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BABE

ALAIN FABIEN
DELON

JULIE
BRÉMOND

AVEC LA PARTICIPATION DE

BÉATRICE
DALLE



SEMAINE DE LA CRITIQUE
CANNES 2013



LES RENCONTRES D'APRÈS MINUIT

UN FILM DE YANN GONZALEZ

AVEC KATE MORAN, NIELS SCHNEIDER, NICOLAS MAURY, ÉRIC CANTONA, FABIENNE BABE, ALAIN FABIEN DELON, JULIE BRÉMOND, AVEC LA PARTICIPATION DE BÉATRICE DALLE. ÉCRIT ET RÉALISÉ PAR YANN GONZALEZ

IMAGE SIMON BEAUFILS DÉCORIS SIDNEY DUBOIS COSTUMES JUSTINE PEARCE MONTAGE RAPHAËL LEFÈVRE SON JEAN BARTHÉLÉMY VELAY DAMIEN BOITTEL ET XAVIER THIEULIN MUSIQUE ORIGINALE M83

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**Semaine de la Critique
Cannes 2013**

SEDNA Films presents

**You And The Night
(Les Rencontres d'après
minuit)**

a film by ***Yann Gonzalez***

with ***Kate Moran, Niels Schneider, Nicolas
Maury,
Eric Cantona, Fabienne Babe, Julie Brémond,
Alain Fabien Delon***

with the participation of ***Béatrice Dalle***

2013 / France / DCP / 92 min. / Color / 1:66 / Sound 5.1 / French / Visa 130 222

Photos and press kit can be downloaded from:
www.makna-presse.com

Synopsis

YOU AND THE NIGHT [LES RENCONTRES D'APRÈS MINUIT]

van Yann Gonzalez

Een mysterieus jong stel organiseert een orgie en nodigt vier vreemden uit: de slet, de 'stud', de tiener en de ster. Als de avond vordert komt langzaam het privéleven van de gasten naar boven en meer...

Met Niels Schneider (**Les Amours Imaginaires**) en Alain Fabien Delon. YOU AND THE NIGHT is een heerlijk edgy en broeierig debuut.

Release: februari tijdens de Gay Film Night

YOU AND THE NIGHT [LES RENCONTRES D'APRÈS MINUIT]

wordt gedistribueerd door ABC-Cinemien

Voor meer informatie over de film, kunt u contact opnemen met:

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Interview

Interview with Yann Gonzalez for *You and the Night*.

Your first feature film is entirely consistent with your shorts, although they were never intended to be stepping stones towards a feature film.

I have always considered my shorts to be complete films in their own right, and not as 'calling cards'. With each film I tried to tackle a new formal challenge –working on long shots in *By the Kiss* (2006) or on editing with *Entracte* (2007) – to gradually enhance my working "tool box". I wasn't yet thinking of making a feature film, which I wrote much later, after my fourth short, *Three Celestial Bodies* (2009). Yet I am convinced that if all my films are put together they form a kind of ensemble, a sort of community. And that is precisely what *You and the Night* is about: an emotional community, the utopia of a community.

***You and the Night* reminded me oddly of the *Rocky Horror Picture Show*, with that large house where several colorful characters spend the night, and end up learning something from this excursion into debauchery...**

I really like that film, and I remember a beautiful bittersweet feeling towards the end. However, I'd say that *You and the Night* is more inspired by John Hughes' *Breakfast Club* (1985), a classic teen movie that I saw again when I was writing the film, in which typical, stereotypical high school students are in detention for a whole afternoon. Over this period of time they get to know each other and abandon go of the clichés they've been hiding behind. I retained the idea of a tight unity of place and time, and the notion of friendship, which is very important to me. More broadly, *You and the Night* is a collage of several references – buried moviegoer memories– that rose to the surface unconsciously during the film shoot, even if the film's first sequence with Ali and the Biker was practically stolen from Alain Robbe-Grillet's *The Beautiful Prisoner* (1983). A film is a reflection of the influences that affect a director at a specific moment in his life.

