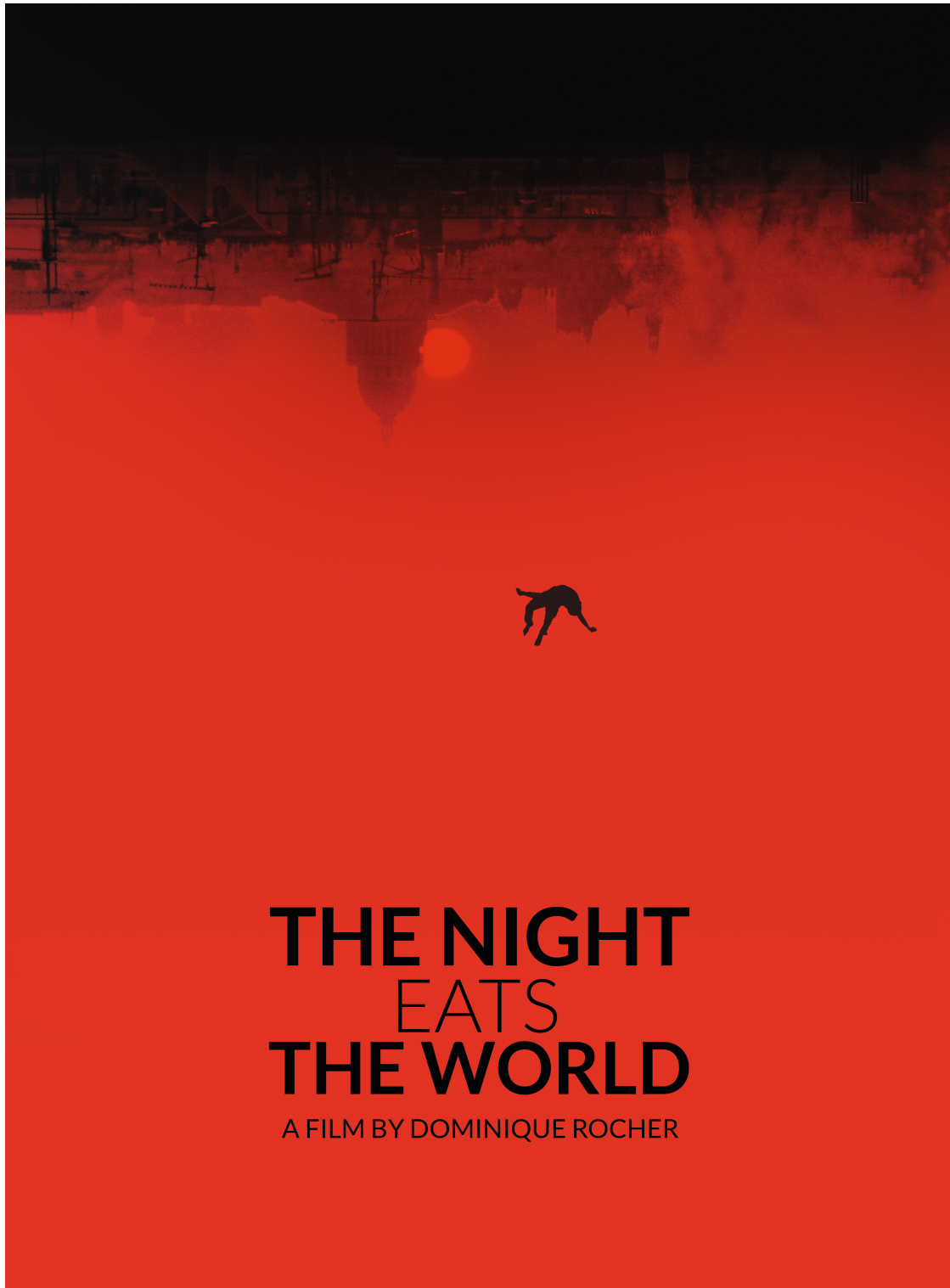


# PRESS KIT



2018 - FRANCE - 1h34 - 1,85 - 5.1

# SYNOPSIS

Waking up in an apartment where no later than the night before a party was raging, Sam is forced to come to grips with reality: he is now alone and the living dead have infested the streets of Paris. Petrified with fear, Sam is going to have to barricade himself inside the building and organize his survival. But is he really the sole survivor?

