

H-24 court métrage HD de Yassine Harbachi – Dossier de Presse bilingue
H-24 HD short film by Yassine Harbachi – Bilingual Press Kit
viewing link, lien pour visionner : <https://vimeo.com/311521617>

Le Pitch :

Carl, homme esseulé, se dit détenteur d'un lourd secret...

The Pitch:

Carl, a lonely man, says he has a big secret...

Synopsis :

Carl, homme esseulé la soixantaine, vit un rêve éveillé. Il se dit détenteur d'un lourd secret qu'il finit par révéler partiellement. Mais son discours lunaire et tourmenté s'affranchit de la réalité. Ainsi il devient difficile de discerner chez Carl la frontière entre le réel et le fantasmé. La fin elliptique nous laisse sur un mystère ...

Synopsis:

Carl, a lonely man in his 60s, is living a daydream. He claims to be the holder of a heavy secret that he ends up partially revealing. But his tormented lunar discourse is being freed from reality. Thus it becomes difficult to discern in Carl the border between reality and fantasy. The elliptical ending leaves us with a mystery ...

l'Équipe :

- Yassine Harbachi, l'auteur réalisateur et producteur du film, franco-marocain de 26 ans : c'est son premier film, à noter qu'il vient de réaliser son deuxième court métrage intitulé sobrement « 2 minutes ».
- Pierre Glénat, interprète du personnage principal de Carl, est acteur auteur et assistant réalisateur la soixantaine au parcours varié (cinéma, télévision, chansons, poésie, auteur de pièces de théâtre), il est aussi « Michel Angelo » rôle principal du long métrage « La sculpture vivante » de Nguyen Tuong Hung sélectionné du « cycle Découvertes » du cinéma le Saint André des Arts à Paris au printemps 2018.
- Caroline Lavergne, interprète du personnage du psychiatre. Caroline, formée au Cours Florent, débute désormais sa carrière d'actrice à Londres.
- Fabrice Mengotti, cadreur preneur de son monteur et directeur de la photo de « H-24 » : c'est grâce à Fabrice que l'image est si belle dans ce noir et blanc artistique.
- Philippe Lebraud, compositeur et musicien de la bande son dont l'ambiance éthérée ajoute la dimension onirique du film.

The Team:

- Yassine Harbachi, the author-director and producer of the film, 26 years old, Franco-Moroccan: it's his first film. It should be noted that he has just directed his second short film, soberly entitled « 2 minutes »...
- Pierre Glénat, interprets Carl's main character. Pierre is an actor, author and assistant director in his sixties with a varied background (cinema, television, songs, poetry, playwright), he is "Michel Angelo" main role in the feature film "The Living Sculpture" by Nguyen Tuong Hung selected of the "cycle Découvertes" of the cinema le Saint André des Arts in Paris in spring 2018.
- Caroline Lavergne, interprets the character of the psychiatrist. Caroline, trained at the Cours Florent, now begins her acting career in London.
- Fabrice Mengotti, cameraman, editor and director of photography for "H-24": it is thanks to Fabrice that the image is so beautiful in this artistic black and white.
- Philippe Lebraud, composer and musician of the soundtrack whose ethereal atmosphere adds the dreamlike dimension of the film.

Nominations :

- « Lift Off Global Networg – FirstTime Film Maker Sessions – February 2019 »
Festival United Kingdom
- « From A Distance Film Festival – May 2020 »
Festival United States

<https://mike06361.wixsite.com/fadff/copy-of-template-for-new-films-8>

Articles – Presse anglophone et française

Reviews – American and French Press

- By Jeremie Sabourin, cinema smack website

<http://www.cinemasmack.com/short-film-review-h-24/>

One of the great things about filmmaking is how one can do so much with so little. Experimental filmmaking has long been a proponent of this. You don't always need everything spelled out for you to enjoy and understand a filmmaker's vision. It's true that this can sometimes anger and confuse viewers, but there's also something extremely stimulating when you come across a film that can be whatever you want it to be. In the case of Yassine Harbachi's debut short film, *H-24*, you can either take the story at face value or you can go down the rabbit hole and interpret it however you see fit.

The film opens with the image of a man named Carl (Pierre Glénat) sitting in a plain, empty room. As he sits mostly expressionless, the narration from Carl explains that he has been harboring a deep secret in that he's able to experience his future as visions. However, he's only able to do so for a 24 hour period. Carl's most recent vision was of his own death. From here, viewers are left to wonder if Carl's vision is to become a reality or if it's all in his head.