The film's structure rests on a classical theatrical model (unity of place and time), yet it is laced with detours that take the form of dreams, memories and various individuals' stories.

Over the past few years, it has been mostly in theater, with stage plays, that I have experienced the strongest emotions, and spotted actors. I love the idea of confining myself to the four walls of one set, and making it cinematic through camera movements, music, and the power of editing. Knowing that it wouldn't be easy to raise the money for *You and the Night*, my plan was to write something simple, that wouldn't cost much, set in one location, with people I like and want to film. For me, a film is above all a collection of faces, voices and colors. I wrote the film for Kate Moran, and for Julie Brémond, who played the lead in *Land of My Dreams* (2012). Then, as I was writing, several breakthroughs occurred, leading to dreams, to fantasies, and the whole concept became something much wilder.

Kate Moran is your muse and has been a presence in your films from the beginning, while Julie Brémond started as an extra in *I Hate You Little Girls* (2008) and then subsequently assumed an increasingly significant place.

Kate and Julie are opposites. Kate is fire under ice, she radiates elegance in every moment, and is a great technician, emotionally vibrant. Julie is more instinctive, all jagged edges; her tragic baby doll beauty moves me deeply. I really wanted, my first feature film to take these opposing energies and these two actresses who mean so much to me, and bring them together.

In the kind of films you make, there is such economy and simplicity, just like in B movies, the confined set is the sounding board for the world rumbling outside.

My ambition for this film was to have the world ricochet onto the stage, to snatch an echo of society's current decline. I feel that all the characters are seeking shelter in this ghost-apartment. It's like an island, a protective cocoon against the horrors of today's world, against the terrible order embodied by the intervention of the two policemen who come for a moment to bother the guests. The danger, however, was that it might end up an autistic film, folded in on itself, an inner world, in which the set merely reflects a purely mental state. For me, it was important to have echoes, however distant, of our society regularly coming through, as when the Teen (Alain Fabien Delon) tells his story, or when observing the characters' utter solitude. We can feel how isolated the characters are, that they've been mistreated by life. Together, they make up a family of people of the night on the outskirts of everyday life, of time. Their emotional wounds heal through contact with the group, through their togetherness.

***You and the Night*, through its many narrators and the intertwining of their stories, conveys a sense of a desire to tell stories, with a wealth of details, that recalls tales such as *The Decameron* or the *Canterbury Tales*.**

Cinema allows you to take heterogeneous space-time continuums, and stick them together like a hybrid collage. When I wrote the screenplay, I was influenced by Mireille Havet, a 1920s author who wrote only one novel (*Carnaval*), and whose diary was rediscovered in the 1990s, a monumental and wonderful work in five volumes, in which she recounts her life as a mover and shaker in the the world of society cocktail parties, celebrated by Cocteau and kept by older women; a completely decadent life, yet so very sparkling and absolutely romantic. I think what I took from this diary was the power of its language, its way of recounting the self in colorful and intimate detail. Mireille Havet had also written another novel, now lost, *Les Rencontres d'après*, a ghost work whose title I borrowed. The most beautiful books, just like the most beautiful films, are those that are invisible.

Were you thinking of working with Cantona even at the script-writing stage?

Not as early as that. As it happens, I myself come from a family of soccer players. To be honest, it wasn't my thing but maybe Eric Cantona's presence can be seen as a tribute to my family's passion. More seriously, I think he's a such a free agent, an amazing character, someone who hasn't completely relinquished his childhood, someone who wants to have fun. And I do like that playfulness: I instantly felt it in him when we met. He seemed able to embark on the most unlikely ventures, as long as they look they will be fun. He also has a touch of melancholy in his eyes that really touched me. I told myself if I could find that in his eyes again, then I'd really have got it down. In the film, he plays the role of a thwarted poet, and the similarity with his media image scared me a little. Yet what makes him an integral part of the film is his gentleness.

What about the magnificent Fabienne Babe?

