



Karlovy Vary
International Film Festival
Official Selection – Competition

TO THE NIGHT

A FILM BY PETER BRUNNER

***NORMAN, WHO SURVIVED A FIRE AS A CHILD,
IS OBSESSED WITH LIGHT AND HAUNTED BY ITS POWERS.***

TO THE NIGHT

FICTION FEATURE • AUSTRIA 2018 • 102 MIN

DCP • 1:2.39 • DOLBY 5.1 • OV ENGLISH





TO THE NIGHT

TO THE NIGHT IS A WALK ON THE WILD SIDE.
HOW FAR WOULD YOU GO FOR THE PEOPLE YOU LOVE?

THE FILM PORTRAYS NORMAN, AN ARTIST WHO SUFFERS FROM PTSD AND IS STRUGGLING WITH A LINGERING FEELING OF GUILT SINCE HE LOST HIS PARENTS IN A TRAGIC FIRE WHEN HE WAS JUST A CHILD.

TOGETHER WITH HIS GIRLFRIEND PENELOPE AND THEIR BABY SON, NORMAN TRIES TO FORGE A NEW LIFE.

HOWEVER, NORMAN'S MEMORIES ARE REIGNITED ONE NIGHT AND HE SETS OFF ON AN UNPARALLELED QUEST, FOLLOWING A TRAIL OF FLAMES WHOSE POWERS SHALL NOW HEAL HIM.

INTOXICATED BY CREATIVITY HE FACES HIS PAST TO BUILD THE FAMILY HE NEVER HAD.



SYNOPSIS

NORMAN, A 29-YEAR-OLD LIGHT INSTALLATION ARTIST, CELEBRATES THE OPENING OF HIS LATEST EXHIBITION TOGETHER WITH HIS GIRLFRIEND PENELOPE, 34, A PAINTER, AND THEIR SON, CALEB, 8 MONTHS. SHORTLY AFTER, THE CLOSE-KNIT FAMILY HAS A FIGHT ABOUT THEIR SON, WHICH RESULTS IN DOMESTIC VIOLENCE AND A PANIC ATTACK, AFTER WHICH NORMAN, ROAMING THE STREETS OF NEW YORK, GETS ARRESTED BY THE POLICE. AFTER A STAY IN A PSYCHIATRIC CLINIC, NORMAN CAN RETURN TO HIS FAMILY. THEY MAKE THEIR TRIP BACK HOME TO THEIR LOFT IN A DECREPIT BROOKLYN BUILDING, AND THE SMALL FAMILY PROMISES EACH OTHER TO LEAD AN ORDERED LIFE FROM NOW ON AND TO TAKE BETTER CARE OF EACH OTHER.

AFTER SPENDING LOVING TIME WITH EACH OTHER, EVERYDAY LIFE SETS IN AND NORMAN TRIES TO FULFILL HIS ROLE AS A PARTNER AND FATHER, STILL STRUGGLING WITH PTSD CAUSED BY A FIRE THAT KILLED HIS PARENTS AND WHICH HE, AT THAT TIME STILL A CHILD, JUST BARELY SURVIVED. HIS OBSTINATE BEHAVIOR PUTS THE FAMILY'S PLANS TO THE TEST AFTER NORMAN RECONNECTS WITH HIS ALMOST BLIND FRIEND ANDI, 33, WHO IS IN NEED, AND PENELOPE FEARS A RELAPSE. NORMAN WITHDRAWS INTO HIS OWN WORLD MORE AND MORE AGAIN. HE CANNOT MAINTAIN HIS GOAL TO RENDER HIS ANXIETIES NON-EXISTENT WITH MEDICATION AND, FRUSTRATED ABOUT LOSING CONTROL, HE TRASHES HIS COMPUTER IN A KNEE-JERK REACTION. HIS FAMILY IS FRIGHTENED. WHEN NORMAN REASSURES PENELOPE, IT BECOMES CLEAR THAT HE HAS STILL NOT OVERCOME THE ACCIDENTAL DEATH OF HIS PARENTS, WHICH AND WHO HE CANNOT REMEMBER ANYMORE. WHEN NORMAN GETS NEW PSYCHOPHARMACEUTICALS AT A PHARMACY, HE RECEIVES A CALL FROM ANDI, WHO IS IN NEED ONCE AGAIN. NORMAN RESCUES HIM FROM HIS BURNING APARTMENT.

