



SÉLECTION OFFICIELLE
COMPÉTITION
FESTIVAL DE CANNES

CG Cinéma presents

KNIFE+HEART

(UN COUTEAU DANS LE CŒUR)

A film by Yann Gonzalez

With Vanessa Paradis,
Nicolas Maury, Kate Moran

Original Soundtrack M83

Length: 1h42 – France – 1.85 – 5.1

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SYNOPSIS

Paris, Summer 1979. Anne produces third-rate gay porn. After her editor and lover Lois leaves her, she tries to win her back by shooting her most ambitious film yet with her trusted, flaming sidekick Archibald. But one of her actors is brutally murdered and Anne gets caught up in a strange investigation that turns her life upside-down.

INTERVIEW WITH YANN GONZALEZ (DIRECTOR)

Where did you get your first ideas for *Un Couteau dans le cœur*?

From a character, above all. Thanks to the *Dictionnaire de la pornographie (Dictionary of Pornography)* put together by Christophe Bier, I'd heard about a 1970s female French gay porn director who was passionate, an alcoholic, homosexual, and in love with her film editor... She had the reputation of being harsh, unpredictable and making her actors do humiliating things during casting sessions. In short, she was a very colorful character. I wanted to get away from the cotton candy sweetness of my first film, *Les Rencontres d'après minuit*, and turn towards something more urban, more rousing. I thought her character would be a great vector for that.

Did you do research on her?

Absolutely. Thanks to Hervé Joseph Lebrun, the specialist in French gay porn, I spoke to people who'd spent time with her (she's been dead for a long time, as has her editor): her old competitors, colleagues, etc. That helped me to bring together a large amount of documentation. But there was something seedy in what I had and that wasn't the direction I wanted to take. On the contrary, I wanted something flamboyant, something romantic. So I decided to reinvent her and turn her into a fictional character, whilst still preserving this love story with her editor as well as half of her first name, as a sort of spiritual, secret tribute to this underground heroine.

Did you work alone on this?

I had issues making progress alone. I was at a standstill. I spoke to Cristiano Mangione about the subject as he'd already advised me on most of my films. He's an extremely gifted author and director whose projects also show his great love for all things relative to gender and transgression. We started talking, just like that, and such hilarious, wacky things came out of our discussions that we rapidly decided to co-author the scenario. It was a really jubilant experience: we didn't set ourselves any limits, nothing was forbidden. It was pure pleasure. We followed this character through a frivolous and sometimes cruel labyrinth. But at the same time, we wanted it to be fun every step of the way. And zany too.

There's a very refreshing craziness at the very heart of the film: it's free, radical, excessive.

I like to describe *Un Couteau dans le cœur* as the portrait of a woman in love who's climbed onto a ghost train. I love this idea of a fairground film: you climb up on a ride without knowing where it's going to take you.

This fairground element can also be found in the family you portray, all these characters who work together in the world of porn: actors, cameramen, the director, and assistants... They're a real troupe.

Yes, this troupe aspect was important for me as of my very first films. It's important in fiction, as in the friendship that binds certain of the film's characters, in particular Anne the film director (Vanessa Paradis), and Archibald her right-hand man (Nicolas Maury), where we see a friendship that is crucial and more enduring than love. But it's also important in real life. I've been working with some of these actors since my first short films. I really like the fact that we go through these films and life together. I'm thinking in particular of Kate Moran, who was in my first short film twelve years ago, and who plays Loïs the film editor, the heroine's lost love. The link that Kate and I have is precious, like a brother-sister relationship. And I've never been quite so awed by her as I was when we shot this film. With each film, I also like to bring in some new blood to join these regulars. That provides for great energy and above all, electrifying moments. For me, the casting process is the most thrilling part in making a film; it's what really makes the fiction come alive.

This art of a cast picked out like an explosive cocktail was already present in *Les Rencontres d'après minuit*, but it's even more striking here because there are lots more characters.