She comes from great films that were really important to me in my teens. I found her deeply moving in Jean-Claude Brisseau's *Sound and Fury*. I saw the film when I was 13 or 14 and it was one of my first major 'cinematic electric shocks', especially Fabienne's presence. Her remarkable career is filled with milestones by the directors I worship: Jean-Claude Guiguet, Maurice Pialat, Jerzy Skolimowski, Paul Vecchiali. I wanted to see her again, to direct her so as to see her incandescence again on a movie screen.

Alain Fabien Delon also contributes an unsettling, hybrid presence.

I saw him give an interview in which he talked about his relationship with his father. There was something about his hypersensitivity that touched me: a mix of violence – you can sense there is this immense rage in him – and gentleness, in his eyes, in his voice. It was so close to the character of The Teen, that of a “dog lost without a collar” on a quest to find a family who'll love him.

The lyricism already present in your film shorts is spiced up this time with a new kind of humor, in the dialogue and the extraordinary Nicolas Maury.

I wanted the first part of the film to be very light-handed, like a ping-pong exchange or in the style of a *screwball comedy*. Nicolas has this talent for being extremely funny, he has a sense of comedy mixed with madness; he's mildly, irresistibly neurotic. His character, Udo, performs the same function as the manservant in Moliere's plays; he's a sensitive, transgendered and decadent version of them. Nicolas was the only one who could play this role so subtly, all the while being able to switch to the dramatic in a fraction of a second. I like those characters who aren't afraid of ridicule, and can verge on the grotesque, like Béatrice Dalle's characters. Also, I believe in the tragic virtues of humor. Drama and the death of a character are all the more powerful when you've first seen this person happy, full of life – and this vitality is in part conveyed by humor. When a character collapses, you remember how this person was before, how funny or light-hearted he or she was. Also, although the film itself is never ironic, the characters aren't afraid of being ironic about themselves.

The film is shot through with genre, even B movie conventions, as evoked, for instance, by Matthias' eye patch or Beatrice Dalle's fur hat and whip, which seem to come straight out of *Ilsa, the Tigress of Siberia*.

Exactly. I grew up with fantasy films and horror films, with Brian de Palma and Dario Argento films, and many others more obscure. This type of filmmaking, often very low-budget, can make you believe in something that is created from almost nothing: from the wind, a shadow, or what's off screen. Films that were misshapen and lame but where sudden epiphanies would sometimes occur: in short, the entire VHS culture of my generation. I spent my childhood haunting video-clubs, and discovering so many films, in particular Mario Bava's films, which were fundamental for me, as were those of Jean Rollin. My love of film comes from that, from magazines like *Mad Movies* and from zombie movies. And it was important for me not to abandon all that in *You and the Night*, especially in the scene with Béatrice Dalle, which is probably one of the most “Z movie” scenes of the film.

Many esthetic and sound aspects of the film reference the 1980s, a decade that set forth a particular image of the future, both obsolete and profoundly nostalgic.

My entire adolescence was colored by that esthetic approach: I constructed myself from the culture and images of the 1980s. For me, they represent projections into the future, fantasies of what I was going to become – and today, the nostalgia of all that. So, yes, you could say that *You and the Night* is a story of the 1980s told in the future perfect tense.

It's a decade from which you also draw a lot of inspiration in terms of music.

Music is an organic part of the films I make. Most of my short film were inspired by a song, by the feelings I had when listening to it and the images I could associate with it. For *You and the Night*, things were actually different: I didn't listen to much music, and it was rather the pleasure I derived from the dialogue, from its musicality, that engendered the screenplay. This time, music came afterwards. All the original music was created after shooting the film. I enjoyed once again mixing and matching genres, from 1970s krautrock – with the band Jane's somewhat cheesy flute inspiring the film's theme song – and, for instance, François de Roubaix's electronic experiments. M83's compositions bring together the most diverse kinds of music that can only communicate in the end through the logic of emotion and the faith you place in them. For a few months the film's working title was Juke-Box because of the sensory juke-box it represented, a machine that could read the characters' emotions to construct a kind of sound color from them, the emanations of inner worlds.