THE FIRE TRIGGERS MEMORIES OF HIS PARENTS' ACCIDENT. HYPED UP BY THE MEMORY, HE TAKES ANDI HOME WITH HIM, INCURRING PENELOPE'S DISPLEASURE, SINCE NORMAN SEEMS MORE CONCERNED ABOUT ANDI THAN THE FAMILY. BUT REALLY IT IS THE SPARK OF HIS REGAINED MEMORY, WHICH ENLIGHTENS HIM.

NORMAN HAS CHANGED SINCE THE FIRE. HE TELLS PENELOPE THAT HE COULD REMEMBER SOMETHING WHILE FILMING IT IN ANDI'S APARTMENT. NORMAN BEGINS TO TACKLE THE HOUSE OF HIS PARENTS AND SEEMS TO PLAN A CONFRONTATION WITH HIS PAST WITH ANDI'S HELP. THE FAMILY PROJECT IS MOVING MORE AND MORE INTO THE BACKGROUND. AGAINST NORMAN'S WISHES, PENELOPE ORGANIZES A SMALL CELEBRATION FOR HIS BIRTHDAY, WHICH HE DOES NOT WANT, SINCE HE IS GETTING OLDER THAN HIS MOTHER ON THAT DAY, AND NORMAN FLEES THE LOFT IMPULSIVELY.

LUNA, 17, A FRIEND OF PENELOPE'S AND CALEB'S BABYSITTER, WHO ARRIVES AT THE BIRTHDAY PARTY TOO LATE, COMFORTS PENELOPE AFTER NORMAN LEFT. THAT NIGHT, ALONE BUT SHIELDED BY HIS CAR, NORMAN SHINES HIS HEADLIGHTS ON THE HOUSE OF HIS PARENTS, AS IF HE WAS TRYING TO CONTACT THEIR GHOSTS.

WHEN HE RETURNS HOME, HE HAS LARRY, A SCRAPYARD OWNER, AND HIS SHADY FRIENDS IN TOW TO CELEBRATE HIS BIRTHDAY HIS OWN WAY. HE GETS DRUNK AND PROVOKES AN ARGUMENT WITH PENELOPE, WHICH CAUSES HER TO FINALLY LEAVE WITH CALEB. AFTER PENELOPE'S DEPARTURE, NORMAN IS DEVASTATED BUT DEVOTES HIMSELF TO HIS PLAN OF REMEMBERING: TO SEND ALMOST BLIND ANDI INTO THE BURNED-OUT HOUSE OF HIS PARENTS WITH A CAMERA, TO MAYBE REMEMBER SOMETHING ELSE THROUGH THE RECORDINGS.

THE ATTEMPT FAILS AND NORMAN IS FORCED TO ENTER THE GROUNDS FOR THE FIRST TIME SINCE HIS CHILDHOOD TO SAVE ANDI FROM A POOL THAT HE FELL INTO DURING HIS EXPLORATION. ANDI ENDS UP IN HOSPITAL AND NORMAN IS PLAGUED BY FEELINGS OF REGRET. WATCHING ANDI IN A COMA-LIKE STATE MAKES NORMAN WANT TO FLEE INTO A DRUG-INDUCED CONDITION HIMSELF, YEARNING TO FIND THAT SPARK AGAIN.

DURING A RESEARCH ON YOUTUBE HE COMES ACROSS A DRUG CALLED KETAMINE, WHICH PROMISES A COMPLETE RESTART OF THE BRAIN. INVIGORATED BY THIS NEW IDEA, NORMAN TRIES TO GET IN TOUCH WITH PENELOPE, WHO TEMPORARILY LIVES WITH HER FRIEND CATY, BUT PENELOPE NEEDS TO KEEP A DISTANCE AND DOES NOT ANSWER HIS CALLS.

