

# Third time's a charm

A movie with Edouard BAER or not...

However realised by Cyril SLUCKI  
and really co-writing with Delphine CORNIER et Rose BALKA



With Lula HUGOT, Jive FAURY et Alexandre ATTIAS - Pictures: Pierre BENZRIHEM - Sound: Guillaume VALLEE

**LAST**  
PRODUCTIONS

## Summary

Helene and Lucien have a great love affair. One morning after a long party having fun among friends, Lucien is still asleep. Helen is having her coffee listening to Edouard Baer sweet talking voice on the radio. She is completely into him and can't seem to be able to get him out of her head and heart. Given the choice which of these two men would it be ?



## Synopsis

In the early morning, Lucien is sound asleep, meanwhile Helene is having her coffee accompanied by the voice of Edouard Baer, the man she's obsessed with.

As tormented as she is, she's heading to visit her friend Colette full at peace doing her Ji Qong routine. Colette knows all the right words and advices to soothe her friend but she also warns her : Edouard Baer is more of a fantasy than a reality in her life.

Later that day, she meets with Jean her confident at the laundromat, still seeking for enlightenment about her situation. Jean tells her about what he thinks love is, using a cup of coffee as a metaphor. As for him love has only room for two and must be taken care of every single day.

Helene realizes then that what she has is precious and runs back to Lucien but encounters one last person on her way...All of these certainties are fragile and hang by a thread.

3H33 am... Helene wakes up at peace next to the man she loves... all of this was a dream ... or was it ?

## Note of intent from the director

Originally with this movie lies the desire to share my personal deep thoughts and questioning about love specifically

A few years ago I directed a web series « *Marie je t'aime* » ([www.lastprod.com/marie-jetaime](http://www.lastprod.com/marie-jetaime)) about a filmmaker who makes a video every day for the woman he loves and who's gone away in India for six months. Every single video must have been more outstanding than the other. Street interviews, spoofs, shows and displays, musical performances and so on...a way to transcend reality and endure the long distance love. This love would also be a breeding-ground for creation via all sorts of medias trying to describe the neurotic state you're in, when in love.

The director posts his videos on Facebook, twitter, and gets the buzz going. The



question is who is this man so madly in love ? One morning a singer from in New York sends via twitter a song called « *Marie je t'aime* » . The man immediately heads to New York to meet the singer and shoot a video of her song in Manhattan. Meanwhile he has no news of Marie. She should have been back to Europe via Iran. He goes off to track her down and faces up to the harsh reality..

I went on with this artistic research with « *Ela et Dimitri* » ([www.elaetdimitri.com](http://www.elaetdimitri.com)) which purpose was to immerse the audience in the loving fantasy of the two protagonists by every ways possible : photographs, videos, drawings, social networks, happenings. I like to oppose fiction to reality in a constant round trip.

This interactive conception has been exposed in the Palais de Tokyo ( in Paris ) and it allowed me to experiment various forms of expressions about love.

With « *Third time's a charm* », I wanted to go on questioning about how love can skip away from us, or how it can sometimes pass us by. What is the fantasy of love ? How can we surely know that this is it ? Brassens wrote : « *if I don't see her hair blowing anymore, how would I know which way the wind is blowing ?* »

My professional work is tainted with coincidences and random encounters and it's only when I stumbled on Delphine Cornier and Rose Baila that I definitively decided to make that movie.

The main character is Helene. A woman in her mid thirties tormented about what her love life should be like. She's currently living with someone but day dreams about another man and falls head over heels for him. This kind of preoccupation is a very part of life. I have filmed in a way that represents Helen's state of mind. She is way more present in her dreams that in her real life. The narration and editing are deliberately elliptical in order to let the viewer develop an active part in the construction of the story.

## Note if intent from the co-writers

« *Third time's charm* » is primarily the gathering of three persons keen on cinema.