What you find in the cold layers of electronic music is also what you put into into color, or the sonority of your dialogue, a very intense sensation that is typical of your filmmaking and that is also found in the compositions of your brother Anthony, who is a key member of the band M83: there is molten lava under a layer of ice.

My brother and I grew up watching *Captain Harlock*, Leiji Matsumoto's animated TV series. Being confronted, as children, with such a melancholic, dark and tragic hero had a really profound effect on us. It's an animated series in which the idea of a reconstituted family is very strongly expressed through the pirate ship's crew, a tight knit community held together by a bunch of lanky, melancholy women. It's absolutely wonderful, and aesthetically "to die for". That's where Niels Schneider's character, with his eye patch, comes from. And then there's also *Captain Harlock's* soundtrack, that insistent, heart-rending electro music – magnificent.

Niels Schneider, the young actor who plays Matthias, does indeed have something of *Captain Harlock* that goes well beyond the eye patch and the shock of hair: a withdrawn nature, an unfathomable distance, which cover a seething inner world filled with terrifying figures.

Before I met Niels, the image I had of him was rather angelic – too much so, probably – because of Xavier Dolan's films and I wasn't convinced he would be my character. But as soon as we auditioned him, I was struck by the emotion, the intensity in his acting. I looked for the ideal actor to play Matthias for a long time, and he's the only one who made me cry during the casting. On set, we made sure that Matthias' gravity wouldn't be too serious, too affected, and also to instill some loftiness in the character's darkness.

You address the question of sexuality very bluntly and full-on, both in the dialogue and the images.

It was important for me that my characters experience all possible sexualities, be they transgender or polymorphic, rather than be defined by a fixed sexuality. I wanted them to be creatures open to new experiences. It's really quite a pansexual and porous film! Regardless of gender, sex, everything communicates. Representing sex on screen is literally provoking a coupling: all of a sudden something very organic and crude appears on the screen. How – starting with this thing that isn't necessarily pretty, that is a bit animal – can poetry emerge? The idea is to build something lyrical with the most preposterous organs the human body has to offer, with the strangeness and uneasiness of it, its organic nature. For me, sex is reality's excess from which fantasy can be created.

The effects used in your film have in themselves the artisanal purity of your beginnings: mattes and superimpositions, iris in, layers and discoveries... And you also insisted on shooting *You and the Night* on 35mm.

For me, in a way, it means not cheating, having that sincerity of cinematographic special effects. I even have a feeling that digital special effects have contributed a lot to destroying belief in cinema, because with them there's no longer any need to make the effort to believe, no longer any exertion of faith: anything becomes believable. And when you can believe in anything, then you don't really believe in anything. With actual 35mm film, we had to think of the effects before filming and as a result, we put a lot of effort and enthusiasm into making them, they took on a vital significance: not that we ever had any idea what things would look like in print. I like the idea of chemistry, in all senses of the term, in connection with actual 35mm film. I was really attached to the idea of the texture it contributes, rather than the clean, smooth look of digital filming – which I don't reject completely, by the way, as it can sometimes deliver wonderful things, like *Speed Racer* by the Wachowskis.

In *You and the Night*, people part they way they do in Hollywood films: having learned something about others, about life. In the end, they've even found a family.

That night helps the characters embrace their own monsters and neuroses. Like a typical American classical movie, yes, at the end of the adventure, people have finally learned to accept and give free rein to their feelings. It's for moments like these that I make films.

Interview by Mathieu Macheret

Yann Gonzalez

LAND OF MY DREAMS (2012, 20min, HD, Portugal / France)

with Julie Brémont and Paula Guedes.

Official selections: Vila do Conde, Locarno, Mecal, Winterthur, Go short, Cortex, Panazorean Film Festival, Côté Court de Pantin, Prends ça court ! (Montreal)...