FOLLOWING HIS NEW PLAN, NORMAN TESTS A DRUG AT LARRY'S PLACE BUT IT TURNS OUT TO BE THE WRONG ONE FOR HIS UNDERTAKING AND WHILE CALMING NORMAN DOWN LARRY PROMISES TO GET HIM THE SALVATION-PROMISING KETAMINE SOON. WHEN NORMAN RETURNS TO THE LOFT, HE DISCOVERS PENELOPE'S FRIEND LUNA, WHO HAS RUN AWAY FROM HOME BECAUSE SHE IS PREGNANT, SLEEPING ON THE COUCH. NORMAN OFFERS REFUGE TO LUNA, WHO FINDS AN ALLY IN HIM.

LUNA'S PREGNANCY AND THE PROSPECT OF THIS UNBORN LIFE THAT STILL HAS ALL OF ITS POSSIBILITIES IN FRONT OF IT GIVES NORMAN THE STRENGTH FOR THE NEW ATTEMPT AND TO KEEP FACING HIS PAST.

EQUIPPED WITH MEDICAL DEVICES AND KETAMINE FROM LARRY, NORMAN PICKS UP ANDI FROM THE HOSPITAL AND DRIVES BACK TO HIS PARENTS' HOUSE. BUT HIS SECOND EXPERIMENT, WHERE NORMAN PUTS HIMSELF INTO A KETAMINE COMA WITH ANDI'S HELP, FAILS, TOO, BECAUSE LUNA, WHO HAS FOLLOWED THEM, WAKES NORMAN TOO EARLY, JUST WHEN HE IS ABOUT TO SEE SOMETHING FROM HIS PAST. FURIOUS ABOUT THE FAILURE AND STILL UNDER THE INFLUENCE OF THE KETAMINE, NORMAN DRIVES OFF AND LEAVES LUNA AND ANDI BEHIND.

NORMAN GOES TO SEE PENELOPE AND HIS CHILD AT CATY'S APARTMENT, HE WANTS TO BE HONEST WITH HER AND TELL HER ABOUT HIS DESPERATE ATTEMPTS. PENELOPE, HOWEVER, BELIEVES NORMAN IS DRUNK AND DOES NOT LET HIM ENTER THE APARTMENT OR SEE CALEB. AFTER A LOUD AND VIOLENT CONFRONTATION AT THE DOOR, WHERE PENELOPE CRITICIZES NORMAN FOR NOT BEING A GOOD FATHER AND MISSING OUT ON HIS SON, SHE FINALLY TAKES NORMAN TO A BAR, GETS DRUNK IN FRONT OF HIM, AND THUS HOLDS UP A MIRROR TO HIM. NORMAN CAN ONLY WATCH AND ENDURE IT.

AFTER LOOKING AT HIMSELF FROM PENELOPE'S POINT OF VIEW, NORMAN RETURNS TO THE LOFT WHERE HE MEETS LUNA AGAIN, WHO HAS LOST HER CHILD. TRYING TO TAKE AWAY HER FEELINGS OF GUILT HE COMFORTS AND SUPPORTS HER. AND IN ORDER TO CHEER LUNA UP, NORMAN TAKES HER TO A PARTY AT LARRY'S, WHERE HE RETREATS AND SEEMS MORE SAD ABOUT THE DEATH OF THE UNBORN CHILD THAN LUNA HERSELF IS.

NORMAN DISCOVERS AN OLD, 650-LITER FISH TANK IN THE SCRAPYARD, AND WITHDRAWS INTO IT LIKE INTO THE LAP OF A LOVED ONE. NORMAN LETS LUNA, WHO CAN FINALLY FEEL FREE AT THE PARTY, STAY AT LARRY'S, GOES HOME AND LOOKS AT INTERNET VIDEOS ABOUT ARTIFICIAL WOMBS. HE MAKES PEACE WITH PENELOPE VIA SKYPE AND ASKS HER TO COME BACK HOME.