Yes, there's around forty of them! I love the great knock-on effect it brings about, as much from my point of view as a cinema-lover as from my point of view as a film director. For example, Bertrand Mandico, the director of *Garçons sauvages*, was a recent and very decisive encounter for me, and here he plays the role

of the director of photography, François Tabou (whose name makes us think of François About, director of photography for most 70s gay porn films). But each character has his or her own story: for Romane Bohringer, it's linked to my absolute worship – as any young gay kid from the provinces – of *Nuits fauves*. I contacted Romane very early on in the process, at least two years before we started shooting. I was really unsettled about meeting her, as it was such a throwback to my teenage years. Ingrid Bourgoin, who plays the barmaid in the lesbian cabaret, was the heroine of one of my favorite films that came out of the 70s' Vecchiali galaxy, *Simone Barbès ou la Vertu*, by Marie-Claude Treilhou. In the film, she plays a young lesbian woman who works in a porn cinema, and who goes through a whole night of hopeless love and melancholy. It's an absolutely magnificent film. So, all that comes from very different places within my life and fuses with my great and undeniable love for all cinema genres.

Sometimes, certain casting choices are made for incongruous reasons: at a certain stage of the financing, we set up a co-production with Mexico, so I had to take on a Mexican actor. That's how Noé Hernandez, who I adored in *Tenemos la carne* by Emiliano Rocha Minter, joined Vanessa Paradis' troupe of porn actors. He didn't speak a word of French and learned all his dialogues phonetically. He brought extraordinary color, energy and euphoria to the scenes. These synergies are fascinating, almost magical because they're linked to so many flukes, desires that collide – or not.

And then of course, there's Vanessa Paradis, to whom you offered what must be one of her greatest roles in cinema. As a strong-minded woman who keeps a firm hand on her little world of men whilst she's secretly devastated by heartbreak, she has never been so assertive yet vulnerable at the same time.

Anne is a very strong woman, but also flawed, unfair, and excessive. The film is an ode to all things feminine, even the most negative aspects. It's a sort of loving portrait of the character, as much as of Vanessa Paradis herself in fact. The incredible attraction we felt for each other as professionals when we very first met was decisive for the creation of this film.

Vanessa was a driving element for all of us. As of the very start. She accepted the film just three days after having read the scenario. She's in love with love, and that goes for the love of cinema too. She has a constant vital, loving spark and a very direct rapport to cinema. She is always extremely sensitive and that's even more visible the minute you say "Motor". She's someone who doesn't hide behind a mask, which is rare today with well-known actresses, particularly in France. You can see that she is extremely generous and kind and her face reminds me of the silent movies great actresses such as Janet Gaynor for example, who was Frank Borzage's favorite actress. She has that particular sort of on-screen presence, and the unaffected overwhelming innocence of someone who's playing in a film for the first time.

In your opinion, what aspect of the project touched her most for her to throw herself into it body and soul?

I think it's the fact that emotions are constantly pushed to their upper limit. This is a character that goes through everything that can bring emotion: disaster, violence, and passion. For an actress, it's a sort of constant firework display that can be quite exalting. But a little intimidating too, even for someone with such a rich and varied career. After two or three days of shooting, I said to her: "Don't try to make up a character. Don't be afraid of just being yourself. Because it's also you that I want to film through this character." And I think that got us both where we needed to be. When I say that she was a driving element for all of us, it's not just a figure of speech: shooting a film can be really hard, ambitions clash with reality, with the budget, or lack of time, etc. In spite of that, this shooting was bathed in elation; I was surrounded by people in love with the project. And it's Vanessa who set the tone for that with her longing to do this film, which spread to the rest of the team.

How did you foresee working on gender, in particular in respect of the film's gory aspect?

I wanted to have fun with fantasy, horror or even Giallo codes, whilst remaining respectful of them of course. Above all, I didn't want to try to be smarter than the genre but rather to embrace it and assume it. I really wanted there to be an emotional aspect linked to the genre, because for me the greatest thrillers or horror films are those that touch your feelings: *The Exorcist* is also a melodrama about a mother who is losing her daughter, *An American Werewolf in London* by John Landis is a great film on lost friendship. These are terrifying films, but first and foremost, they make me cry.

Certain scenes are really frightening and the distress linked to the murders is tangible. How can you use the mise en scène to cause fear?