We mixed up our passions and questions knowing that together we would have the energy to make that movie. So naturally the three of us decided to write that story for the KINOFADA . The challenge was to write, direct, and produce a short movie within two months. A handicraft enterprise. One of us had a vague idea of a fantasized love fling. Next step was to turn this, into a fiction with a little perspective.



So we went on with this writing threesome each of us filled with our experiences. One of us had already explored this theme artistically speaking. The other one had lived it. And the last one of us nourished the project with all kind of readings and experiments. We also let us get inspired by all our film industry mentors : LYNCH, LELOUCH, KLAPISH or CARO & JEUNET ... and we finally allowed ourselves to dream.

Our wish was to create unlikely situations, to describe characters evolving in an awoken dream. So that the symbolic language would guide their mind, kind of like in an initiatory journey.

To finally create the character of Helene forced us into the beginning of the adventure. The three characters she meets with, are like hints along the way. The great adventure of being ourselves and finding the truth with the help of others.

The encounter with Lula HUGOT has been decisive. We finally found the actress who would truly inspire us. The choice of Edouard BAER, radio commentator was evident. He fascinates the men as well as he seduces the women. He is both present in our everyday life and inaccessible. He is the invisible man who wakes us up every morning. The voice that encourages us to get up and commands us to have a good day

Our work together has been like a harmonious and complementary choreography. It revealed the desire to continue our journey together and to gather around us a real strong team.

## Note of intent about the music

### The Whirlwind

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Is there a better song than the Whirlwind to refer to a love triangle ? This chorus from the movie Jules et Jim ( a movie by Truffaut ) gives a beautiful and yet simple life lesson. « *each one is gone in the whirl of life* » . Happily gathered,



Helene 's friends sing along laughing drinking and dancing...

Later on in the laundromat scene it's Jean (Helene's friend) who speaks out a line from the movie. And finally in the credits we can hear two couples sing in a fragile tone « *both of us interlaced* » . There lies the question : Can we ever get off the whirlwind ?

### Edouard BAER's Column

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Helene is day dreaming in the early morning, She's sitting alone sipping coffee and listening to Edouard Baer column entitled : « *what kind of voice I am to you ?* »



Edouard seems to be directly speaking to (us) her : « *who are you ? people who are listening to me ? What kind of voice I am to you this morning ? I am an alarm clock ? Do I replace an ear piercing sound ? A few notes of music ?* »

A soundtrack plays along with his voice. A song by DI-SASTERPEACE. It reminds us of the keyboards from the eighties. Richard VREELAND, known for his work on the video game FEZ, plays on the importance of

the percussions and reverberation sounds.

We chose to emphasize those sounds effects in the mixing. That helps resonate the impact of Edouard Baer's words and also share Helene's infatuation when she's staring in her mirror. Are we alone with her ? Ready to follow her, in her journey.

### Helene's meeting with Colette and Jean

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In order to link those two scenes, we created a sound that would represent those two initiatory steps. We needed something that would allow Helene to face her dream. At first a drone



flute which is often used in Indian music. It is like a life whirlwind only now somehow unconsciously integrated. As if her friends we saw in the beginning would continue to suggest to her which decision to make. Then we have mixed a Tibetan chant to sort of help Helene attain enlightenment. We added percussions that should be perceived as diegetic to punctuate what is said.



We also chose to put some sound on the backward tracking in the laundromat scene to help our heroine step back. That way the music becomes a transition vector between the scenes and our main character's search for the truth.

## Helene meets with the mime and wakes up

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The mime reveals to Helene what exactly involves the number 3; That Lucien is waiting for her, that the streetcar is about to leave and that she will end up alone.

DAN SAN 's guitars sum up in a sensitive, genuine and intoxicating composition accompanies the wind blowing in Helen's hair as the streetcar is stopping.



Then enter the bass the drums and the violins which sound a bit Irish, like a tribute to « *Science of sleep* » a film by GONDRY.

The chorus « *We are lost in a dark room* » plays as Helene follows the streetcar. Lucien is gone.

3H33 in the morning, she wakes up. Lucien lays by her side. It was a dream.