

DAY TO DAY , D1...

A JEAN CLAUDE FLACCOMIO MOVIE

WeGo Productions

France - 17 minutes

Starring

Lyse Ruchat

Philippe Dormoy

Xavier Mestres Emilio

And Zelia's creations

Available in two independent versions,
authentic 2D and 3D.



French title: JOUR A JOUR, J1..

Lundi
Monday

AVRIL - APRIL

2011

DAY TO DAY, D I...

French title: Jour A jour, J1...

A Jean-Claude Flacomio movie
France/ 17 minutes including credits/

2D version: HD / Projection 2K DCP 24P or HDCAM 25P
/ Son 5.1 & 3Ds version HD / Projection DCP 24P ou HD-
CAM 25P / Son 5.1 / Side by Side.

A film to be seen absolutely!!!



PITCH

A young woman, frustrated by her job as an assistant, takes the plunge one night and breaks into the shooting studio – the hidden universe of star system creation. In one elliptical night she is going to have her princess moments and leave totally transformed.

Fax the cellpro's invoice

what about the FB 3225 estimate?

Mardi
Tuesday

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2011

Order: to buy A4 paper pack...

M Gondri called. Needed to be called

back

BEHIND THE SCENE

Everything started on a rainy evening in Paris with an encounter like many others. A fashion designer's boutique, a little girl staring at the window, her eyes devouring the princess dresses through the condensation. A car stops at the corner of the street; models and creators get out, looking haughty, and head towards a restaurant. The little girl dreams about becoming the most beautiful of the princesses, just for a moment....

The idea behind the movie is to transcribe the elliptical moment of this poetic metamorphosis, in a professional universe.

A young lady, transparent behind her receptionist desk, is going to improvise the night of her dreams filled with delight and beauty. Through veils, dresses, lace, make-up and hairstyles, this night will reveal the different aspects of her personality that every woman has inside. A story of romance, beauty, fantasy, a phantasmagoria in which she totally lets go her real life environment.

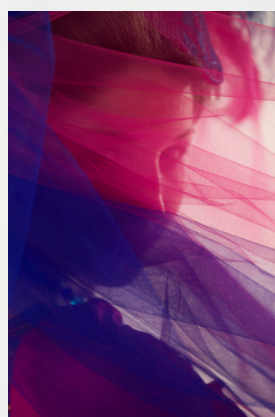
The audience has a chance to participate in a snapshot filmed as a glimpse of the moment, in the motion of creation. It is filled with gentleness, emotion, sensuality and spontaneity. The film will probably lead the audience to frustration as Martine is led back to her daily routine.

book the model's place

THE CHALLENGE

The value of **"Day to day, D1"** lies in the innovative approach taken by the director Jean-Claude Flaccomio. He made the daring but well-considered bet to film the same story in two versions, both independent and authentic. All of which fiercely ignoring its detractors.... And it's with little budget but lots of technical and artistic talents that he succeeded in this technological and human challenge.

By presenting two different versions filmed in simultaneous 2D and 3D, but each with its own particularities, the director proposes here a particular approach that allows the audience to have two narrative visions of the scenes and pushes them to discover new sensations in an almost futurist show.



19h30: Conf Call Fix the meeting with McFann

THE FILMING

“**Day to day, D1**” was born from the combination of the best technology from the three competitors Sony, Panasonic and Canon.

For the 2D version, a brand new Sony PWM F3 K camera was used for shooting; Canon cameras were added for close-ups (5D mark 2) and night shots (1D mark 4). An AJA Kipro mini and a Kipro for sound recording in 422 10 bits completed the set.

For the 3D version, the dual lenses Panasonic AG 3D AE was chosen. It was, at the beginning of the project, the world's only professional, fully integrated Full HD 3D camcorder without rigs. It proved ideal and versatile for a production with tight budget, easier to handle than the ones with rigs but offering great quality.

For this project, while **Jean-Claude Flaccomio** wrote for 3D from the very beginning, some adaptations had to be made to cover perfectly the limitations of the Panasonic 3D: no shooting closer than 4 meters or further than 15 meters, and broadcasting limited to screens no wider than 3 meters.