NORMAN WAKES ALONE IN THE LOFT, AND HAS LARRY DELIVER THE FISH TANK TO THE HOUSE OF HIS PARENTS FOR A FINAL SELF-THERAPY ATTEMPT. FURTHER PREPARATIONS FOR THIS LAST EXPERIMENT RESULT IN A BIZARRE ART INSTALLATION, INCLUDING A TESLA COIL, THE 650-LITER FISH TANK, GASOLINE AND ANDI'S HELP. NORMAN WANTS TO FINALLY BRING LIGHT INTO THE DARKNESS OF HIS PAST AND MAKES ANDI THE CONDUCTOR OF HIS TRAVEL BACK INTO HIS CHILDHOOD.

AFTER SETTING UP THE CONTRAPTION IN THE HOUSE'S BACKYARD, NORMAN RE-ENACTS THE FIRE HE ONCE SURVIVED AND PUTS HIMSELF INTO THE SAME HELPLESS POSITION, WHICH HE WAS IN AS A CHILD. ANDI, WHO FOLLOWS NORMAN'S INSTRUCTIONS AND LIGHTS A FIRE WITH GASOLINE, ACCIDENTALLY IGNITES HIMSELF AND GETS KILLED.

NORMAN WAKES UP DAYS LATER IN THE HOSPITAL, HIS FAMILY IS GATHERED AT HIS BED, AND HE HAS TO FACE REALITY AND REALIZE THE BURDEN HE HAS BEEN FOR THEM. NORMAN IS CHANGED. PENELOPE APPEALS TO HIS CONSCIENCE AND TELLS HIM THAT IN THE TIME OF HIS ABSENCE, SHE HAS FOUND A REALTOR AND POTENTIAL BUYERS FOR THE HOUSE AND THE SURROUNDING PROPERTY.

A FEW DAYS LATER, NORMAN HANDS THE KEYS TO THE REALTOR IN FRONT OF THE HOUSE AND SEEMS TO FINALLY BE ABLE TO LEAVE HIS PAST BEHIND AND BE WITH HIS FAMILY. AT A BEACH, HE TAKES HIS FAREWELL FROM ANDI AND THE GHOSTS OF HIS PAST.





DIRECTOR'S STATEMENT

HOW TO CONDUCT A FIRE? YOU CAN'T CONDUCT A FIRE!

TO THE NIGHT! THAT'S A TOAST TO LIVING INSTEAD OF SURVIVING! A TOAST TO THE POET, THE THERAPIST, AND THE PROPHET WE COULD BE FOR ONE ANOTHER. TO ALL THAT WE DON'T KNOW ABOUT OURSELVES AND TO NOT BEING AFRAID OF SWIMMING IN UNKNOWN WATERS.

THIS FILM IS ABOUT MY MOST INTIMATE IMPRESSIONS OF CHARACTERS EXPLORING LOVE, PAIN AND FORGIVENESS. A TOAST TO CHARACTER-DRIVEN FLMMAKING!

BASIC INSPIRATIONS AND QUESTIONS ABOUT THIS FILM REACH BACK AS FAR AS MY CHILDHOOD, WHEN I LOST MYSELF IN HIERONYMUS BOSCH'S HELLISH PICTURES AFTER ELEMENTARY SCHOOL AND ASKED MYSELF WHAT THE PEOPLE IN THE FLAMES COULD POSSIBLY FEEL. *TO THE NIGHT* IS BASED ON QUESTIONS LIKE "HOW DO PEOPLE, WHO DOUBT TO BE LOVABLE, EXPERIENCE THE WORLD?", "HOW TO PROTECT ONE'S MEMORY?", "DO WE HAVE TO FORGET EACH OTHER?". QUESTIONS AS AN ATTEMPT OF UNDERSTANDING HOW YOU CAN LIVE TOGETHER IN THE FLAMES. IN *TO THE NIGHT* I ASK THOSE QUESTIONS THROUGH THE TROUBLED AND RESTLESS EYES OF THE LIMIT-DEFYING, COBAIN-LIKE CHARACTER NORMAN, WHO ON HIS QUEST FOR A HOME HAS TO BE CAREFUL NOT TO BURN IN THE FIRE WHICH HE SET HIMSELF.