I very quickly got the idea of asking Jonathan Genet, who plays the murderer, never to take off his mask on set. So apart from two or three team members who knew the secret, nobody else knew who he was. That brought a really strange atmosphere to the set on the days when he was there. And he gave everything he had to give. He really got into his character's dark side. For me it's the actors who drive a film's tone, and Jonathan gave it a violent and worrying tone because his character is crushed by tragedy. I wanted him to be a moving, yet terrifying monster.

In the galaxy of favorite influences that guide you and that you often quote (Werner Schroeter, Paul Vecchiali, R.W. Fassbinder...), this film brings to light a new figure: Brian De Palma.

My co-writer and I share a great passion for De Palma; this is a common thread that has clearly led us both. In terms of emotional thrillers, De Palma is the king, with films such as *Carrie*, *Blow Out*, and *Pulsions*.

These are also the first films I showed my producer, Charles Gillibert, to demonstrate to him in what direction I wanted to take *Un Couteau...*, proportionally speaking, of course. De Palma has this unabashed, playful side, weaving constantly between fiction, reality, the cinema, fantasy, and voyeurism.

He also has an absolute love of the cinema. *Un Couteau dans le cœur* starts with a 16mm editing table and finishes up on a sort of stellar "projection"... The love of the matter that makes up cinema itself is very much present. A cry of love and rage is etched into the actual film with a knife and is only visible once it's been through the viewer... I really liked the idea that a woman's desperate love situation could slip its way onto the film itself.

How did you profile the 70s treatment? The film never falls into the "period film" cliché, it's much more subtle than that.

I was really worried about it looking like an academic reconstruction, and with my Director of Photography, Simon Beaufigli, we very quickly got the idea of working using light to work on the period. Today, all Paris streets are lit using sodium lighting, which gives a horrible yellowy-orange light. So we strived to find the blue-green neon glow of French films from the late 70s / early 80s. Obviously there was a lot of very important and precise work on costumes and settings but, above all, I didn't want a film that would look outdated. It also had to be able to talk about today's world using faces and bodies from today. That's why I called on iconic figures of present-day nightlife, such as Simon Thiébaud who plays Dominique, the head of the transgender gang; or the choreographer for the club scene, Ari de B, who came on set with all his dancers. There's something very contemporary that shines out through our fantasy 1979 Paris.

Color is extremely present and particularly flashy. It has strong visual presence...

The film shows messed up, euphoric characters, and I wanted a visual portrayal of the inner quandaries they are struggling with. I didn't want to shy away from going deep inside their minds and extracting images. I love this idea of embracing experimental practices and bringing them into slightly more mainstream cinema, even if I'm aware of the fact that I don't make the most mainstream films in the world (laughs)! There's a whole "fringe" that has nurtured my love of the cinema and I want to bring that into my universe, make it more visible. I'm thinking for example of Paul Sharits' films that used strobing to give a flicker effect to images and I picked up on that to portray the killer's negative image "memories".

How did you go about working on the music with your brother, Anthony Gonzalez? What desires guided you in this particular project?

We wanted to recapture the Gialli ambiance of the 70s, to feel that sinister yet sentimental tone. But we also needed to distance ourselves from that in order to create something contemporary, and not find ourselves in a pastiche of the genre and its music. Faithful yet unfaithful at the same time... We are both poetical and even sentimental, in a certain way. We wanted to dive in headlong, particularly as melancholy and poetry are found in numerous 70s horror film sound tracks, from films by Lucio Fulci to those by Mario Bava – I'm thinking in particular of the harrowing sound tracks of *Don't Torture a Duckling* or *Twitch of the Death Nerve*.

And here again, this principle of pleasure came rushing back: I got Anthony to listen some old sound tracks from straight and gay porn films. He quickly gathered the musical codes and finally, the most beautiful tracks in *Le Couteau...*, the most pleasurable ones, are probably the ones he recreated for the film's fake porn movies.

For this sound track, Anthony worked once again with Nicolas Fromageau, who he'd already worked with on the first two M83 albums and who's a childhood friend. For the three of us, there's something about *Un Couteau dans le cœur* that's strongly linked to our teenage years and the films that fostered our love of cinema.