Like we did in our review of three minute short, *Denial*, back in November, we won't delve deeper into the plot for *H-24* which clocks in only at a little over four minutes.

Like *Denial* though, the plot is simple but effective. The story is mainly told by way of an internal monologue based on existentialism and a perceived reality. Viewers only see the black and white (literally) of Carl's current situation. You don't see what Carl sees or even get clued in to the things he knows to be true. It's basically left up to the viewer to question what's real or fiction in Carl's life. You're dropped in without any previous knowledge and expected to create a reality based on Carl's words. In a lot of ways, it's almost an abbreviated version of Chris Marker's 1962 film *La Jetée* in terms of its content and even its aesthetic.

When it comes to the look of the film, it's very basic and uninteresting but in the most interesting way possible. The monochrome color scheme just seems to fit and it makes Glénat's Carl pop off the screen. The resolution of the images is fantastic as you can see every line on Carl's face, the pattern on his plain, white sweater, and even the texture of the same colored wall behind him. While it's true that there's not much to catch your eye at first glance, you'll find yourself looking deeper into the image as you hear/read Carl's words. It's a hypnotic combination of audio and visual with a mind bending subject at its core. To reference *La Jetée* once again, that film takes a similar approach with its black and white visuals being accompanied by calmly intriguing and somewhat damning dialogue. Though,

La Jetée relies almost solely on still images, it wouldn't be hard to see *H-24* done in a similar visual style.

However, that'd be an injustice to the performance onscreen from Pierre Glénat's beautifully subdued portrayal of Carl. Initially, you're not even sure if it's Carl that's providing the film's narration. At times it seems as if Carl is reacting to someone else's tale of visions.

The subtleties of Glénat's performance keep the character strangely interesting. Whether it's an eye movement, a furrowed brow, a slight smirk, or even a blank expression, there seems to be meaning behind each of Carl's movements as he reflects on his life and death. Perhaps Glénat didn't have a very physical task for this role but there's a perfectly haunting tranquility to his performance.

Our Score



Frankly, it's hard to find anything negative to say about Yassine Harbachi's debut short. The lone criticism, as is the case with so many short films, is that it's not longer. There's potential here for Harbachi and Glénat to delve further into this character and take viewers on a journey through the mind of someone with the ability to have these fatalistic apparitions. Of course, then the film may lose some of its mystery. Regardless, it's a story that could potentially be enhanced upon in the future. As it stands, *H-24* is intoxicating as the interpretations of Carl's story are boundless. Definitely give this one a shot if you're looking for a film that will challenge and intrigue

- **By Scott R. Larson**

<http://www.scottsmovies.com/shortrevs.html#hvinharb>

About Scott R. Larson

Born and raised in California's San Joaquin Valley, Scott R. Larson draws on a lifetime of experiences to spin his stories. These include living in France and Chile in the 1970s, working in the software industry in Seattle in the 1980s and 1990s, and observing rural life in the West of Ireland in the 21st century. And sometimes he just makes up his stories out of whole cloth with nothing to draw from but his own idiosyncratic imagination.

His review about « H-24 » short film :

Carl has a special gift. From a young age, he has always been able to see himself twenty-four hours into the future. This can certainly have advantages, but there is also a downside. For example, it has always been inevitable that one day he would receive a one-day notice that his life is about to end. At least that is what he tells us—and we only know what he tells us. This film by Franco-Moroccan writer/director Yassine Harbachi is visually austere. For its four-plus-minutes running time, the camera is largely stationary on Carl wearing a white pull-over and leaning against a white wall. While not comprised of still images, there is precious little motion in the course of the black-and-white film.

This plus a melancholy narration and the theme of foreseeing and experiencing one's own death puts us in mind of Chris Marker's classic short movie [*La Jetée*](#). Harbachi poses similar questions dealing with time, perception, destiny and inevitability but in a way that is by no means derivative of the 1962 movie. And as in Marker's film, there is a mystery. By the end we come to see that Carl is in a psychiatric hospital, calling into question the truth of his story. As he touches his and grimaces, we wonder whether he is really dying—or if this is a delusion that he lives over and over day after day.