SONY PWM F3 K
CANON 5D ET 1D
PANASONIC AG D AE

THE POST-PRODUCTION

“Day to day, D1” involved talented partners during the whole post-production process.

The montage was performed immediately during shooting, with a data manager editor on the spot. Later we worked with top softwares such as Nuke, After effects, 3Ds Max, Maya, Smoke, Motion and especially Pablo Quantel. Flying 3D, a Paris based postproduction company, were put in charge of the 2D and 3D postproduction and took great care of the perspective corrections and compositing.

A real groundwork was performed for the sound design, because our short film proved to be very musical. In addition to the “Sleeping beauty” theme by Tchaikovski, present in several different versions, original compositions highlight the storyline and add rhythm in the different settings. Our talented partner Caleson (Paris) did a great job with sound design and mixing.

“Day to day, D1”, is available in 2D and 3D, with English subtitles, audiodescription and sign language.

Flying 3D OK!

Caleson OK



CASTING

That's me!!!!



MARTINE, LYSE RUCHAT

Lyse, for the first time on screen, seduced us immediately for Martine's role. She is a very talented young model and actress. For Martine's character, we needed someone capable of expressing an array of emotions and Lyse, a chameleon young woman, impressed us! She acts with professionalism and energy, very attentive to the director and his team. At 3am, while everyone in the small team was on its knees, while the memory was full and the batteries empty, Lyse was asking to shoot a scene! To keep up during these intense three days of shooting, this energy was a real asset for our lead role. A promising young actress, to watch out for...



reminder: To call LeLouch
hert Gilles or Claude?



**Dimanche
Sunday**

AVRIL - APRIL

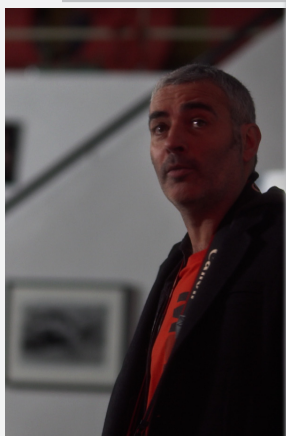
2011

seen on Sunday!!!



THE BOSS, PHILIPPE DORMOY

Philippe Dormoy, a talented and renowned multi-faceted actor, is the director. He was seen in historical "Fanfan la Tulipe" (Gerard Krawczyk), awarded for "Au nom du pere" (Flavia Coste), strong and deep in theater plays, hilarious in Bobby Lapointe, and is today petty and perverse in "Day to day, D1". Taking up the role of the mean director with conviction, he didn't hesitate to take the highest risks such as drinking up a Smecta-vitamin cocktail...