The films I liked as a teenager were a little more "strange". My brother is four years younger than me and he told me a few years after the fact that he and Nicolas used to sneak into my bedroom in Antibes to watch my videos by Jodorowsky, Richard Kern and Jean Rollin... And they were quite marked by that! The sound track to *Un Couteau dans le cœur* was a way for Nicolas, Anthony and I to come back to our first loves, our first powerful images and sensations from the cinema.

How did you deal with shooting the porn scenes? They're extremely suggestive, but you don't actually see anything head-on.

I didn't want the sexuality to veil Anne's tragedy, her adventure, which for me is the film's backbone. It's first and foremost the portrait of a woman and it just so happens she produces porn films. We kept all the imagery and the substance and had great fun with that but without showing the coarsest of images because to top it off, that's not what I retain from porn films of the period. I wanted to come back to a sort of innocence and naïveté that you saw in the first porn films. It was before AIDS came on the scene and there was an obvious enjoyment in playing together, and taking pleasure together and some films even mixed heterosexual and homosexual sex scenes. Nicolas Maury dealt really well with this playful aspect in the fantastic way he has of playing with genders, identities, and even his own femininity when he portrays a transgender version of Vanessa in several scenes.

It was important to make these scenes moments of comedy and to bring a certain joy into the sex. The aim was to make the viewer want to be a part of things. I think that a young heterosexual male could quite easily want to live within the film. For me it's a much more important gesture, and much more political than showing sex scenes in order to shock the middle class... who aren't actually shocked by much and haven't been in a very long time!

In any case, your cinema contains more of an erotic element rather than veritable pornography.

For me, cinema is ontologically erotic. We mentioned De Palma a little earlier. We could also have mentioned Verhoeven, Argento, Fulci and dozen other great or lesser masters who aren't so well known. I miss that subversion in today's cinema. Sexuality cuts through feelings; it's part of what forms a person, part of his story. Anne is tormented by her sexuality, through her work but also because of the way she loves. The use of voyeurism inherited from De Palma recurs throughout the story: Anne spies on her editor through a spyhole; two boys are spied on by their father as they have sex... It's something that is repeated throughout the film. There's a very erotic desire that isn't mine, it belongs to the film itself, to its very essence. We're in a time of regression and puritanism that I wanted to go against whilst recapturing the lifeblood of cinema.

YANN GONZALEZ

Biography

Yann Gonzalez was born in 1977 in Nice. Between 2006 and 2012, he directed six short films before turning to full-length features with *Les Rencontres d'après minuit*, which was presented during the Critics' Week at the Cannes Festival and was released in theatres in November 2013. His second full-length feature, *Un Couteau dans le cœur*, will be released in theatres in France on 27 June 2018.

Filmography

2018 UN COUTEAU DANS LE CŒUR (FEATURE)

2017 LES ÎLES (SHORT)

2013 LES RENCONTRES D'APRÈS MINUIT (FEATURE)
2012 LAND OF MY DREAMS (SHORT)
2012 NOUS NE SERONS PLUS JAMAIS SEULS (SHORT)
2009 LES ASTRES NOIRS (SHORT)
2008 JE VOUS HAIS PETITES FILLES (SHORT)
2007 ENTRACTE (SHORT)
2006 BY THE KISS (SHORT)

INTERVIEW WITH VANESSA PARADIS

As we meet, you're still under the shock of seeing the film for the first time, yesterday evening. But I'd like you to travel back in time: you've just turned the last page of the scenario of *Un Couteau dans le cœur*. What are you feeling?

It's just totally obvious. Absolutely so! This wonderfully written scenario that tells me a story I've never read elsewhere and that offers me an incredible role, how could I possibly pass it up? I who have always dreamed of complex fictional persons, experimenting with excessive characters, without always meeting these expectations... So, as I closed *Un Couteau dans le cœur*, I was very excited at the idea that I should be given the gift of such a role. I'm neither an author nor a film director, but I'm not sure I would have thought of offering me this role!... (laughs)

How did you prepare for your role as Anne? Did you do research on the period? Did you watch new films or take another look at some you'd already seen?...