As Carl, Pierre Glénat gives a subtle performance that requires to express a wealth of ideas and emotions by means of minimal expressions and, mostly, through his eyes. We hear his voice, although we do not see him speak. He carries the movie entirely on his shoulders, joined only at the end by Caroline Lavergne as a psychiatrist. The clean cinematography is by Fabrice Mengotti. The mood is set nicely by the ethereal music of Philippe Lebraud. This assured by Harbachi has since been followed by the short film *2 minutes*. Seen 30 December 2019.

- By Mark Krawczyk / The Final Cut Movie Review Show on youtube :

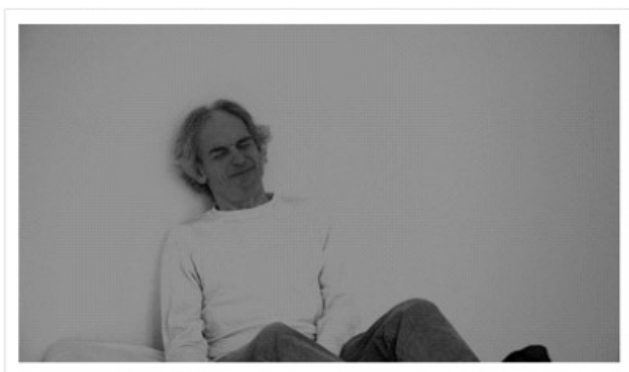
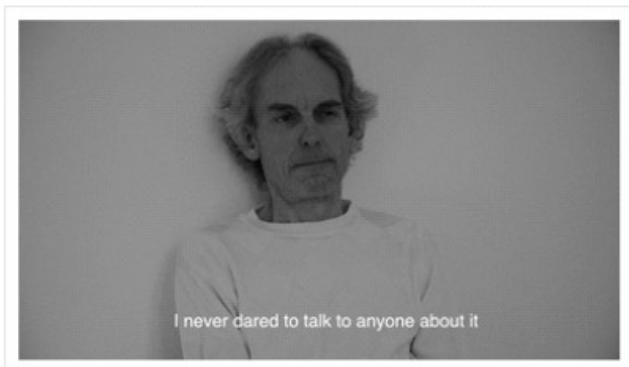
<https://youtu.be/K5aDa6dMnI4>

- By Kirk Fernwood, creator of the website One Film Fan

<http://onefilmfan.com/short-film-review-h-24/>

Short Film Review “H-24”

22 Jan 2019 | Short Film Reviews



First, the **Recap**:

Do we ever truly sit and determine the course of our lives—what’s past, what’s present, or the ever-elusive notion of what our future might hold? No matter the amount of time we commit to making abrupt attempts to ascertain those things in which we believe, we know, or we dream could be a part of our existence, why does it hold that when it all seems most hopeless, this is when we choose to try and comprehend? In a lonely, undisclosed room, a man named Carl ([Pierre Glenat](#)) sits on his bed and allows outwardly silent, inwardly voiced musings to travel this precise path.

Contemplating all that he has been as a person while more specifically divulging a childhood secret that has haunted him, for good or ill, his entire life, the moments known as seconds, minutes run past with their brutal efficiency, unstoppable and unrelenting, even as Carl struggles to have a semblance of calm for the moments to follow that could determine the rest of his life, whatever uncertain span it may entail. As the myriad of directions his recollections continue to take runs with their calculated pace in his mind, Carl’s reality takes a turn for the unexpected, bringing about a reveal that might speak more loudly than all his reveries.

Next, my **Mind**:

Perfectly uncomplicated yet carrying a measure of intelligent introspection and virtually philosophical depth that gets presented in a most unassuming and accessible way, the magic that is short film gets put on full display through this four minute seventeen second debut short from French writer/director/producer Yassine Harbachi. For this critic, character-driven narratives always tend to work best in order to showcase the often humanity-laden messages indie cinema is so adept at producing, and here is no exception, providing an slower burn (if really possible to state when the film is only a little over four minutes long) but engaging series of instances being experienced in one man’s mind as he deals with pondering concepts about his own life and how they’ve been applied to it, yet speaks heavily to how we tend to “weigh-in” with ourselves certain ideas about things we desire to control, yet do not actually, much less fully grasp or desire to accept even.

