



with JENNIFER RIHOUEY DAMIEN DORSAZ MATHIEU CHARDET MARIA METTRAL DOUGLAS BEER a film by



How far would  
you go for a  
lost love?

# The Infinite Moment



ROSEBUD PRODUCTION PRESENTE "L'INSTANT INFINI" CHEF OPERATEUR GREG PEDAT MONTEUR JULIEN REY SON BJORN CORNELIUS 1<sup>ERE</sup> ASSISTANTE REALISATEUR WIRELLE MOROS  
SCRIPTE ALEXIA CHASSOT AVEC JENNIFER RIHOUEY DAMIEN DORSAZ MATHIEU CHARDET MARIA METTRAL ROBERT NORTIX ECRIT PRODUIT & REALISE PAR DOUGLAS BEER



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ROSEBUD PRODUCTION & WDG Films present

# The Infinite Moment

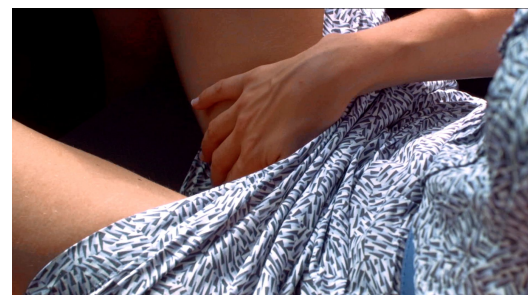
(original French title: L'instant infini)

Writer, director.....	Douglas Beer
Runtime.....	90 min.
Genre.....	Drama / Thriller
World public premiere.....	Raindance International Film Festival, London, September 2017
Budget.....	\$140,000
Language.....	French with English subtitles
Country of Origin.....	Switzerland & USA
Locations.....	France & Switzerland
Format.....	HD, 25fps, 2.35:1, color, Sound 5.1, final format: DCP
Rating.....	Mature/adult
Producer.....	Rosebud Production - contact: Douglas Beer - <a href="mailto:info@douglasbeer.com">info@douglasbeer.com</a> - ph. +4179 614 84 17
Co-producer.....	WDG Films - contact: Hilary Kliros -hkliros@aol.com - ph. +1 (917) 922-8936
Tagline.....	How far would you go for a lost love?
Pitch.....	Overwhelmed by guilt since the accidental death of their daughter, Mary accepts her husband's proposal to become a camgirl to solve their financial problems.
Links.....	Official website (with CVs, photos & clip to download): <a href="http://www.douglasbeer.com">www.douglasbeer.com</a> AlloCiné: <a href="http://www.allocine.fr/film/fichefilm_gen_cfilm=241819.html">http://www.allocine.fr/film/fichefilm_gen_cfilm=241819.html</a> IMDB: <a href="http://www.imdb.com/title/tt5067956">http://www.imdb.com/title/tt5067956</a>



# STORYLINE

Overwhelmed by guilt since the death of her little girl, Mary became a self-pleasure addict to keep her mind from reliving the terrible event. Her aloof husband suggests using her addiction to become a camgirl. At first horrified by what she considers to be prostitution, Mary soon yields to satisfy the man she thinks she has lost.





# SYNOPSIS

An irreparable car failure causes a conflict between Mary and Leo when the couple moves to a farm in a remote part of France close to the border with Geneva. Leo, an unemployed trader, thinks a new car is necessary to give him better chances in his quest for a job in Switzerland where wages are higher. But for Mary - who holds the purse strings - such an expense would make it impossible to prolong their stay.

The real problem in their relationship is however the accidental death of Emily, their adorable little girl. Feeling guilty, Mary indulges in auto-eroticism to forget, even a few moments a day, the terrible moment when Emily was killed before her eyes. Knowing her addiction, Leo encourages Mary to earn money for the car by exposing herself on specialized websites. First horrified by what she considers prostitution, Mary soon gives in, no doubt in an attempt to get closer to Leo, aloof since the accident.

To distract herself from the difficult first steps on the porn websites, Marie decides to do some gardening in the rented farm. Under a plant, she finds a human skull. Internet searches on Miserez, the owner of the farm, make Mary find a disappearance notice on his wife, Mrs. Miserez.

The little money Mary earns on Internet exasperates Leo. Desperate, Mary makes new attempts, but also contacts Miserez with a surprising request.



# SCREEN SHOTS FROM THE INFINITE MOMENT



# DIRECTOR'S STATEMENT



What I want to say with *The Infinite Moment* can be summed up in one sentence: one must first solve the problems within oneself before considering a healthy relationship in a couple and/or with others.