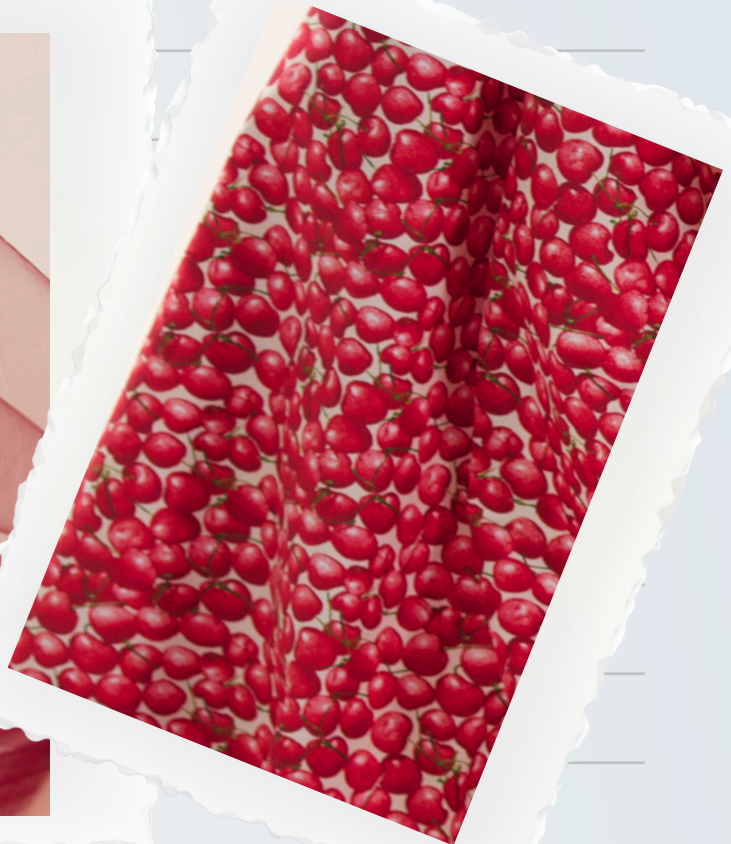


THE PHOTOGRAPHER, XAVIER MESTRES EMILIO

Xavier Mestres Emilio, our latin lover with a hint of George Clooney and a tint of Antonio Banderas, adds his personality, charisma and some of Madrid's sun in our spicy thriller-comedy. His duo with Philippe is filled with spontaneity. Together they found the perfect rhythm for an original text not so easy to interpret. Warm and nice, Xavier is also professional and always on hand.

CREATIONS

In **"Day to day, D1"**, the relief also comes from fabrics and textures. Fashion thus plays a major role in our short film, and Zelia's creations perfectly fit with the need of volume that 3D requires. Each dress has a singular style, its own identity and underlines the multiple aspects of the young woman's personality.



DON'T FORGET TO BOOK
ZELIA'S DRESSES



THE DIRECTOR'S COMMENT

“From the beginning I was aware that filming in 3D and flattening for a 2D version would be artistically and probably also esthetically poor. I still believe in that. That is why I suggested the original idea to have to independent angles of shooting so that the audience could experience two different sensations: in 2D, appreciate the cut plans anchored in our subconscious and associated with long focal length and close-ups, and in 3D take his time to let his eyes wander in an image made of volume and space. It couldn't have been any better to follow a day of Martine in the studio!

Poetic relief

Through this short movie I wanted to show that 3D could not only accentuate the “circus effect”, felt for example with explosions in action movies, but that used with subtlety it could serve a comedy drama with dignity. It helps exploring fragile and light universes such as fabrics, lace, motions in space, human feelings, animating a poetic world.

The story is based on frustration, touching on the Seventh deadly sins. I wanted to create a kind of intellectual and sensitive Coïtus Interruptus, that could be felt narratively speaking in 2D as well as in 3D. We offer to the audience a 3D expanded with a touch of post-production compositing, so they can sometimes enter the young woman's dream, and other times watch it from the outside, along with the story line. Stereography was kept as simple as possible given the scenic configurations and the camera used, thus minimizing the risks and resulting in a good qualitative relief.

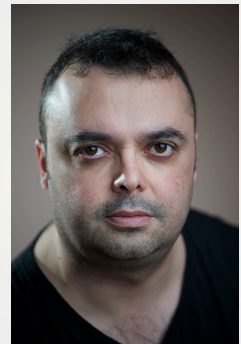
However, this was not only a technical challenge but also a human one, when you think that we had about the three days only of shooting for both the 2D and 3D version. Thinking back, that was a crazy bet, but we managed it!

Jean-Claude Flaccomio, Director, DOP.

buy vitamins + coffee



FILMOGRAPHY



JEAN CLAUDE FLACCOMIO: DIRECTOR AND DOP

Jean-Claude Flacomio started as a theater performer but soon fell in love with the seventh art. He trained at the Louis Lumiere institute, where he met the influential Jean-Noel Ferragut and Alain Aubert, and at the INA (Institut National de l'Audiovisuel), where Jacques Gaudin introduced him to HD. He then switched gears and went behind the camera, first as a director and then as a cinematographer. Passionate about human nature, he immersed himself in a small village community in Provence with his documentary "Archail au fil du temps" (Archail over time) in 2004. After that followed several projects of fiction, documentaries, and a lot of advertisement.

In 2009 he starts in the 3D world where he meets leaders such as Bernard Mendiburu and Alain Deroche, and takes the best out of both trends. The same year he participates to the creation of the 3D pilot film "Shooting D' Artagnan" (J. Diamant Berger, le Film d' Art) as 3D consultant and first director assistant. He then goes back to the 2D world as chief operator, director or photographer. Today he is telling us the story of Martine's crazy day with his first masterpiece as director and chief operator 2D and 3D. Stereography? A great amplifier tool! And he's starting to tame the beast...