THE MAIN CHARACTER, NORMAN, ALREADY EMERGED WHILE I WAS WORKING ON THE SCREENPLAY FOR MY FIRST FEATURE FILM *MY BLIND HEART*. IT DEVELOPED ITS OWN MOMENTUM AND BECAME THE BASIS OF A NEW FILM - *TO THE NIGHT*.

NORMAN SPRINGS FROM REAL EXAMPLES LIKE ARTHUR RIMBAUD AND EDVARD MUNCH AND THEIR MUTUAL FEAR IN YEARNING THAT TURNED INTO AN ADDICTION. MUNCH SHARES WITH NORMAN THAT THEIR ARTISTIC PROCESS HELPED THEM TO COPE WITH THEIR GUILT FOR THE IMAGINED RESPONSIBILITY THEY FELT OVER THEIR LOSSES BY CREATING A PRODUCT VIA THE REPARATIVE PROCESS.

ALTHOUGH NORMAN, AS AN ARTIST SUFFERING FROM PTSD, HAS NO WORDS FOR WHAT MAKES HIM GO AGAINST THE FLOW, THE UNSPOKEN QUESTION THAT ACCOMPANIES HIS YEARNING IS: WHAT IS A SUCCESSFUL LIFE - IN THE SENSE OF YOUR RELATIONSHIPS WITH THE PEOPLE CLOSEST TO YOU THAT YOU LOVE. "I DON'T KNOW IF MY MOTHER EVER CARESSED ME," NORMAN WONDERS IN THE FILM. *TO THE NIGHT* HAS A 6-YEAR-LONG HISTORY OF FINANCING THAT TOOK THE MATERIAL FROM CINEMART AT ROTTERDAM IFF TO IFP'S NO BORDERS IN NEW YORK. THE FACT THAT THE FILM CAN NOW, AFTER 8 YEARS, BE EXPERIENCED IN A COMPLETED STATE MEANS THAT IT CAN BE DESPITE OF THINGS - DESPITE OF ALL THE OBSTACLES ALONG WITH MANY IMPORTANT AND DIFFICULT EXPERIENCES.

WITH CALEB LANDRY JONES AND ELÉONORE HENDRICKS IN PARTICULAR, WE FOUND ACTORS WHO AT THE SAME TIME FELT THE SAME APPETITE FOR THESE CHARACTERS AND THEIR ATTITUDE TOWARDS THE WORLD. FOR YEARS, NORMAN'S AND PENELOPE'S CHILD HAD BEEN CALLED CALEB IN THE SCREENPLAY OF *TO THE NIGHT* BECAUSE I WAS ATTRACTED TO THE EMOTIONAL TENSION CALEB LANDRY JONES CAN MAKE TANGIBLE THROUGH HIS ACTING POWER, WHICH I NOTICED IN HIS PREVIOUS WORKS. SOMETIMES THERE ARE ACTORS WHO JUST GO TO OTHER PLACES. SO IT WAS NOT THAT I SAW SOMETHING SPECIFIC IN HIM THAT DID NOT EXIST AND FOR WHICH I HAD A SPECIAL VISION. IT WAS JUST THERE - THE DISTANT DRUMS THAT ONLY HE CAN HEAR, BY WHOSE RHYTHM HE LIVES AND WHICH WILL NEVER STOP BEATING.