Interview with

# **DOMINIQUE ROCHER**

## **Where does « The Night Eats The World » come from?**

It comes from a novel adapted by Pit Agarmen, writer Martin Page's pseudonym and anagram, in which he allows himself a "pulpier" vein. I was completely seduced by his text, his atypical ton and the way he questions solitude and the bonds with others. Especially with Sam's personality, a character who loves solitude, bordering on agoraphobia.

This misanthropy incarnates itself through genre. When he wakes up in a world that has changed during the night, surrounded by zombies, this transformation does not surprise him. I would even say, he is psychologically armed to survive. Within a night, he finds himself alone, in this Haussmann building like a desert island, with no hope to be found. Sam looks like Robinson Crusoé and needs to organize everything for his survival. I liked the idea of someone who finds sort of a balance in this solitude and in this universe.

## **How did you write the adaptation?**

When I wanted to adapt his novel, Martin Page asked for a meeting with me. He just said "feel free"! He did not want a literal adaptation. I wrote the script along with Guillaume Lemans and Jeremie Guez. One of the greatest qualities of Guillaume Lemans was his knowledge in the process of creation of dramatic tension and we steadily preserved this tension until the last stages of post-production. We were seriously wondering about making it a silent movie, or at least without any dialogues. The silence, the connection with the sound, were elements that interested at lot, and it became a

permanent topic of our discussions, the sound was at the heart of everything. In the novel, the hero is an author; in the film Sam is a musician.

A second really important stage of development was marked by a writing residence at TORINO FILM LAB that I attended along with my producer Carole Scotta. Directors from all around the world exchange together on their project, all in development, and these collective discussions contribute to an artistic process that turned out to be very fruitful.

But I admit that it was my meeting with Anders that has been decisive in the writing process. The idea was to do something "made to measure". I for instance deliberately integrated some elements of his personal life into the script, in order to make him more familiar with Sam's character. Anders did percussion instrument at the conservatoire, that is why you can see drums, and some tapes we hear were recorded by him as a child.

### **How would you describe this more intimate and personal dimension of the film?**

Mostly, it's a cerebral movie shown from the main character's perspective: deep down, he considers people to be monsters. His vision of the world is logical and related to what is happening in the film. I would like to place myself to the junction between a very intimate feeling in which everyone can identify with, and his supernatural representation through genre cinema. This feeling of solitude is widespread, such as a modern disease shared by a lot of people, and I have the impression that Anders can feel it.

More and more, people are shutting themselves away and at the same time they are blaming themselves to do so, they feel guilty to reject the other. Like if it was necessary to struggle continuously against oneself, against this person who hates the others.

**It's a first feature film, a film genre that takes place in the middle of Paris...**

Making a movie, especially a first feature film, it is also a first step, an attempt to be open to the others. The film also takes this direction, in which a man withdrawn into himself will gradually open to the other. You can see a lot of metaphors.

Many elements in the film are related to Sam's childhood and his difficulty to be a man.

**For many, the film lies on your work and your confrontation with the actor and main character: Anders Danielsen Lie.**

From the beginning, I wanted to make a film focusing on a single character, maybe even a movie where a character would be all alone. I wanted to capture a man's trajectory, his evolution, following him on each shot of the film. The work with Anders was essential and the actor-filmmaker relationship, crucial. Our confrontation, our one-to-one, ended up producing something that I really care about.