THE PRODUCER'S WORD

When we embarked for the adventure, in the beginning of February, the company wasn't created yet. I won't tell you about the number of rebuffs that we got when asking for collaborations, even with partners whom we had helped before. Indeed, it was hard to catch funds in this climate of post-crisis cautiousness. The "Hello, we have a scenario that we want to shoot in 2D AND 3D" didn't seem to trigger immediate enthusiasm. But luckily a few partners, who will recognize themselves here, listened and supported us.

Because we really believed in our short film we decided to walk our way and created our own society, WeGo Productions, to carry over this project and all the following ones. We were able with our convictions to put together talented people and had wonderful human surprises. Yes, we didn't get a lot of sleep, but we tied strong collaborations with a network of dynamic and competent partners. We were warmly welcomed by Flying 3D's team in postproduction and we were impressed by the talent of Caleson production for sound mixing.

Although for this first project we had an extremely tight budget we want to do it again with our partners and our fantastic film crew. Now that we could appreciate their efficiency and talent we can commit for more lucrative projects.

The production of this film without budget, as hard as it was, allowed us to make beautiful encounters on the technical, artistic and human sides. Special thanks to l'Ecole Nationale Supérieure Louis Lumière and l'Ecole Polytechnique of Roubaix! Thanks and congratulations to all of you!

Elsa Isoardi, Producer

**Vendredi
Friday**

AVRIL - APRIL

2011

CREDITS

«DAY TO DAY, D1...» © 2011

Martine/Lyse Ruchat

The boss/ Philippe Dormoy

The photographer/ Xavier Mestres Emilio

a short film written and directed by Jean-Claude Flaccomio

produced by WeGo Productions ®/Elsa Isoardi

DOP/Jean-Claude Flaccomio

First Assistant Director/ Alcian May

Camera Operator/ Jonathan Bocquet

1st Camera Assistant camera 1/ François Belin

1st Camera Assistant camera 2/Florent Tité

Film Consultant / Joël David

Gaffer / Marie Carrignon

Best Boys / Pierre-Marie Paubel & Stéphane Jacome

Key Grip / Guillaume Beck

VFX consultant- Stereography / Yannick Folliard

Additional stereographers

Jean-Claude Flaccomio & Johnathan Bocquet

Production sound mixer / Fabien Cognet

Boom operator / Victor Gambier

Production sound mixer crew n° 2 / Nicolas Mathias

Boom operator crew n° 2 / Vincent Puren

Costum designer/ Zélia

Make up / Tiffany Fouquiel

Hair dresser / Eric Cavernes

Location manager / Linda Morin

Location Assistant / James Fonteneau

Catering / Yolande Gosselin



CREDITS

Editor 2D WeGO Productions Data manager
& Film Editor 2D & 3Ds/ Elodie Leyne
Supervisor / Jean-Claude Flaccomio

2D & 3Ds Post-Production /FlyingS3D
Supervisor /Audrey Bourdiol
colorist Quantel Pablo 4k 3D / Pierre Sudre

Graphistes/ Anthony Leroy , Arthur Savine , Christophe Pattou

Pôle IIID Ecole Supérieure d'Infographie Roubaix
Direction Artistique/ Jean Taddei
Direction Générale /Antoine Durieu

Graphic artists/ Loic Parasote, Laurie Anache, Fabien Orlita,
Juric Damir

Sound Editor and designer/ Caleson Production, Yoan Faisy
Christophe Boutin

Re-recording mixer 5.1 2D & 3Ds/ Archipel Production
Pierre Yves Gauthier

Music composer: Nono (Trust) and Mimuniz (Label & sebastien)

UK translation: Katell Bidet
Audiodescripton Elisabeth Martin-Chabot et Aziz Zogaghi





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**Lundi
Monday**

AVRIL - APRIL

2011

DAY TO DAY , D1...



French title: **JOUR A JOUR, J1..**

Design and redaction: Elsa Isoardi
Translation: Katell Bidet