Is what we’ve often unswervingly resolved in our heads about the way things are to unfold merely delusion, fear of mortality, the inevitability of life moving inexorable forward with the consistency and unabated momentum we sometimes strive to “prevent” from doing so, all while incessantly realizing the regrets about things left unfinished? It’s not about getting overtly “deep” here as much as the film’s way of reminding us about what it is to be human, have a troubled mind or soul, and how we tend to believe we’re always alone in it all, even when the choice to be so is frequently our own. Taking a look at this current, contemporary world we call home, filled lately with so much hate and anger, could one argue this film communicates the basic message about us needing to have a bigger willingness to seek help when wrestling with inner worries, or at least be more open to simply acknowledging we do

have the option for help if we desire? Visually, the film's pure black and white starkness aids in driving these points home, at least in my opinion, as it represents the straightforwardness of how much of this life truly is just that.

The art of acting is, well, exactly that—an art form. To do it well, keep the viewer's attention, and still bring about the fullness of what a given character embodies in a short film where time is the “enemy” is no easy task, and therefore really allows an actor to shine and prove their merit. This is precisely what this critic felt was accomplished by the highly understated exercise in nuance and pure subtlety Glenat brings forth as Carl, a man wrestling with his own sense of self along with the “gift” he's reminiscing about and how it has so greatly affected his existence.

There's an underlying intensity to what Carl feels, even as a stoic outer visage would seem to speak otherwise, and we watch as it brews and brews until finally reaching its boiling point, after which a key moment occurs that puts his laments and inner queries into context and focus, though how this reality impacts Carl we can only guess and find some closure with. It's the genius of a character-centric narrative to have it portrayed like this, with Carl so overtly inactive and driven by an inner monologue, yet we glean his entire being is just building to a scream and therefore we anticipate what revelation is to come from it all, which in itself is performed wonderfully by Glenat, leaving us honestly wanting more, but willing to surrender to conjecture with enough having been divulged.

There is a sole, but very integral, supporting turn presented by Caroline Lavergne here as well. In total, “H-24” is a gracefully executed debut for Harbachi, a credit to the indie filmmaking community with its strongly demonstrated use of intentional restraint and purposefully and keenly underplayed acting that draws us into the somewhat fractured psyche of a lonely man confronting dilemmas that are much more than meets the eye and tangibly stirring, even when unspoken beyond the heart, mind, and soul.

As always, this is all for your consideration and comment. Until next time, thank you for reading!

Author : **Kirk Fernwood**, onefanfilm website, 22-01-2019

- By Marie Torres on Micmag.net website

<http://www.micmag.net/fr/photo-cine/5548-qh-24q-de-yassine-harbachi>

Ciné – Court métrage

H-24, 4 minutes dans l'âme d'un tourmenté

Marie Torres - 18 mai 2019

Avec ce premier court-métrage, H-24, Yassine Harbachi, auteur, réalisateur et producteur franco-marocain, nous fait pénétrer dans l'intimité d'un homme torturé confronté à ses secrets et à ses peurs. Et c'est très beau.

*"Depuis tout jeune j'ai gardé ce secret pour moi. Je n'ai jamais osé en parler à personne. **Je l'ai gardé pour moi de peur qu'ils me prennent pour un fou.** Je vois mon futur sous forme de visions. Voilà mon secret. **J'arrive à voir ce que l'avenir a réservé pour moi** **que pour les 24 heures qui suivent.**"*

H-24 est un court-métrage. Trop court, peut-être. Juste 4 minutes et 17 secondes, le temps nécessaire à Carl pour nous livrer son secret. Ses interrogations. Ses angoisses.

Le texte de **Yassine Harbachi**, simple, profond et touchant, est admirablement porté par **Pierre Glénat** qui entre entièrement dans la psychologie de son personnage. Qui est véritablement "à l'intérieur" de lui. Pas étonnant, alors, que ce très beau court métrage, premier film de Yassine Harbachi, ait été **en sélection du First Film Maker Festival...**

*" **Je suis un cinéphile mais je n'ai jamais fait une école de cinéma**, explique Yassine Harbachi ... Je suis toujours fasciné par le fait qu'on puisse créer un monde et des personnages fictifs et de s'y attacher et d'y transmettre un message qui peut être interpréter différemment. **J'ai pris un grand plaisir à écrire et réaliser ce premier court-métrage.** C'est quelque chose que je voulais faire depuis longtemps. Pour moi, c'est un pas en avant pour réaliser mon rêve d'enfant qui est de faire des films. **J'espère qu'un jour je pourrai devenir réalisateur.** D'ailleurs, en ce moment même, je suis en train de préparer **mon deuxième court-métrage**, que j'écris, réalise et produit.*

On lui souhaite le meilleur...