Mary's problem is her inability to mourn her child because of her enormous guilt. She finds refuge in compulsive masturbation to forget – even for short moments – the moment of the fatal accident. But when her husband asks her to become a camgirl, her addiction soon disgusts her.

“One must first solve the problems within oneself before considering a healthy relationship in a couple and/or with others.”

The route is that of a character from a fairy tale who must overcome obstacles before reaching her goal, which, here, is to find peace with herself. In *The Infinite Moment* these barriers are taken from female sexuality that serve as metaphors to different representations of women today (and every role women are asked to take): The girl friend/wife - the mother - the whore.

How can women cope today with these different images society and media very often convey of themselves? is one of the questions I wish to raise in *The infinite Moment*.

Douglas Beer



To download **CVs, photos & clip**:

- ☐ Actors
- ☐ Techniciens
- ☐ Director
- ☐ Screen shots & behind the scenes
- ☐ Clip from the film ( Leo asks Mary to become a camgirl, 1'40" in .mov)



please visit:

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# CAST



## JENNIFER RIHOUEY

as Mary Delacroix

Jennifer studied drama at l'Ecole & Theatre Les Enfants Terribles and at Le Pré En Bulles School of Theatre. Multitalented, she directed several short films and is also a music performer (mostly drums), a dancer and a singer. After appearing in many short films, numerous commercials and several theatre plays, Jennifer is the lead character in "Kids With Guns," a feature by Anthony Faure. She was born in Paris where she still lives.



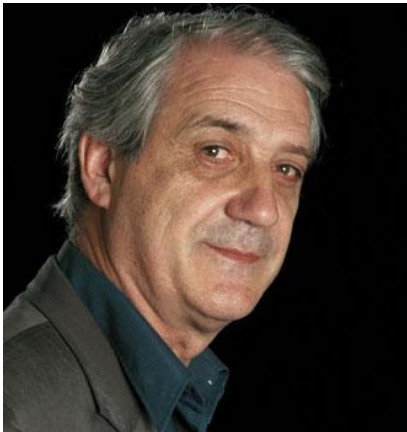
## DAMIEN DORSAZ

as Leonard Delacroix

Damien left early the Valais part of Switzerland, where he was born, for Paris to study drama at the Conservatoire National Supérieur d'Art Dramatique and at the Cours Florent. And he has never left Paris since. With many experiences in theatre and TV, Damien has appeared in several features. And in September 2017, he will be next to Venessa Paradis in Maryline, a feature by Guillaume Gallienne.



# CAST



## MATHIEU CHARDET

as Philippe Miserez

Originally from Paris, Mathieu settled some years ago in Geneva where he pursued his acting career, mainly in numerous plays, from the great classics (such as Greek authors, Shakespeare and Molière), to modern authors (Edward Albee, Samuel Becket) and more contemporary playwrights.



## MARIA METTRAL

as Coolcam

Maria is a very known and popular figure in Switzerland for her many roles in TV series, for her appearances on Swiss TV and for her regular stage performances as a singer.



## ROBERT NORTIK

as Magic

Born in Bratislava, Robert studied drama at the École de théâtre Serge Martin in Geneva. He did a one man show - "Le film sauvage" - in Paris. Involved in video productions for stage plays, Robert is also a theatre director and he recently created a show with Jango Edwards titled «Daisy Madonna.»

SWISSCURIOUS :

Tu portes quoi sous ta jupe ?

LAMIA :

Culotte blanche

SWISSCURIOUS :

Montre

LAMIA :

en privé seulement

SWISSCURIOUS :

Allez

Lamia: "In private only."



# CREW



## DOUGLAS BEER

Writer & Director

Douglas Beer is a writer, filmmaker, artist, teacher. A graduate in art and cinema of the Geneva University of Art and Design and of the Studio Program of the Whitney Independent Study Program (WISP) in New York.

Along with scriptwriting, he made sculptures and installations exhibited in Switzerland, France, England, Germany, Italy and the USA. Many have been purchased by public and private collections.

Between 1981 and 2010 he made 5 shorts films and in 2014 was finalist of 2 major US screenwriting awards for Feeding The Sharks, a thriller feature.

Born in Algiers, Douglas has both British and Swiss citizenships. He currently lives in Switzerland.



## GREG PEDAT

Director of Photography

Greg Pedat was born in Geneva, Switzerland. Seduced by cinema since a very young age, he first turned to photography, which led him to develop a specific expertise in framing shots.

