

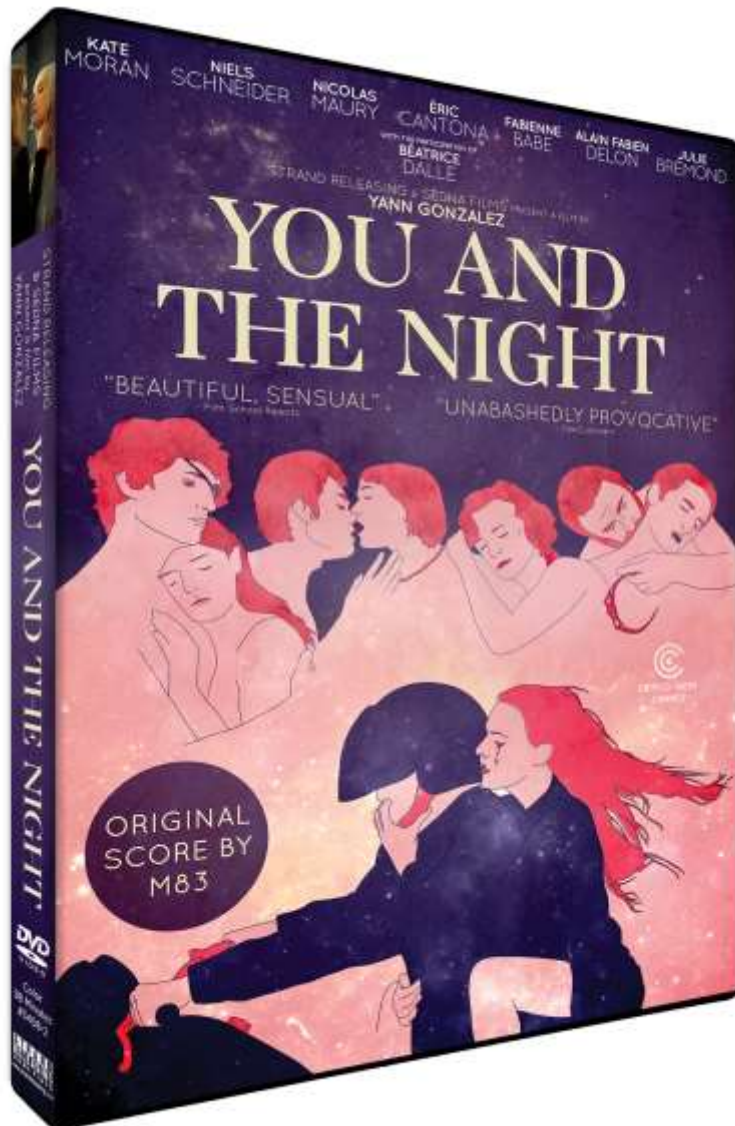
**STRAND
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FOR IMMEDIATE RELEASE:

Strand Releasing proudly releases on DVD on **October 14th, 2014**

YOU AND THE NIGHT

A Film by Yann Gonzalez
Official Selection Cannes Critics Week



Synopsis:

YOU AND THE NIGHT features The Stud, The Teen, The Slut, and The Star as guests at a pansexual orgy thrown by the mysterious and sexy ménage-a-trois of Mathias, Ali, & Udo. Heir to the playful sex romps of early Francois Ozon, the dreamy color palette of Dario Argento, and Kenneth Anger's erotic occultism, *YOU AND THE NIGHT* is an erotic and wild take on *THE BREAKFAST CLUB* with each character baring their inner souls to the group to find acceptance and love. An original score by M83 sets the dreamy and transcendent tone for the eternal night. Also featuring a kinky cameo by the legendary Beatrice Dalle (*BETTY BLUE*).

DVD Street date: October 14th, 2014

Pre-book date: September 16th, 2014

Country of Origin: France

Language: French with English Subtitles

Format: DVD

Stats: Color / Widescreen (1.66:1)

Sound Format: 5.1 Surround Sound

Bonus Features:

Short Film: *WE WILL NEVER BE ALONE AGAIN* by Yann Gonzalez

Alternate Artwork Gallery

Original Theatrical Trailer

Other Strand Releasing Trailers

Running Time: 98 Minutes

Genre: Erotic Drama

Product #: 3408-2

UPC: 7 12267 34082 8

Suggested Retail Price: \$24.99

Not Rated: Contains Nudity and Mature Subject Matter

If you'd like more information about this film please call Frank Jaffe at 310.836.7500 or email frank@strandreleasing.com.

Images available in our pressroom at www.strandreleasing.com

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 the 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 Brémond 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 Brémond.

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.

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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