Regarder le court-métrage, [ici](#).

Marie Torres pour www.micmag.fr

H-24

de Yassine Harbachi

Avec Pierre Glénat et Caroline Lavergne

- **By Laurence Ray on France Net Infos website**

<https://www.francenetinfos.com/h-24-le-premier-court-metrage-de-yassine-harbach-193351/>

H-24, le premier court-métrage de Yassine Harbachi

[laurence ray](#) 26/07/2019 [Cinéma](#), [Culture](#), [évènements](#) [Laissez un commentaire](#)

323 Vues

Yassine Harbachi est un **jeune auteur-réalisateur-producteur franco-marocain**. Ce passionné de cinéma vient de réaliser **son premier court-métrage**, au titre énigmatique : **H-24**. En seulement quatre minutes et dix-sept secondes, il parvient à pénétrer dans l'âme humaine en s'interrogeant sur la mort, le poids du destin.

Lorsque le film débute, dans un très beau noir et blanc, apparaît dans une pièce apparemment vide, un homme assis, dont on ne voit que le buste et le visage. En voix off, dans un monologue intérieur, il évoque son secret qu'il a gardé pour lui « depuis l'enfance de peur qu'ils [le] prennent pour un fou. » **Il voit son futur sous forme de visions**. Il arrive à voir ce que l'avenir a réservé pour lui mais que pour les vingt-quatre heures qui suivent. Le titre prend alors tout son sens.

Pierre Glénat incarne cet homme torturé, plongé dans ses réflexions. Son interprétation est d'une grande force. Dans un temps extrêmement court, il parvient à transmettre à l'écran les diverses émotions d'un homme qui a vécu et dont la mort approche à grands pas. Alors qu'il est confronté au cheminement de ses pensées et de ses souvenirs, il apparaît tantôt résigné, tantôt bouleversé. Profondément humain.

Se dégage de ce court-métrage une poésie qui touche et émeut celui qui le regarde. **Yassine Harbachi** aborde des thèmes maintes fois rebattus mais en faisant le choix de montrer un homme seul, vulnérable, qui se livre devant nous sans aucun artifice, il apporte une intensité qui touche à l'universel, jusqu'à la chute finale.

H-24 a été sélectionné au First Film Maker Festival, un festival international en ligne où il a été. Il faut reconnaître que c'est une belle performance pour un jeune réalisateur talentueux qui livre son premier court-métrage. Souhaitons-lui de poursuivre sur cette belle lancée...

Pour visionner H-24, le court-métrage de Yassine Harbachi : <https://vimeo.com/311521617>

- By Aymeric Dugenie on Close-Up Mag

<http://www.close-upmag.com/2020/02/29/h-24-sobre-mais-interessant/>

Cette fois-ci nous vous proposons de vous pencher sur un court métrage. De format 4 minutes, c'est avec simplicité que Yassine Harbachi fait son premier pas dans le monde de l'audiovisuel. Une thématique universelle, un plan fixe, uniquement un zoom arrière, un seul personnage, pas de dialogue, seulement une voix off et un décor très sobre. Avec un cadre aussi minimaliste, Yassine Harbachi nous invite à une ébauche de réflexion sur la vie et la mort.

L'initiative de la part du réalisateur est bonne. C'est un très bon moyen de s'initier à cet univers sans avoir besoin d'énormes moyens techniques. À ce moment là, seul l'univers artistique du créateur suffit à rendre la production intéressante ou non. Ici, **son discours intrigue, mystifie le personnage et son passé**. Sans réelle ambition technique, une profondeur au personnage se crée par le style visuel en noir et blanc.

Tout passe par l'ambiance créée par les pensées du personnage. Sa funeste destinée mêlée à son immuabilité rend ésotérique le ton épuré de ce court-métrage. **Obscur à son commencement, limpide par la suite, il nous laisse sur un intrigant final, tout cela en à peine 4 minutes ...**

Bel essai, bonne entrée en matière, excellent exercice de style pour imposer son univers et quelques défauts marquant encore un manque d'expérience. Mais le plus dur est de se lancer, et Yassine vient de le faire. À plus tard dans les salles de cinéma.

REVIEW by **Peter Nichols**

Synopsis : A aged man can see his future, but for only 24 hours, sits reflecting about his life after he saw his death.”