Greg started as an electrician on short films at 17. Through his passion and visual sense, he went on to work on features and became a Gaffer. He worked with internationally renowned Directors of Photography (Eduardo Serra, Tim Morris-Johns, John Mathieson, Renato Berta), and acquired an exceptional knowledge of lighting and framing scenes.

Greg has both French and Swiss citizenships.



## JULIEN REY

Editor

Editor of all the last Luc Besson films including Valerian, Lucy, The Lady...

# Questions and Answers with writer, director Douglas Beer

## What was your inspiration for this film?

With an extremely low budget, I knew I would have to keep my story to two or three characters and to few locations. What happens to the characters better be strong.

So I wondered what is the worse thing that could happen to them, even in the most confined space? A mother who loses her child is undoubtedly the most horrible experience one can live. And even worse so, if she feels responsible for the disappearance.

## Why the worst and not the best? Are you pessimistic?

In stories, we like characters with obstacles to overcome. If everything is beautiful and easy, there is no story. But it's true that I myself know this feeling of guilt.

## Why ? Have you experienced something similar to what Mary goes through?

Thank God I didn't lose my child. But I experienced the exact same circumstances of her daughter's accident Mary describes in the film. Except that, very happily, they were of no consequences. But I still have nightmares from them.

## You dedicate your film to Orlando and Antony. Relatives ?

They were my two brothers.

## Were? They died?

They both committed suicide.

## How did the shoot go for you?

I was both euphoric and I had moments of intense emotions. The euphoria was thanks to my extraordinary crew and how well and smoothly things went, despite wrapping everything in only 18 days.

With almost no money, I did a lot of things myself, including sets, props, costumes, negotiating discounts on equipment and so on. I was afraid to arrive on day one completely exhausted and to keep tiring myself after that. But thanks to my crew, really small but very professional, I finally could relax.



The emotions came from the actors. And, of course, from Jennifer in particular. She's incredible. She could laugh on the set, then, within seconds, completely be Mary. Her interpretation was so real that, more than once, I couldn't help but cry. Which surprised everyone. They had never seen that before. A director weeping like a child on set!

## What made you choose Jennifer Rihouey, an unknown French actress?

First I knew I had almost no chance of convincing a known actress to play in a first low-cost feature, from an unknown director and even less so for a role involving sexuality and nudity.

Jennifer was not at the top of my list because I wasn't too impressed by her demo-reel and I didn't get a chance to meet her before the casting sessions like I did with all the other actors. When she came to the sessions, she didn't really know the texts I had sent her. She received them during her holidays on a remote island and she landed practically the day of the casting. So I offered her to do an improv. That's when I knew she was Mary. What she did was very moving. Jennifer has this mixture of strength and fragility that was exactly what I wanted. Physically also, she's very close to what I was looking for: a natural girl-next-door beauty.

## How did you get the film off the ground?

I got impatient with not getting any financial help for all my previous projects. That decided me to finance Mary's Loop myself by mortgaging my house for CHF 90'000.- (about \$ 91'000.-), the maximum amount my bank agreed to lent me.

I knew that amount would be just enough to shoot the film and nothing more. In Switzerland they are financial helps for post-production, but I didn't know they wanted a first version of the editing. So it took me some time to gather more money just to pay for that. It was a step by step process.

The good side of self-financing is that things started moving from the moment I finished the script. And even writing the script went quickly because I knew I would shoot it. Usually, it takes me from one to two years to complete a script. This time I wrote it in less than six months. Then I started almost immediately casting the film, because I had the cash.

## How did the casting process go?

I usually have my script read by a little group of friends. But this time I was too anxious to have it out. So without waiting, I started sending it to actresses. That was the ultimate test. Because Mary's part is so difficult. Not only because of all the dreadful emotions crushing the character, but also because of the sex scenes.

Just after sending the first copies of the script, I felt ashamed. I thought the actresses - I contacted about 40 of them - would be horrified by these sex scenes written quite explicitly. But I thought it would be best to go from there, while also warning almost everything would be suggested.

The responses were quite amazing. An actress wrote a very long e-mail detailing the whole script. While reading her message, I thought she was writing all this to finally say, Ok, thanks, but no thanks. But no. She loved it. And she anxiously wanted the part.

I started meeting actresses first in Switzerland where there are fantastic actors, but not that many of them. I wanted a bigger choice. So I also sent the script to actresses and agents in Paris.