Yann showed me several films, the ones that seemed the most important to him, including *Dressed to Kill* by Brian De Palma, *Simone Barbès ou la vertu* by Marie-Claude Treilhou, *Possession* by Andrzej Zulawski, and *Neige* by Juliet Berto... We talked a lot about it upstream but we did very little, strictly speaking, in the way of read-throughs or rehearsals. I do however remember one time, at mine, when we rehearsed the scene where Anne goes to recruit a guy on a worksite, and she entices him and clinches the deal with him, slipping a bank note into his pants. Yann, who's quite shy when he isn't on set directing, was playing the young man, and I was there, rubbing myself up against him as I was supposed to be a real tease. We were screaming with laughter because we were both equally embarrassed. It was surprising that he chose that scene in particular, but I think he wanted to check out my preying mantis side.

Do you remember things that Yann Gonzalez told you about, key elements about the character, which helped you to prepare for the role?

What I understood very quickly was that I had to play someone who could be frightening, who could hurt other people and who was a sort of lawless, faithless bulldozer. She's harsh, aggressive, an alcoholic, but she's also in love, sick with love, and she's willing to do anything to get back the woman she loves, even if the way she goes about it is all but delicate. I didn't know myself just how far I could go, so the first few days, I was a bit too much of a pitbull! Shouting isn't enough to make you scary. I had to find the right measure, to play someone who's ultra-motivated to get their lover back, whatever it costs, but who's imbibed in alcohol... There's a flatness about her that comes from the alcohol, but it has to be offset by something more vigorous: a determination that comes from love. Yann said to me: "You're allowed to bring in some of your own compassion or fragility." That helped me balance out my intentions.

Effectively, in the opening scene, it's striking how well you've "picked up" the alcoholic's way of speaking, slightly slurred, but not too much...

I couldn't have done that at the age of twenty. I've had to come across a lot of alcoholics to pick up on that very particular way of speaking. The point isn't just to imitate some mindless windbag: alcoholics, the real ones, have incredibly clear minds and speech.

It's a very surprising choice, coming from you, to take this direction, with this style of film that's more unusual and radical than the films you've made before. Is that something you particularly intended to do?

No, not at all. I always dreamed of playing varied, extravagant and unusual roles! You make your choices depending on what's on offer, you know. It's easier to make good choices when you have great propositions! I've always wanted to play in films that I found surprising, be it because of their tone, the story or the mise en scène. But those films weren't always around.

Did certain aspects of the film, certain scenes, frighten you, or provoke any apprehension in particular?

Yes, of course. I really apprehended the scene where I had to attack Kate Moran. I was frightened of attacking Kate, who is someone I absolutely adore. I really wanted to get that scene behind us as quickly as possible. Yann too, I think. Kate and I talked about it a lot, without rehearsing. We were really nervous. On the day itself, Yann kept saying: "Everything's great, but you're not strangling her!" I'd put my hand on her throat but I couldn't tighten it. It's Kate who encouraged me to tighten my grasp; it was kind of funny in a strange way! I loved watching Kate play on set. She trained as a dancer, which means she carries herself very proudly and is also a really hard worker and extremely disciplined. And above all, she has incredible presence on camera. I'm really touched by the cineaste/muse relationship that she and Yann have had for so long. I have a great deal of admiration for that sort of partnership.

As a mirror image of the ruined relationship between you and Kate Moran, is the brighter relationship you have with Nicolas Maury, and who is a sort of friendly backbone to the film's plot. How did your role interaction come about?

On his first day of shooting, I discovered Nicolas wearing a blond wig and my green raincoat, ready to play my character opposite two policemen, in a porn film! That inevitably creates bonds! You should have heard Yann laughing with each of Nicolas' takes. His voice and his non-verbal communication are fascinating. His theatrical training gives him incredible security and freedom. He's immediately spot on. I can tell you, he doesn't need several days to get into character. Nicolas and Kate are both really hard workers, they read and cultivate themselves constantly. From the first time that Yann introduced the three of us, we were in a buzz, waiting for the day when we could finally start this film that we were longing to make – in fact the whole team felt the same way. And every day that we were shooting, we debriefed on what we'd done the day before, more and more excited and enthralled by what Yann was giving us the chance to do.

