait to get to work on all these new adventures!

Title 3:36
Genre Drama / Fantasy
Year 2017
Time running 13 minutes
Visa n°144768
Image resolution 2,5K
Exploitation format DCP 2K, BR, DVD
Aspect ratio 2.20
Color/N&B Color
Fps 24 fps
Sound 5.1, 2.0
Language French



The woman
The man

Adélaïde LEROUX
Francis RESSORT

Stage manager
Assistants manager

Guillaume MAYET
Ingrid CHABERT
Josselin BERGIA
Fanny LUSCAN

Directed by
Written by
1st assistant director
2nd assistant director
Script supervisor
Director of photography
Camera operator
1st assistant camera
2nd assistant camera
Gaffer
Best boys electric

J.P. FERRÉ
J.P. FERRÉ
Hélène ROBERT
Hugo MARCHAND
Marie-Christine HILAIRE
Nicolas CHALONS
Arnaud DUAULT
Nicolas GASCUEL
Reine GABRIEL
Edouard POTIER
Vincent NICOLAS
Benjamin PAULIN
Olivier DELAUNAY
Charlie COINTRE
Brendan DURAND
Etienne EMENT

Set designer
Assistants designer

Marc PACON
Rémy PACON
Charlotte LIONETON

Make-up artist
Costume designer
Editing

Maëla GERVAIS
Isabelle CHAIZE
Nicolas BONNET
J.P. FERRÉ

Visual effects
Color grading
Sound mix
Music composed by

IMAGE IN WORK
Réginald GALLIENNE
Lionel GUENOUN
Alexis MAINGAUD

Head machinist
Machinists

Executive producers

Quentin FRANÇOIS
Corentin QUINIOU
Marc-Antoine BONNIEZ

Sound operator



MAYAMI
PRODUCTION



**NEXT
SHOT**



CICAR S.A.S.
Location d'utilitaires sans chauffeur

