

- SYNOPSIS -

A young man, Sylvain, devotes his life to a local theatre condemned to bankrupt. He lives in the basement of the theatre for which he is the programmer, the operator, and the cashier.

Every night, after the film show, he goes out for a murderous ritual.

CAST

PASCAL CERVO • CHARLOTTE VAN KEMMEL • KAROLE ROCHER
AUSTIN MOREL • BRIGITTE SY • MIREILLE ROUSSEL • NOËL SIMSOLO

CREW

Screenplay **LAURENT ACHARD, FRÉDÉRIQUE MOREAU** • Director's assistant **PIERRE SENELAS** • D.O.P. **SABINE LANCELIN** • Sound **XAVIER GRIETTE, MIKAËL BARRE** • Editor **JEAN-CHRISTOPHE HYM** • Set designer **FRÉDÉRIC LAPIERRE, FRÉDÉRIQUE LAPIERRE** • Unit production manager **PHILIPPE VALENTIN** • Production **LES FILMS DU WORSO / SYLVIE PIALAT** • Co-production **DRAGON 8 / ARANE PRODUCTIONS / MIKROS IMAGE** • International Sales **LES FILMS DU LOSANGE**

// 2011 • 1H21 • DOLBY SRD • 35MM • 1.85 //

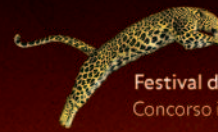
LAURENT ACHARD

Filmography

1992 - **QU'EN SAVENT LES MORT ?** (short-film) ■ 1994 - **DIMANCHE OU LES FANTOMES** (short-film) Clermont-Ferrand Film Festival - Special Jury Prize / Critic's Syndicat Prize ■ 1997 - **UNE ODEUR DE GERANIUM** (short-film) Clermont-Ferrand Film Festival - Directing's Prize ■ 1998 - **PLUS QU'HIER, MOINS QUE DEMAIN** Rotterdam Film Festival - Grand Prix (Tiger Award) / Belfort EntreVues Festival - Grand Prix Cyril Collard Award ■ 2004 - **LA PEUR, PETIT CHASSEUR** (short-film) Clermont-Ferrand Film Festival - Grand Prix / César nomination ■ 2006 - **LE DERNIER DES FOUS (The last of the crazy people)** Jean Vigo's Award / Locarno Film Festival - Official Selection in Competition - Best Directing Award ■ 2011 - **DERNIERE SEANCE (Last Screening)** Locarno Film Festival - Official Selection in Competition



Laurent Achard was born in April 1967. Last Screening is his third feature film.



Festival del film Locarno
Concorso internazionale

LAST SCREENING
(DERNIERE SEANCE)



A film by **LAURENT ACHARD**

PASCAL CERVO CHARLOTTE VAN KEMMEL KAROLE ROCHER BRIGITTE SY

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LES FILMS DU WORSO, DRAGON 8, ARANE PRODUCTIONS, MIKROS IMAGE PRESENTS
SCREENPLAY LAURENT ACHARD & FRÉDÉRIQUE MOREAU D.O.P. SABINE LANCELIN 1st DIRECTOR ASSISTANT PIERRE SÉNÉLAS SET DESIGNER FRÉDÉRIC & FRÉDÉRIQUE LAPIERRE COSTUMES BÉNÉDICTE LEVRAUT SOUND XAVIER GRIETTE AND MIKAËL BARRE EDITING JEAN-CHRISTOPHE HYM PRODUCER SYLVIE PIALAT EXECUTIVE PRODUCER BENOIT QUAINON UNE PRODUCER PHILIPPE VALENTIN DIRECTOR OF POST-PRODUCTION TOURIK AYADI WITH THE PARTICIPATION OF CANAL+ AND CINÉCINÉMA WITH THE SUPPORT OF LA RÉGION BOURGOGNE AND LA COMMISSION DU FILM DE BOURGOGNE WITH THE PARTICIPATION OF CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE





- INTERVIEW WITH LAURENT ACHARD -

/ How did you get the idea for the film?
After *The Last of the Crazy People*, I met producer Sylvie Pialat and we talked about my passion for genre films and horror movies in particular. It immediately occurred to her to make a film for the Canal Plus series *French Fright*. This program helps develop low-budget films that can be shot on a tight schedule. I was attracted to the idea of writing and shooting fast; it had been four years since I'd shot anything. It was with that energy that we finally succeeded in mounting the project.

/ Does that mean *Last Screening* is a horror film?
Strictly speaking *Last Screening* is not a horror film, even though Sylvie and Canal Plus initially signed

onto a "slasher movie". Though I did obey some of the rules of the genre – a solitary hero, a nocturnal atmosphere and knife killings – I was mainly interested in how to best stage the violence, even if it meant breaking some rules. The real gamble and difficulty was filming the murders without being demonstrative. To avoid showing violence frontally, I prefer devices like metaphor and off-screen space. What is violent and shocking for some may not be for others; I prefer to leave enough distance so that the spectator can step in and imagine whatever he wants.

/ *Last Screening* is also an homage to the cinema...
I wanted to describe a specific relationship to the

cinema and the place it can occupy in someone's life. Sylvain, the main character, lives vicariously through the films he screens. In one of the sequences of *French Cancan* cited in my film, the Prince says: "I want you to give me fake memories of my Parisian-life." I think the same goes for the movie viewer. For an hour and a half he or she lives, suffers, and loves through someone else, making memories of things that never happened in real life, things he partially dreamed up. Sylvain takes this illusion to the tragic next step, for he can no longer tell the difference between fiction and reality, cinema and real life.

/ Sylvain nonetheless develops feelings for Manon, who is a very real young woman. Does she represent a possible way back to the real world for him?
Manon represents a way back to the real world through the love Sylvain feels for her. Thanks to her, he glimpses the possibility of a new world, a new life that would allow him to escape his confinement and his mother's destructive influence. But what appears to be a way out ends up cementing his fate by tightening his mother's grip on him.

/ Here, as in *The Last of the Crazy People*,

the family environment is depicted as traumatizing. This seems to be a recurring theme for you. What about it moves you?

I am interested in the family because it is made up of individuals, most often united by blood ties, who are forced to live together in a given time and place. What results are sometimes volatile situations

in which feelings of love and hate combine to create tragedy. In *Last Screening*, I wanted to tell the story of a mother and son locked into a co-dependant relationship, which the son can only escape through denial and death.

/ This is the third time you have worked with Pascal Cervo.

He acted in my two previous features. I cherish our collaboration and wanted to take it a step further by giving him a chance to show the full scope of his talent. The character of Sylvain was written specifically for him. On the shoot, we were all amazed by the generosity, precision and intensity of his performance. He was able to give Sylvain a mysterious, childlike quality that wasn't present in the script. He deserves even more praise because we only had 21 days to shoot the film, and thus little or no time for rehearsal. ■