Then I organized casting sessions. For that, I needed a public space. In Paris, someone suggested the Swiss Cultural Center where they have a very nice little theater - absolutely ideal conditions. And it was free! In Geneva, the tests took place at the Théâtre Saint-Gervain, where conditions were also excellent.

## How did you manage to convince Julien Rey, the editor of all the last Luc Besson films?

As soon as the shooting was over, we wondered with Greg Pedat (the director of photography) who could edit such a film. It's a thriller, a genre editors in Switzerland have little experience with. So I checked on IMDB who edited Lucy, Luc Besson's film. And I found Julien Rey's name. I wrote an email to Julien not at all sure the address found on the Net was his.

After ten newsless days, I started looking elsewhere. That's when I received this 5 word text message: "Call me tonight at 8." We spoke for almost 1 hour and half over the phone! I was so happy, I told him way too many things. In the end, I felt he was not too enthusiastic. He asked me to upload 15 minutes of dailies on Vimeo. And a week later, to my immense pleasure, he said yes! But he told me it's the idea of working on a very low cost film that decided him.

## To get back to the story, why this addiction to masturbation?

Mary is, caught between her wish to die and her desire to live. The usual addictions - alcohol, overmedication, drugs, self-injury - are on the death side. Mary is on the life side. So, it's almost natural for her to forget herself in pleasure.

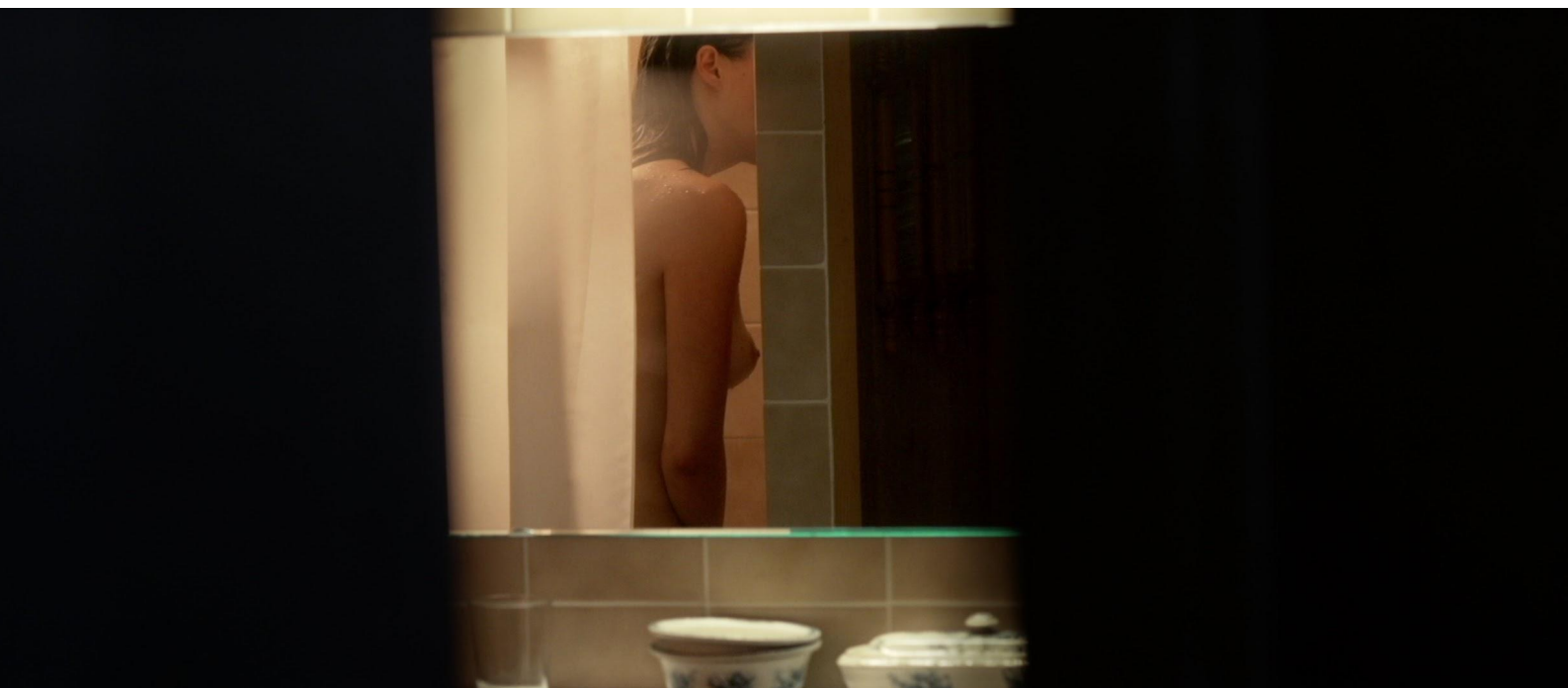
## And Mary's husband ? A pervert to ask her to expose herself on the Net?