French short-film, **H-24** is reminiscent of the 1920's *French impressionist cinema*. It feels like *Yassine Harbachi* intended **H-24** a *tribute* to filmmakers of this *era*. If that was his decision, **H-24** would then qualify as a *silent-film* as it is designed on the tenets of that *period*. Shot entirely in black and white, it isn't a *film-noir*, but it is a modern day [*film-noir*](#) or *neo-noir*. It is however, evidently, an *experimental film*, which gives 'Yassine' the *latitude to create and to discover*.

H-24 is a *smartly* made short-film, it is *cinematically principled and structured*. I applaud *Yassine Harbachi*'s intuition to stick with the language of cinema. It doesn't introduce any new rules, but reminds us where cinema takes its roots.

H-24 reminded me of the early transition from American theatre to cinema, when *D.W. Griffith* made “*For the love of Gold*” (1908), “*The Lonely Castle*” (1909), “*The Lonedale Operator*” (1911) and “*The Birth of a Nation*” (1915). These films were rendered with a view through a proscenium. Everything happened in front of the camera. It puts the audience *into the scene*. And I think the “*Yassine*” did just that.

The audience is granted the final 4 minutes of a man in deep thought, head pressed back against a wall sitting upright. An obvious psychological process kicked in through the narration. We realise the man guards an age old secret. A gift. Or maybe even a curse.

This gift had been a appreciable sign through his life, but it had brought pain with it. In the closing minute of the film we discover Carl knew his time of death. We see how he grasps with both hands. We wonder, if its a chest pain, then a gentle sideways slump and a short stop, he rests motionless.

His Psychiatrist, returns trying to ignite a previous day conversation, about what his age old secret will be. The camera pulls back to reveal her seating, waiting for Carl's response. Fade to black. Carl had breathed his last.

I find the logic in H-24 riveting. It is the most powerful, compelling component in the film that struck me. I say it is a properly written screenplay. Although, I thought the translation need some work. The non interaction between its two character reminded me of the “things left unsaid”.

I might have just missed out on the score of H-24. It definitely did its job, because I didn't notice it. The editing riveted it firmly on the moving image vastly complimenting the story subconsciously doing its work. Philippe Lebraud, the film composer, had to spent a great deal of time crafting a magnificent main musical theme. He deserves all the credit he gets!

Another key component to H-24 is time. Obviously H-24 or Hour 24 means the 24th hour. Carl knew regret. He was acquainted with it. He had things left undone: places he hadn't visited, things he hadn't started. The interplay of “*the undone*” and “*time*” provokes the dilemma, *to regret*. Something that man struggles with continually through life. This drew me into Carl's neurosis. I empathize with him. *I was him*. In the end there will always be things left undone no matter what. And like Carl who didn't get to reveal his secret. He may end up like him, whether we are prepared or not.

H-24 (2018)

Writer & Directed: Yassine Harbachi

Cast

Pierre Glénat as Carl

Caroline Lavergne as Psychiatrist

Produced: Yassine Harbachi

Cinematography: Fabrice Mengotti

Score: Philippe Lebraud

Editing: Fabrice Mengotti

Follow Yassine Harbachi on social media

[IMDb](#)

[Vimeo](#)

<http://sonic-cinema.com/movie/h-24-short/> Review by Brian Skutle

H-24 (Short)

How would you react if you knew what the next 24 hours brought? What we THINK the future brings is a source of tremendous anxiety, but what if we KNEW? Would we let people know? Would we keep it to ourselves? Would our anxiety go through the roof, or would we be calmed by the knowledge? In a little over four minutes, we see one man burdened with such knowledge, and where it leads him. Of course, what he has seen is his death.

He takes the time to ruminate on his life, and where it has lead him. The film, written and directed by Yassine Harbachi, and starring Pierre Glénat as the man, is shot in black-and-white, and has the feel of someone who has made peace with his life, what his life has been, where it has led to, to this moment he is unable to stop. It ends with a haunting shot, one we've seen many variations of before, but few so simply, so elegantly, as this one. Well worth checking out.

Piotr on Master FilmMaking Facebook Page :

<https://www.facebook.com/masterfilmmaking>

"One location, one main actor and one, simple yet great idea.

Carl, a lonely man in his 60s, seems to be living in a daydream. He claims to be the holder of a heavy secret that he ends up partially revealing. But his tormented lunar discourse seems to be freed from reality. Thus it becomes difficult to discern in Carl the border between reality and fantasy.

The elliptical ending leaves us with a mystery ..."