

Écrit et réalisé par Anand Sapin

SÉANCES DU SOIR

Rui Alves
Dos Prazeres

Gaël
Hénaff

Tancrède
Hollington

Samuel
Lydric

Élise
Maître

Night Shows (Séances du soir)

Produced, written and directed by **Anand SAPIN**

Synopsis :

A teller of a neglected movie theater is hopeless. A man arrives and is confronted by the place and an unhealthy aura.

Genre : thriller

Themes : cinema, fear



Team :

Technicians :

- Director of photography and colorist : Clément Sanchez
- Cameraman : Mael Chasseray
- Editor : Valentin Charrier
- Editor assistant : Suzana Thomaz
- Sound recordist : Nathan Paillusson
- Sound ingeneer : Michaël Fristot
- Graphist : Joseph Merrien
- Management and decorator : Marie Bechet
- Make-up artist : Léa Sagnard

Cast :

- Ticketsman : Samuel Lydric
- First spectator : Gaël Hénaff
- Reader/killer : Rui Alves dos Prazeres
- Woman spectator : Elise Maître
- Second man spectator : Tancrède Hollington
- Voice over : Laurent Laubier

Extras :

- Thierry Dufournaud
- Héritier Sakalaya
- Elena Donati



Note by the director :

For this first project, I chose to develop a story set in a movie theater, a place close to my heart and which had the advantage of being a totally controllable enclosed space. We were fortunate that the Utopia Cinema in Pontoise opened its doors to us.

Although cinema is a place that I frequent a lot today, it was not the case before my Cinema degree at the University of Montpellier. I first discovered Truffaut and Tati, then other eras and cultures. This growing passion blossomed when I moved to Paris, where I was able to scour film clubs and the Cinémathèque.

I wanted to depict these places in a sarcastic way, because sometimes strange things happen there, but also with tenderness. It was during empty morning screenings that I discovered this strange feeling of solitude. In this cinema, which I depict as a place plagued by oblivion, the screening room becomes a mysterious entity that swallows up the humans who enter it.

Similarly, in the staircase scene, I wanted the staircase to spiral downwards to give the sensation of descending deep into a strange, cold, damp place, to bring it closer to a tomb. The play with chiaroscuro and dutch angle shots (with reference to *The Third Man*, itself a reference to German Impressionism of the 20s) reinforces this feeling of unease.

As I'm particularly passionate about films made between 1930s and 1980s, I've been lucky enough for almost two years to be able to contribute to the accessibility and durability of these works, as I work as a digital image restorer. The theme of death and oblivion is inherent to these works of the past, and I hope that if every viewer is destined to disappear sooner or later, this will not be the case for these films. Moreover, since the film's screening doesn't stop despite the disappearance of the sole spectator, the cinema goes beyond its simple role of entertainment dedicated to the public.

In the way I told this story, I wanted to leave some doubt. The reasons for the murder and the identity of the murderer are not made clear, the woman in the first theater may be dead but there's no guarantee of that, the cashier may be the murderer. Similarly, the interpretation of the introduction is open, but the different aesthetic of the images deliberately and necessarily integrates them differently into the whole. These are analog photographs we produced for this project. I'm very fond of the analog image and hope that restorations will continue to respect the grain of the film.

The voice-over is also written by myself, as I was passionate about writing before cinema, and my next short film will deal with the relationship with language and words.

The degree of irony remains to be defined by the viewer of this short film, how much this story is invented by its narrator, after the rhetorical question: "nobody ever died at movie theaters, right?"

Biography :

Born in 1997, Anand has studied cinema at Montpellier University, before following a course at Institut National Audiovisuel to become a film restorer, a profession he has been practicing as a freelance since February 2023.

Passionate of old films, for instance Tati, Mizoguchi, Kalatozov and Fellini, he spends a lot of time in the cine-clubs of the Latin Quarter of Paris. Also passionate about the music of West Africa, he is beginning to develop his projects in parallel, with a second short film being prepared.

Contact : +33682038438 ; anand.sapin@gmail.com



Informations :

Duration : 9:45

Format : 1.37, 4K

Color : introduction in black and white (analogic pictures), the rest is in color

Sound : stereo

Language : french

Subtitles : english, italian, spanish

Screening material : DCP, ProRes (master), H264

First movie, auto-production

The majority of the shooting lasted two days

Selections and prizes :

- Tabor Film Festival, Croatia, 6 july 2024
- Lamezia Festival International, Italy, 19 july 2024, Best international short movie
- Ceprano Festival International, Italy, 5 september 2024, Public prize and Special mention
- FiPiLi Horror Livorno, Italy, 11 october 2024
- TiSFF Festival International of Thessaloniki, Greece, 19 octobre 2024
- Faltazi Festival, France, 23 novembrer 2024
- Asti Festival International, Italy, 30 november 2024