What about the costumes? We're not in a graphic reconstitution of the 70s, but certain important items (the bottle-green vinyl trench coat, the leather skirt, the red boots) have strong visual presence and we can tell that they were very carefully chosen.

Yann called on Pauline Jacquard. It was her first job on a film. She had worked in fashion but it was her first experience as a cinema costume designer. She offered up some wonderful ideas. Then it was Yann who chose everything, with my assistance. Sometimes, I liked certain outfits, but Yann would say "No, no". He knew exactly what he wanted. It's incredible to what extent the costume immediately creates an attitude. Everything was authentic vintage: the beautiful red boots, for example. We only had one pair and the heel looked like it was going to come off. When I ran in the rain, I dreaded the thought that I might ruin our sole pair of magnificent red boots.

And your peroxide blond hairdo; how did that come about?

From the offset, Yann had his mind set on platinum blond. We'd looked at lots of period photos and very quickly came across pictures of Debbie Harry from Blondie, who is undeniably extremely inspirational, as regards period look/makeup/hairdo. Then we created our own mix; a composition of several inspirations, but the original idea came from Debbie Harry. In a slightly more disheveled, more flawed version, let's say... As regards makeup, when we found the electric blue eye shadow, that was another important step. I remember the day when I did the first fittings for the finalized costume/hairdo: I saw stars in the team's eyes. Because at last, after having been pushed back, jeopardized, uncertain of existing, this film we'd been waiting so long to make was becoming reality and the main character existed. Until today, I can still remember the way they looked at me and the way it made me feel.

How would you describe the way Yann Gonzalez works?

His artistic perception is very precise and very open. I've seen him work non-stop. Everything was ultra-joyful, but ultra-prepared, always. Sometimes, on set, we'd be laughing and messing around with the team, and I'd see Yann off to one side, thinking, about the next shot, about the next scene. I adore seeing people who are infused by their art to that extent. For the scène where we do the casting for transvestite prostitutes, we filmed until 6am in a tiny café. It was packed; it was 50° inside and you couldn't breathe. Yann didn't give up on me until he got exactly what he wanted. I absolutely love people like that!

Your history at the Cannes Festival is marked by highlights: the song "Le Tourbillon de la vie" with Jeanne Moreau in 1995, your presence as a member of the Jury 2016, but surprisingly you've never presented a film in competition at Cannes!

That's true. I had an incredible time as a jury member two years ago. At the time, I thought: I'd really like to come and present a film here one day... And I'm so happy that it's with this film. With all the love and enthusiasm that we felt every day as we made this film, the idea of meeting up again and going up the steps on the red carpet *together*... I'm overjoyed. We're being led in a beautiful dance.

VANESSA PARADIS

Biography

Vanessa Paradis has been a part of the French musical landscape since 1987, when as a young girl of 14, she was number 1 of the Top 50 for 11 weeks. Two years later, in 1990, she started her cinema career with NOCE BLANCHE by Jean-Claude Brisseau. For this first role, she won a César Award for Most Promising Actress. The same year she won her first Victoire de la Musique award for the female singer of the year with VARIATIONS SUR LE MÊME T'AIME written by Serge Gainsbourg.

In 1992, Jean-Paul Goude imagined her as a "bird of paradise", spawning between Vanessa, Chanel and Karl Lagerfeld a lasting artistic and sentimental relationship.

She came back in front of the camera in the film ELISA by Jean Becker in 1995 alongside Gérard Depardieu. After UNE CHANCE SUR DEUX, she played under the direction of Patrice Leconte in LA FILLE SUR LE PONT for which she was nominated for a César Award for the Best Actress. After having starred in Serge Frydman's MON ANGE and Guillaume Nicloux's LA CLE, she attracted considerable attention alongside Romain Duris in L'ARNACOEUR by Pascal Chaumeil in 2010. The following year, she worked with the singer, M, lending her voice to Lucille in the animation movie, UN MONSTRE A PARIS.

Vanessa Paradis continues both her career as a singer and as an actress. She has played in numerous films including CAFÉ DE FLORE by Jean-Marc Vallée, JE ME SUIS FAIT TOUT PETIT by Cécilia Rouaud, CORNOUAILLES by Anne Le Ny, FADING GIGOLO by John Turturro and SOUS LES JUPES DES FILLES by Audrey Dana.

