

CHIC FILMS PRESENTS

TOMER SISLEY
SLEEPLESS
NIGHT

A FILM BY **FRÉDÉRIC JARDIN**





SYNOPSIS

A cop, Vincent, steals a big bag of cocaine from some gangsters, but he's identified during the operation. The gangsters then decide to kidnap his son to get back the cocaine. But of course Vincent is no longer in possession of the stuff. To rescue his son he will have to find his way through the nightclub owned by his enemies and defer as much as he can the time of the exchange. The upcoming night seems to be the longest of his life and maybe even the last one...

DIRECTOR'S NOTES

Sleepless Night is an action movie with a twist: all the action happens in a nightclub in the space of one hectic, breathless night. Battling his way through a welter of chaos and betrayal, Vincent Garrel must overcome impossible odds to save his son – the boy for whom, until now, he hasn't been much of a father.

In the action-packed opening scene, Vincent receives a knife wound, adding to the suspense. Caught in the machinations of the hectic night that follows, he has no time to attend to his wound and begins to lose blood. Like an hourglass gradually emptying, his injury is the film's ticking clock.

This tension imposes its rhythm on the directorial style.

The intrigue develops in a nightclub and disco. For Vincent, The Tarmac is a trap, a maze in which every corner is surveyed by security cameras. From the scene of an ambush right from the start, it becomes the labyrinthine setting for a desperate pursuit. But far from being a static set piece, Sleepless Night is always in movement, driven by Vincent's unflinching will.

Our identification with the hero of Sleepless Night is nearly physical. In order for us to feel immersed in his emotions – as though we're inside his head, inhabiting his body – Vincent is hardly ever off-screen. The camera follows him closely with a fluidity of movement and cutting that avoids hysteria to create a sustained nervousness.

Sleepless Night is intended to be a feverish film noir, with an impression of real time, and watching it we feel as though we're experiencing with Vincent the many reversals of his hellish course.



You could compare Vincent's challenge to that of a videogame, without the pejorative, childish connotations. The spectator will be like a player discovering the environment and its dangers at the same time as his hero, in whose movements and choices he is implicated. In Vincent's skin, we have to find the key to the mystery to save Thomas, the emotive treasure at the end of a desperate hunt.

Each room in The Tarmac is a world into itself, more or less dangerous, with what we find there susceptible to change as the level of difficulty of Vincent's trial increases. To disrupt the mood, each room will have its own atmosphere: the concentrated murmurs of the players and the balls clacking in the Billiard Room; the deafening, heart-thumping music of the dance floor; the freezing, total silence of the cold store; the clatter of the dishes and the cries of the chefs terrorizing the foreign bus boys in the kitchen; the tinkling of glasses and conversation in the velvet quiet of the lounge; and the grubby, neon-lit office that resounds with the violent threats of The Tarmac's owner Marciano. There are as many ordeals as decors, as many moods as environments for the evolving spectacle of Vincent's longest night.

Not a nice character at the start – he has an odor of failed fatherhood and there's the moral uncertainty about his job – Vincent is someone who has done it all too fast and too early. Seemingly lost, this cop who's a borderline villain reveals himself in the course of one long, decisive night to be a human being. As his blood ebbs from him, he discovers its true value: that of linking him to his son.

One of our intentions in writing the story was to construct characters that reveal themselves bit by bit, who turn out to be the opposite of what they appear to be at first. The spectator will progressively discover their hidden faces and their true, secret motivations. All this happens a single night, a crucial night that will reveal the characters to themselves, and to each other, a night of hell that ends with a new dawn – a night during which, faced with overwhelming challenges, a father will at last become a true hero.





TOMER SISLEY IS VINCENT GARREL

Bad father, divorcee, bent cop...

Victim of a trap he set for his partner Manuel, Vincent has to fight solo to save his teenage son's life. Despite the pain of a knife wound that is progressively weakening him, he will fight to the end to save his son, the teenage boy with whom relations have been fraught. Seen at first as bad father and a bad cop, Vincent faces an intense personal challenge that will make him grow and surpass himself. Both Vincent and his son Thomas will emerge transformed from their Sleepless Night.

TOMER SISLEY'S FILMO

2003 : Dédalles by René Manzor

2003 : Bedwin by Nadia el Fani

2005 : Virgil by Mabrouk el Mechri

2006 : Toi et moi by Julie Lopes-Curval

2007 : Truands by Frédéric Schoendoerffer

2008 : Largo Winch by Jérôme Salle

2010 : Largo Winch II by Jérôme Salle

2011 : Sleepless Night by Frédéric Jardin



VINCENT
FEYDEK
LACOMBE
MARCIANO
MANUEL
THOMAS
ALEX
ABEL
YILMAZ
VIGNALI

Director
Screenplay
Cinematography
Set Decoration
Costume Design
Music

CAST

Tomer SISLEY
Joey STARR
Julien BOISSELIER
Serge RIABOUKINE
Laurent STOCKER
Samy SEGHIR
Dominique BETTENFELD
Adel BENCHERIF
Birol ÜNEL
Lizzie BROCHERÉ

CREW

Frédéric JARDIN
Frédéric JARDIN, Nicolas SAADA, Olivier DOUYÈRE
Tom STERN
Hubert POUILLE
Uli SIMON
Nicolas ERRERA



PRODUCTION COMPANY

CHIC FILMS - Created in 2002 by Marco Cherqui, Chic Films is committed to developing and producing original feature films and TV programs that are engaging both on aesthetic and commercial levels. Marco Cherqui started his career as a prolific music video and documentary producer who brought to music video confirmed directors such as Jacques Audiard, Laetitia Masson, Xavier Durringer, Claire Denis and Arnaud Desplechin, and had produced several documentaries related to music and cinema. Producer Lauranne Bourrachot joined Marco and the company at an early stage. With Chic Films, they have built a talented roster of scriptwriters, directors and actors with whom they work on innovative cinema and TV projects.

Initially launched with Studio Canal as a minority shareholder, Chic Films is now a fully independent company.

Chic Films co-produced with ADR Productions Marion Vernoux's *A Boire*, starring Emmanuelle Beart, Edouard Baer and Atmen Kelif, released in December 2004.

Chic Films has also produced a prestigious coming-of-age comedy series titled *Our beloved children*, in association with Canal +, starring Romane Bohringer and Mathieu Demy, directed by Benoit Cohen.

Chic Films co-produced with Why Not Productions and Page 114 *A Prophet*, directed by Jacques Audiard from an original screenplay by Abdel Raouf Dafri and Nicolas Peuffaillit, commissioned and developed by Chic Films. Among other important prizes, the film won the Grand Prix Award at the Cannes Film Festival 2009, Best Film Not in the English Language at the 2010 BAFTA Awards, as well as nine Cesar Awards including Best Film, Best Director, Best Actor, Best Rising Actor, Best Supporting Actor, Best Original Screenplay, Best Cinematography, Best Set Design and Best Film Editing. *A Prophet* was also nominated for the Best Foreign Language Film at the 2010 Oscar Academy Awards.

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