And it's also a real challenge for an actor, from total physical transformation to strong emotional contrasts he goes through. The story runs over a year, we perceive the temporality and the impact of the events on the metamorphosis of his body and his personality.

In addition, we shot two versions of the film, one in English, the other in French. This double version involved shooting each scene twice, two movies with their own specificities, and finally the two versions are quite different as the language allowed the actors to create subtly different characters.

**The "zombies" genre does not belong only to cinema. It is also an important reference in the video game culture, to which the film sometimes seems to echo.** The video game is in me and is part of my culture, but this is not the case for the other two scriptwriters, and if the film made you think of any games, it's widely unconscious on my part. I didn't want to make a horror movie seeking to scare.

The scenes in which we see outdoors cohorts of zombies respect the genre codes with no intention to impress. If I wanted that, I would have filmed at night, in close-up, with the camera on the ground, for example, to produce a lot of effects with little means. I chose the opposite: wide, daytime shots, which are in fact totally anti-dramatic, which defuse the tension.

**It's also a form of "realistic" bias in a reputed supernatural range...** The Realism is due to the fact that, from the spectator's point of view, zombies are considered as real. They go against a gore nightmare, they are rather the sign of what the main character feels. They guide the spectator to an intimate feeling, a bit like in the TV show *The Revenants* directed by Fabrice Gobert whose tone is incredibly accurate. The tension is in the wit, not in the violence or the images effects. The near absence of special effects gives a realism and a form of timelessness.

*The night eats the world* follows a character, his evolution in a hostile environment. The way in which he succeeds in recreating a daily life, a normality, as if one could always adapt to everything, even the most frightful. A psychological war begins, a countdown, with the following key question: can we live alone in the world indefinitely?

**Interview by Olivier Séguret.**

ABOUT

# DOMINIQUE ROCHER

Dominique's passion for films leads him to work on several features as an assistant director when he was just out of film school. He then creates a production company, Buffalo Corp, within which he made his first 4 short films, broadcast and screened all over the world's festivals and Televisions. Later, Dominique Rocher wins the Audi talent awards program, and is able to direct the ambitious Sci-Fi drama, « La Vitesse du Passé», starring the international actress Melanie Thierry. The film, broadcast on French and international televisions, has been selected by some of the main international festivals (Cannes, Toronto, Bermuda...). Dominique ) just finished THE NIGHT EATS THE WORLD (Angers Film Festival, Rotterdam Film Festival), a survival film produced by Haut et Court starring Anders Danielsen Lie, Golshifteh Farahani and Denis Lavant. He currently develops a 3\*52minutes mini series for ARTE entitled La Corde.

# SELECTIVE FILMOGRAPHY

## **ANDERS DANIELSEN LIE**

2016	PERSONNAL SHOPPER by Olivier Assayas
2015	THIS SUMMER FEELING by Mikhaël Hers
2014	FIDELIO : ALICE'S ODYSSEY by Lucie Borleteau
2012	OSLO, 31ST by Joachim Trier



# **CAST**

Anders DANIELSEN LIE

Golshifteh FARAHERANI

Denis LAVANT

Sigrud BOUAZIZ

# CREW

Directed by	Dominique Rocher
Script, adaptation and dialogues by	Guillaume Lemans Jéréme Guez Dominique Rocher
Adapted from THE NIGHT EATS THE WORLD by Pit Agarman	
Image	Jordane Chouzenoux
Editor	Isabelle Manquillet LMA
Original Score	David Gubitsch
Production Design	Sidney Dubois
Costume Design	Caroline Spieth
HMC	Amélie Grossier, Atelier 69
Sound	Nassim El Mounabbih
Sound Editing	Maxence Dussère
1st AD	Benjamin Papin
Production Manager	Gaëtane Josse
Execute Producer	Julie Billy Simon Arnal
Associate Producer	Caroline Benjo
Produced by	Carole Scotta

A film produced by HAUT ET COURT with the participation of CANAL +, CINÉ +,  
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