Over the past year, she has been seen in FROST by Sharunas Bartas, MARYLINE by Guillaume Gallienne, and CHIEN by Samuel Benchetrit. In September she will be starring in Cécilia Rouaud's, new film, EN FAMILLE.

Vanessa Paradis plays the leading role in Yann Gonzalez's second full-length feature, UN COUTEAU DANS LE CŒUR selected in official competition at the Cannes Film Festival.

Nicolas Maury

Biography

Nicolas Maury studied at the Conservatoire National de Région in Bordeaux before joining the Conservatoire National Supérieur d'Art Dramatique in Paris in 2001. He played a number of times under the direction of Robert Cantarella (NOTRE FAUST, VIOLENTES FEMMES, HIPPOLYTE, LA MAISON DES MORTS...), and also Guillaume Vincent (LA NUIT TOMBE, L'EVEIL DU PRINTEMPS, HISTOIRE D'AMOUR, NOUS LES HEROS...). He was seen in 2007 in Avignon in "LES FEUILLETS D'HYPNOS" by René Char, staged by Frédéric Fisbach, and in 2016 in "LE TRIOMPHE DE L'AMOUR", staged by Galin Stoev. Recently the public had the pleasure of seeing him at the theatre in LE JEU DE L'AMOUR ET DU HASARD, staged by Catherine Hiegel.

At the cinema, he has acted in a series of roles under the direction of directors who are as prestigious as they are varied, such as Patrice Chéreau (CEUX QUI M'AIMENT PRENDRONT LE TRAIN), Philippe Garrel (LES AMANTS RÉGULIERS), Riad Sattouf (LES BEAUX GOSSES) Olivier Assayas (PARIS JE T'AIME), Rebecca Zlotowski (BELLE EPINE), Eva Ionesco (JE NE SUIS PAS UNE PRINCESSE) Valéria Bruni Tedeschi (UN CHÂTEAU EN IATLIE) Mikael Buch (LET MY PEOPLE GO), where his incredible performance got him preselected for a César Award for Most Promising Actor 2012, Olivier Baroux (LES TUCHE 3) and finally Yann Gonzalez (LES RENCONTRES D'APRÈS MINUIT) who he worked with again in 2018 on UN COUTEAU DANS LE COEUR, selected in official competition at the Cannes Film Festival.

Since then, he's been playing Hervé in DIX POUR CENT, a series that won a Cristal Globe in 2018.

Today Nicolas Maury is preparing his first full-length feature produced by CG Cinéma. He already wrote and directed a medium-length film in 2010, called VIRGINIE OU LA CAPITALE.

Kate Moran

Biography

Trained at New York University School of the Arts, Kate Moran started her career in American theatres, appearing in plays staged by Michael Counts and Bob McGrath, amongst others. In 2000, a successful partnership commenced between the actress and stage director Pascal Rambert (LE DEBUT DE L'A, CLOTURE DE L'AMOUR, DE MES PROPRES MAINS). In 2012 Robert Wilson and Philip Glass called on her for the reprise of their visionary opera EINSTEIN ON THE BEACH created in Avignon in 1976. It would be followed by a world tour, lasting until 2015.

Her theatre career is equally marked by original creations such as ROSE POUSSIÈRE with Bertrand Bonello and CONTRECHAMP with Rebecca Zlotowski.

In 2006, Kate Moran met director, Yann Gonzalez, and played the main role in BY THE KISS, his first short film, selected for the Cannes Film Festival's Director's Fortnight. A year before that Kate Moran had lent her voice to 2 songs on the M83's album, *Before the Dawn Heals Us*. In 2007, she worked with Yann Gonzalez again on ENTRACTE, and then again in 2008 on JE VOUS HAIS PETITES FILLES, which was also selected for the Cannes Film Festival's Director's Fortnight. LES RENCONTRES D'APRÈS MINUIT was the fourth film on which Kate Moran and Yann Gonzalez worked together.