WE WILL NEVER BE ALONE AGAIN (Nous ne serons plus jamais seuls) (2012, 10min, Super 8)

Official selections: Côté Court de Pantin, Locarno, BFI London, Festival Silhouette de Paris, "Partie(s) de campagne" Ouroux-en-Morvan, Nouveau Cinéma in Montréal, Abu Dhabi, Aix en Provence, Vendôme, Nice, Leuven, Braunschweig, Clermont-Ferrand, Saint-Pétersbourg, Mecal, Vila do Conde, Chicago, Paris Cinéma...

THREE CELESTIAL BODIES (les astres noirs) (2009, 15min, 35mm)

with Julien Doré and Julie Brémont.

Official selections: Critics' Week 2009 (Canal + Program), Nice Festival, Côté Court de Pantin, Winterthur, Vila do Conde, Lutins du court métrage...

Awards: Award for best sets at the 2010 Lutins du court métrage. CNC Prize for Quality, 2010.

I HATE YOU LITTLE GIRLS (Je vous hais petites filles) (2008, 43min, 35mm)

with Kate Moran, Pierre-Vincent Chapus, Salvatore Viviano, Eva Ionesco and Marie France.

Official selections: Directors' Fortnight (Cannes 2008), Clermont-Ferrand Festival, Brive's Medium-length Film Festival, Vila do Conde, Festival Silhouette, Festival du Nouveau Cinéma (Montréal), Côté Court de Pantin, Paris Gay and Lesbian Film Festival. Screenings at the Cinémathèque de Paris (Regard sur le court métrage contemporain).

Awards: Jury's Special Award (Festival Silhouette). Youth's Award at the Brive Festival. CNC Prize for Quality, 2009.

ENTRACTE (2007, 15min, 35mm)

with Kate Moran, Salvatore Viviano, Pierre-Vincent Chapus.

Official selections: Directors' Fortnight (Cannes 2007), Grenoble Outdoor Festival, Clermont-Ferrand (Compétition Labo), Entrevues de Belfort, Côté Court de Pantin, Brest, Winterthur (Switzerland), Vila do Conde and Queer Lisboa (Portugal), Festival Mecal (Barcelona), Tinklai (Lithuania), FIFCA (Canada), Tübingen (Germany), Lutins du court métrage. Screenings at the Cinémathèque de Paris (Regard sur le court métrage contemporain).

Awards: Best Film Short in French, Belfort. CNC Prize for Quality, 2009.

BY THE KISS (2006, 5mn, 35mm)

with Kate Moran.

Official selections: Directors' Fortnight (Cannes 2006), Grenoble Outdoor Festival, Nice, Aix-en-Provence, Sarajevo, Warsaw, Gand, Leeds, Festival Interfilms (Berlin), Prends ça court (Montréal), Paris Nemo Festival, Pantin, Umea (Sweden), Séville, Vila do Conde...

Awards: UIP Award for Best European Film Short, Vila do Conde 2006. Nominated for the European Film Awards.

Actors

Kate Moran (Ali)

After studying at New York University's School of the Arts, Kate Moran began her theatrical career in the US with such master directors such as Michael Counts and Bob McGrath. In 2000, she began what proved to be a highly productive collaboration with Pascal Rambert, while also working with Jan Fabre and Yves-Noël Genod as well as Robert Wilson and Philip Glass.

In 2006 Kate Moran met filmmaker Yann Gonzalez and played the lead rôle in *By the kiss*, his first short film, selected the Quinzaine des Réalisateurs at the Cannes Festival. A year before she had performed on two tracks on the M83 album, *Before the Dawn Heals Us*. In 2007 Kate she worked again with Yann Gonzalez on *Entracte*, then in 2008 on *I Hate You Little Girls*, which was also selected for the Cannes' Quinzaine.

As of 2004, Pascal Rambert also gave her parts in his short films. In 2006, Kate Moran played the leading role in *By the Kiss*, Yann Gonzales' first short film, which was selected for the Director's Fortnight in Cannes. They worked together again in 2007 for *Entracte*, and then in 2008 for *I Hate You Little Girls*, which was also selected for the Director's Fortnight in Cannes.