No. He also suffers from the disappearance of their little Emily, to the point he lost his job. But he mourns her very differently, by walling himself in a distant coldness. What he asks Mary to do is a way of punishing her because he also believes she's responsible for the terrible disappearance.



# SCREEN SHOTS FROM THE INFINITE MOMENT







# Awards & Festivals



# CREDITS

## CAST

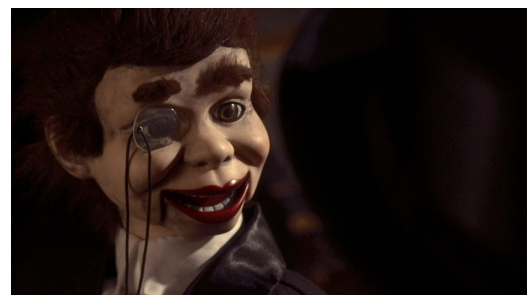
Marie Delacroix	JENNIFER RIHOUEY
Leonard Delacroix	DAMIEN DORSAZ
Philippe Miserez	MATHIEU CHARDET
Coolcam	MARIA METTRAL
Magic	ROBERT NORTIK
Additional voice	FRANK SEMELET

## CREW

Director, writer	Douglas Beer
Producing companies	Rosebud Production & WDG Films
Editor	Julien Rey
Director Of Photography	Greg Pedat
Camera operator	Nicolas Veuthet
Sound Design	Bjorn Cornelius
First Assistant Director	Mireille Moros
2nd assistant director	Magdalena Mactas
3rd assistant director	Laetitia Lavinbech
Script department	Alexia Chassot
Chief electrician	Davy Meunier
Gaffer	Nil Henchoz
Sound Mixer	Bruno Ehlinger
Colorist	Catherine Libert
Grip	Lucy Roberts
Makeup Artist	Kenocha Baud
Trainee	Fanny Teka
Costume	Céline Vogt
Assistant editor	Yseult Huret
Catering & transport	Catherine Queloz
Catering	Hervé Betemps

## MUSIC

Billy May, Leo Delibes, Gréco Casadesus, Alexis Ciesla, Piotr Moss, Christian Telford, Robert Benzrihem, Alexander Blu, Owen Richard Ferguson, Emmanuel Fratianni & Laurie Ann Robinson, Gréco Casadesus, Piotr Moss, Olivier Militon, Christian Telford, Danielle Ruth, Konstantinos Papalexopoulos & Mike Oliver, Tom Hillock & Julien Guillaume Yves Bonneau, David Graham Hewson, Loïs Blanca, Loïs Blanca.





## FEIGÈRES

### Fin du tournage du thriller signé Douglas Beer



L'équipe du tournage avec au centre Jennifer Rihouey, Damien Dorsaz et à gauche de l'actrice Douglas Beer et devant lui Tricky. Photo Le DL/C.K.

**C'**est ce week-end que Douglas Beer a terminé la réalisation de son premier long-métrage "Lamia" tourné à huis clos dans une ancienne ferme transformée en studio de tournage avec des projecteurs fixés au plafond des pièces, un atelier de maquillage et a utilisé la grange pour stocker accessoires et décors.

#### Une ambiance intimiste avec cinq personnages

Seules quelques scènes de poursuite en voiture ont été tournées en extérieur dans les lieux-dits "Chez Jolliet" et à Grossaz, raison pour laquelle les agents communaux ont eu pour mission de fermer certaines routes à la circulation. "Lamia" racon-

te l'histoire d'un couple bouleversé par la mort de son enfant.

Ce film est tourné dans une ambiance intimiste avec cinq personnages, le couple interprété par Jennifer Rihouey et Damien Dorsaz, le loueur de la maison et deux autres personnages qui apparaîtront par webcam interposée. À noter la présence de ce curieux personnage Tricky qui ajoutera une subtile note d'étrangeté au film. « C'est Jennifer qui porte tout le film nous confie Douglas Beer, elle a les épaules large cette jeune comédienne de 30 ans » à qui il prédit une belle et longue carrière.