Kate Moran was also to be seen in the full-length features by Christophe Honoré (LES BIEN-AIMÉS), Bertrand Bonello (SAINT LAURENT), Pascale Ferran (BIRD PEOPLE), Gilles-Paquet-Brenner (ELLE S'APPELAIT SARAH), Peter Greenaway (GOLTZIUS ET LA COMPAGNIE DU PELICAN) and more recently Armel Hostiou (UNE HISTOIRE AMERICAINE).

In 2016 she played the main female role in the series CANNABIS directed by Lucie Borleteau, which was broadcast on Arte.

This year marks her reunion with Yann Gonzalez for his second full-length feature, UN COUTEAU DANS LE CŒUR, selected in official competition at the Cannes Film Festival.

M83

M83 is a French electronic music group, originally from Antibes, formed in 1999 by Anthony Gonzalez and Nicolas Fromageau.

In 2001, the whole world discovered M83 when their hit MIDNIGHT CITY shot them to the top of the English and American charts.

The group separated in 2004 after the *DEAD CITIES, RED SEAS AND LOST GHOST* tour.

Backed by a group of musicians Anthony Gonzalez composed the third album *BEFORE THE DAWN HEALS US*, which was released at the start of 2005, thus continuing M83's adventure. In 2007, Anthony Gonzalez released a solo compilation called *DIGITAL SHADES, VOLUME 1*. He followed up with albums such as *HURRY UP, WE'RE DREAMING* (2011) nominated at the Grammy awards.

In 2016 the artist returned with *JUNK*, which was ultra-pop, ultra-crazy, and ultra-electrifying.

M83 composes music for the cinema, including the full-length feature *LES RENCONTRES D'APRÈS MINUIT*, directed by Anthony's brother Yann Gonzalez, and in 2013, the full sound track of the science-fiction *OBLIVION* by Joseph Kosinski.

In 2018, M83, made up again of Anthony Gonzalez and Nicolas Fromageau, signed off on the music of Yann Gonzalez's latest film, *UN COUTEAU DANS LE COEUR*, and continues to assert its own particular, modern and dreamlike sound, with spatial and melodic music.

DISCOGRAPHY:

2016	JUNK (Naïve)
2011	HURRY UP, WE'RE DREAMING (Naïve)
2008	SATURDAYS=YOUTH (Virgin)
2007	DIGITAL SHADES, VOLUME 1 (EMI / Gooom)
2005	BEFORE THE DAWN HEALS US (Gooom)
2003	DEAD CITIES, RED SEAS & LOST GHOSTS (Gooom)
2001	M83 (Gooom)

Cast

Vanessa Paradis	Anne
Nicolas Maury	Archibald
Kate Moran	Loïs
Jonathan Genet	Guy
Khaled Alouach	Nans / Fouad
Félix Maritaud	Thierry
Noé Hernandez	José
Thibault Servière	Misia
Bastien Waultier	Karl
Bertrand Mandico	François
Jules Ritmanic	Rabah
Pierre Pirol	Bouche d'or
Dourane Fall	Fabio
Romane Bohringer	Cathy
Elina Löwensohn	Guy's mother
Yann Colette	Morcini
Jacques Nolot	Mr. Vannier
Florence Giorgetti	Hotel Manager

Technical team

A film by	Yann Gonzalez
Written by	Yann Gonzalez and Cristiano Mangione
Music	M83
Director of Photography	Simon Beaufils
Sets	Sidney Dubois
Editing	Raphaël Lefèvre
Casting	Constance Demontoy, Marlène Serour
Sound	Jean-Barthélémy Velay, Damien Boitel, Xavier Thieulin
Costumes	Pauline Jacquard
Script	Caroline Deruas
Assistant Director	Renaud Gast
Produced by	Charles Gillibert
Coproduced by	Julio Chavezmontes, Consuelo Frauenfelder
Associate Producer	Jamal Zeinal Zade
A coproduction	CG Cinéma, Piano, Garidi Films, ARTE France Cinéma, RTS Radio Télévision Suisse, Le Fresnoy
With the participation of	ARTE France, Canal+, Le Centre National du Cinéma et de l'Image Animée
In association with	Cofinova 14, Kinology, Memento Films Distribution
With the support of	Ciclic – Région Centre-Val de Loire
International Sales	Kinology
Distribution France	Memento Films Distribution