Since then, Kate Moran has been seen in feature films by Olivier Ducastel and Jacques Martineau, Christophe Honoré and Gilles Paquet-Brenner. She also plays the lead in Peter Greenaway's latest film, to be released shortly. This year she is also on stage for the world tour of Robert Wilson and Philip Glass' legendary opera, *Einstein on the Beach*.

You and the Night marks Kate Moran's fourth collaboration with Yann Gonzalez.

Selective filmography:

2006: *By the kiss* (short) by Yann Gonzalez

2007: *Entracte* (short) by Yann Gonzalez

2007: *Noise* (documentary) by Olivier Assayas

2007: *Born in 68* by Olivier Ducastel and Jacques Martineau

2008: *I Hate You Little Girls* (medium-length) by Yann Gonzalez

2010: *Sarah's Key* by Gilles Paquet-Brenner

2010: *Man at Bath* by Christophe Honoré

2011: *Beloved* by Christophe Honoré

2012: *Goltzius and the pelican company* by Peter Greenaway

Niels Schneider (Matthias)

French actor Niels Schneider began his career in Québec with a part in the Yves Christian Fournier film *Everything is Fine*.

He was noticed by Xavier Dolan, who then cast him in his directorial debut *I killed My Mother* (selected for the Quinzaine des Réalistes) and the following year the same filmmaker offered him the part of Nicolas in *Heartbeats* (Official Selection at the Cannes Festival - Un Certain Regard).

Having since moved to France, he featured in Helena Klotz's *Atomic Age* (Prix Jean Vigo 2012 and Grand Prix the Angers Festival) and will soon be seen on stage in the lead role *Romeo and Juliet* directed by Nicolas Briançon, playing opposite Ana Girardot.

Selective filmography:

2007: *The Taste of Nothingness* by Pascal Robitaille

2007: *Everything is Fine* by Yves Christian Fournier

2008: *2 Frogs in the West* by Dany Papineau

2008: *I killed My Mother* by Xavier Dolan

2010: *Heartbeats* by Xavier Dolan

2011: *Chaos* by Etienne Faure

2012: *Atomic Age* by Hélène Klotz

Nicolas Maury (Udo)

He studied at the Conservatoire National de Région in Bordeaux then, from 2001, at the Conservatoire National Supérieur d'Art Dramatique. He has performed in several productions directed by Robert Cantarella and productions staged by Florence Giorgetti. He has also performed with Frédéric Fisbach in René Char's, *Les feuillets d'Hypnos* at the Avignon festival in 2007. Then he formed a writer/actor partnership with writer Noëlle Renaude, working on several projects (including the nine-hour play *L'Enquête*).

He performed with singer Camille in theatrical productions of *The Lady from the Sea* directed by Claude Baqué and in *Je peux/oui*, directed by Yves-Noël Genot.

He played with Guillaume Vincent in *La garce*, *Histoire d'amour* and *Nous, Les héros*, in 2010 Wedekind's *L'éveil du Printemps* and *La Nuit tombe* created for the Avignon Festival in 2012. He has featured in films directed by Patrice Chéreau, Thierry Binisti, Philippe Garrel, Antonio Hébrard, Emmanuelle Bercot, Nicolas Klotz and Elisabeth Perceval, Olivier Assayas, Noémie Lvovsky, Mikael Buch, Mehdi Ben Attia, Eva Ionesco, Valeria Bruni-Tedeschi, Vincent Mariette, Manuel Schapira, Yann Gonzalez .

In 2011 he wrote and directed his first film, *Virginie ou la capitale* (54 min.)

Selective filmography:

2005: *Regular Lovers* by Philippe Garrel

2007: *Heartbeat Detector* by Nicolas Klotz

2007: *Let's Dance!* by Noémie Lvovsky
2009: *The French Kissers* by Riad Sattouf
2010: *Dear Prudence* by Rebecca Zlotowski
2011: *My little princess* by Eva Ionesco
2011: *Let my people go!* by Mikael Buch
2012: *Camille Rewinds* by Noémie Lvovsky
2012: *I'm Not Dead* by Mehdi Ben Attia
2013: *A Castle in Italy* by Valéria Bruni-Tedeschi
2013: *Jacky in Women's Kingdom* by Riad Sattouf

Eric Cantona (The Stud)

After a stellar career as a professional soccer player, Eric Cantona started his film career in 1995 with one of the leading roles in Etienne Chatiliez' *Happiness is in the Field*, also starring Michel Serrault and Eddy Mitchell

After a small role in the period film *Elizabeth*, he portrayed a boxer in the French comedy, *Mookie*, alongside Jacques Villeret.