Après 21 heures de tournage, soit de 21 heures de

rush qui représentent la totalité des plans, Douglas Beer nous explique qu'il devra faire l'étalonnage de son film, c'est-à-dire choisir et harmoniser les différents plans de son film, faire des raccords.

Il réalisera sans doute une bande-annonce du film pour la montrer des producteurs qui voudront diffuser son film.

Il faudra encore attendre quelques mois pour découvrir sur les écrans ce thriller qui nous fera sans doute frissonner.

Douglas Beer maîtrise l'art du suspense, il l'a déjà prouvé dans les nombreux courts métrages réalisés précédemment.

Corinne KOLTER

## FEIGÈRES

### Silence, on tourne à l'auberge communale !

**D**epuis plusieurs semaines, l'auberge de Feigères a rouvert ses portes pour accueillir le cinéaste Douglas Beer et son équipe d'acteurs et de techniciens.

C'est là, dans cette auberge louée par la mairie, qu'ils ont élu domicile et savourent des plats concoctés par un cuisinier hors pair.

C'est dans une ancienne ferme située près de l'église que Douglas Beer est en train de réaliser son premier long-métrage, "Lamia", du nom d'un monstrueux personnage mythique grec, vengeant la mort de ses enfants en commettant des actes atroces.

Douglas Beer, qui a fondé Rosebud Production en 1995, afin de promouvoir le cinéma indépendant et réaliser des

films avec des micro-budgets, a été finaliste l'an dernier du New York screenplay contest, dans la catégorie thriller, pour son court-métrage "Feeding the Sharks".

#### Les premiers rôles confiés à Jennifer Rihouey et Damien Dorsaz

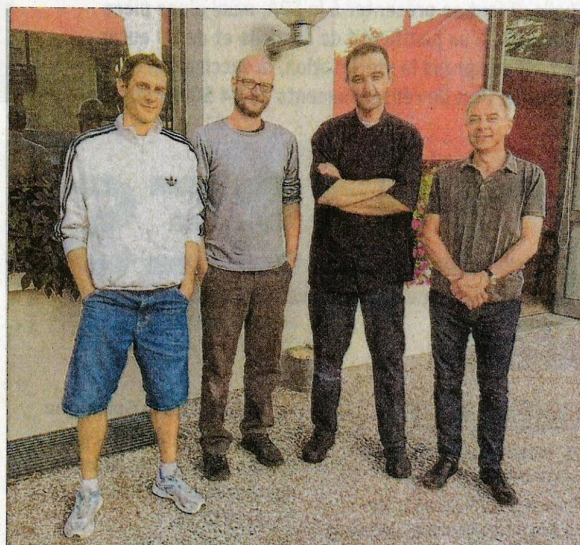
Le film "Lamia" se passe à huis clos et raconte l'histoire d'un couple bouleversé par la mort de son enfant. La femme, rongée par la culpabilité et délaissée par son mari, accepte par amour pour lui de se livrer à ses désirs lubriques. Pour interpréter ces deux rôles, Douglas Beer a choisi lors d'un casting la comédienne Jennifer Rihouey et l'acteur suisse résidant à Paris Damien Dorsaz.

Le tournage de ce film va du-

rer trois semaines, ce qui est très peu pour réaliser un long-métrage d'une durée de une heure et demie.

Douglas Beer tient à mettre en exergue l'excellent travail de son chef opérateur Greg Pedat, qui a parfaitement su rentrer dans son univers, grâce à la qualité de l'image et ses prises de vue. « Il est une sorte de traducteur de l'histoire en images, nous explique-t-il, et sait choisir les meilleures options pour le film. Il travaille en étroite collaboration avec le cadreur Nicolas Veuthey. Ce sont des techniciens, mais ils ont aussi une vision du film et de l'histoire. »

Après le tournage, Douglas Beer devra convaincre des distributeurs pour que le film soit diffusé.



Greg Pedat, Nicolas Veuthey, le cuisinier et Douglas Beer. Photo Le DL/C.K.



# Links (including trailer)



Infos on the film (Douglas Beer's Website)

<https://www.douglasbeer.com>



Trailer with English subtitles

<https://vimeo.com/197834015>



Site FaceBook : L'instant infini - English title: The Infinite Moment

<https://www.facebook.com/linstantinfini.theinfinitemoment>



<http://www.imdb.com/title/tt5067956>



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<https://www.widemanagement.com/>