In 1998, Eric Cantona distinguished himself in *The Children of the Marshland*, a bittersweet film by Jean Becker. He played the lead role with Rachida Brakni in the *Over-Eater* (2003), in which he portrayed a Police Superintendent weighing over 352 lbs. The two were reunited in *Lisa et le pilote d'avion*. In 2007, Eric Cantona returned to the screen in José Giovanni's new version of *The Second Wind*, directed by Alain Corneau.

In 2009, Eric Cantona played himself under the direction of Ken Loach in *Looking for Eric*. The film was selected for the Cannes Festival's Official Competition. Since then he has also appeared in Frank Henry and Frédéric Schoendoerffer's films.

He played a lonely night watchman in *Les Mouvements du bassin* (2012), HPG's second film. The same year, he played in a comedy, *Porn in the Hood*.

Eric Cantona has also been pursuing a successful career on stage.

Selective filmography:

1995: *Happiness is in the Field* by Etienne Chatiliez
1999: *The Children of the Marshland* by Jean Becker
2003: *The Car Keys* by Laurent Baffie
2005: *La vie est à nous!* by Gérard Krawczyk
2007: *The Second Wind* by Alain Corneau
2009: *Looking for Eric* by Ken Loach
2011: *De force* by Frank Henry
2011: *Switch* by Frédéric Schoendoerffer
2012: *Les Mouvements du bassin* by HPG

Fabienne Babe (The Star)

After a childhood spent between Libya and the working-class suburbs of Paris, it was during a journey in the US that Fabienne Babe took her first acting classes. Upon her return to France, she began her film career and has

worked with prestigious French and European film directors such as Jacques Rivette, Jean-Claude Brisseau, Maurice Pialat, André Téchiné, Jerzy Skolimovski, Ken Loach, etc.

In 1997, the Cinémathèque Française organized a special retrospective in tribute to her. While also working as an actress in the theatre, Fabienne Babe has built up a highly impressive filmography.

Selective filmography:

1985: *Wuthering Heights* by Jacques Rivette
1988: *Sound and Fury* by Jean-Claude Brisseau
1989: *Zanzibar* by Christine Pascal
1991: *Railway Bar* by Cédric Kahn
1991: *Ferdydurke* by Jerzy Skolimovski
1992: *Je pense à vous* by Luc and Jean-Pierre Dardenne
1992: *The Mirage* by Jean-Claude Guiguet
1992: *The Last Dive* by João César Monteiro
1994: *Fatherland* by Ken Loach
1995: *Le Garçu* by Maurice Pialat
1996: *Thieves* by André Téchiné
1994: *Wonder Boy* by Paul Vecchiali
1998: *Zonzon* by Laurent Bouhnik
1999: *Old School* by Abbou and Haïd
2003: *Le Coeur des hommes* by Marc Esposito
2007: *Jean de La Fontaine – Le défi* by Daniel Vigne
2009: *You Will Be Mine* by Sophie Laloy

Julie Brémond (The Slut)

Julie Brémond started her career as an actress in Yann Gonzales' short films. After a cameo in *I Hate You Little Girls*, she played one of the lead roles, alongside Julien Doré, in *Les Astres noirs*.

Yann Gonzalez also offered her the leading role in his latest short film, *Land of my dreams*, commissioned by the Vila do Conde Festival, in Portugal.

Julie Brémond also has a significant presence in French burlesque theater, where she stages performance inspired by literature and painting.

You and the Night is her first role in a feature film.

Selective filmography:

2009: *Les Astres noirs* (short) by Yann Gonzalez
2010: *Dévoilée* (short) by Rodolphe Croquefer
2012: *Land of my dreams* (short) by Yann Gonzalez

Alain Fabien Delon (The Teen)

The Teen in *You and the Night* is Alain Fabien Delon's first part in a feature film.

Selective filmography:

2002: Fabio Montale by José Pinheiro (TV)

Béatrice Dalle (The Police Chief)

Béatrice Dalle started her career with Jean-Hugues Anglade in *Betty Blue* by Jean-Jacques Beineix, a performance that largely contributed to the film's public and international success.

Partnered with Isabelle Huppert in 1990 for *A Woman's Revenge*, a stifflingly intimist film by Jacques Doillon, she soon became very popular with indie American filmmakers 'mavericks' such as Jim Jarmusch or Abel Ferrara.

With her wonderfully wild aura, Beatrice Dalle has an amazing screen presence and often features in the sensual and tormented ambiances of Claire Denis' films, such as *I Can't Sleep*, *Trouble Every Day* or *The Intruder*.

A muse for independent filmmakers (*Seventeen Times Cécile Cassard* by Christophe Honoré), she went to Japan in 2001 to join the cast of the experimental film *H Story* by Nobuhiro Suwa and has happily played supporting roles tailored for her (*Time of the Wolf* by Michael Haneke, or *Clean* by Olivier Assayas).

In 2010, she played Gloria in Virginie Despentes' film, *Bye bye Blondie (Frances & Gloria)*.

Selective filmography:

1986: *Betty Blue* by Jean-Jacques Beineix

1989: *Dark Woods* by Jacques Deray

1990: *Night on earth* by Jim Jarmusch

1997: *The blackout* by Abel Ferrara

2001: *Trouble every day* by Claire Denis

2002: *Time of the Wolf* by Michael Haneke

2008: *God's offices* by Claire Simon

2009: *Domain* by Patric Chiha

2012: *Bye bye Blondie (Frances & Gloria)* by Virginie Despentes

Original music

M83 Anthony Gonzalez

M83 is a French electronic music band that was formed in Antibes by Anthony Gonzalez and Nicolas Fromageau in 2001. Over the last decade, Gonzalez has released six albums under the M83 banner, including "Hurry up, we're Dreaming" (2011), recently nominated for a Grammy Award. The band world tour to accompany this latest album continued for over a year, further enhancing Gonzalez's reputation.

After several years working in France, Gonzalez has been living in Los Angeles since 2009, in order to work on creating film scores.

He recently completed an original score for Joseph Kosinski's film *Oblivion*. Anthony Gonzalez is Yann's brother and composed the music for most of his short films, before working on *You and the Night*.

Discography

2001: M83 (Goom)

2003: Dead Cities, Red Seas & Lost Ghost (Goom)

2005: Before The Dawn Heals Us (Goom)

2007: Digital Shades, Volume 1 (EMI/Goom)

2008: Saturdays = Youth (Virgin)

2011: Hurry Up We're Dreaming (Naïve)

Cast

Ali	Kate MORAN
Matthias	Niels SCHNEIDER
Udo	Nicolas MAURY
The Stud	Eric CANTONA
The Star	Fabienne BABE
The Slut	Julie BREMOND
The Teen	Alain Fabien DELON

The Police Chief	Béatrice DALLE
The Policemen	Jean-Christophe BOUVET
	Pierre-Vincent CHAPUS
Plain-clothed policemen	Dominique BETTENFELD
	Frédéric BAYER AZEM
The Star's Son	Louis-Orfeo MARIN

Crew

DIRECTOR / SCENARIO	Yann GONZALEZ
IMAGE	Simon BEAUFILS
SOUND	Jean-Barthélémy VELAY, Damien BOITEL and Xavier THIEULIN
EDITING	Raphaël LEFEVRE
MUSIC	M83
SETS	Sidney DUBOIS
COSTUMES	Justine PEARCE
PRODUCTION	Cécile Vacheret /SEDNA FILMS

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