LIKE MY PREVIOUS WORKS, THE NARRATIVE OF *TO THE NIGHT* IS AN INTROSPECTIVE CHARACTER STUDY, HOWEVER, THE CENTRAL MOTIFS ARE DEEPENED HERE BY MOVING THE VIEW OF THE FEMALE PROTAGONIST INTO FOCUS. BUT WE MOSTLY LOOK AT THE WORLD THROUGH NORMAN'S "INNER PERSPECTIVE". MOMENT BY MOMENT, DECISION BY DECISION.

EVERYONE CARRIES THEIR INNER TEMPO WITHIN THEM AND THE SHAPE OF MY PERSONAL RHYTHM AND TEMPO TELLS THE STORY FROM OUT OF THE CHARACTERS, THROUGH THEIR CONTRADICTORY ACTIONS AND NOT THROUGH A CLASSICAL CONSTRUCTION. WHEN I THINK AND TALK ABOUT FILMS, IT IS THE CHARACTERS I FEEL FIRST, THEN THE RELATIONSHIPS AND SITUATIONS, THE STANCE, THE VISUAL LANGUAGE, THE SOUND DESIGN AND THE WAY THE MUSIC IS USED, BUT RARELY THE STORY ITSELF.

THE NOSTALGIC CONCEPT OF A BLUEPRINT CONSTRUCTION ANNOYS ME, BECAUSE IT LEADS TO THE THOUSANDTH REPRODUCTION OF A REPRODUCTION BASED ON TOO MANY COMPROMISES. REWARDS WHEN THE PLOT POINT HITS HOME. I FIND THAT FUNDAMENTALLY WRONG AND UNFREE. THUS, HOWEVER, THE FILMMAKERS GET THE CINEMA THEY DESERVE.

TO THE NIGHT EMERGED IN THE SHADOWS OF OUR CAPITALIST GLOBAL FILM LANDSCAPE THAT IS MAINTAINED ONLY BY INCREASED ENTERTAINMENT, WITH THE SAME TOOLS THAT ALREADY PASOLINI AS WELL AS MANY OTHERS AFTER HIM HAVE USED TO ARM THEMSELVES: "POUNING AWAY ON THE SAME NAIL CAN BRING DOWN THE HOUSE."

I TRIED TO INVITE THE TEAM TO MAKE A FILM THAT FOCUSES ON EMOTIONS. ALSO IN RESPONSE TO THE EMOTIONAL ALIENATION OF OUR TIME. THE NOT-SEEING, BECAUSE OUR GAZE IS LOWERED ON TO THE SMALL RECTANGLES THAT PROMISE US NEW FREEDOM BY ALWAYS THE SAME THUMB WIPING. NORMAN'S SELF-THERAPY, HIS BEING THROWN BACK ON THE BODY AND LIVING WITH THE DISEASE, REINFORCES A TOPIC THAT IS VERY IMPORTANT TO ME: THE NARRATION OF THE BODY! THEREFORE, THE SELF-EXPERIENCE THROUGH THE BODY THAT IS IN CONSTANT DISPUTE WITH ITSELF IS A STARTING POINT TO ASK THE QUESTION: "WHAT MAKES US HUMAN, IN THE BROADEST SENSE? THAT WE CAN SUFFER?"

NORMAN'S LIFE WITH PTSD, WITH HIS MENTAL IMBALANCE, IS SUPPOSED TO OPEN UP ANOTHER VIEW ON LIFE WITH SUCH A PROBLEM, BECAUSE IT IS NOT JUST SOLDIERS RETURNING HOME WHO ARE AFFECTED BY IT. WITH THE QUESTION, "WHY DID I SURVIVE?" - AND THUS ADDRESSING A SORT OF SURVIVOR SYNDROME - I FOCUS MORE ON THE MYTHICAL DIMENSION IN *TO THE NIGHT*, IN THE SENSE OF SISYPHUS ROLLING HIS FEARS UPHILL, RATHER THAN ON PERFORMING A DOCUMENTARY PATHOLOGIZATION.

THIS FILM WAS CREATED FROM THE UNBREAKABLE CONCERN FOR SHOWING AN HONEST PORTRAIT OF PEOPLE STRUGGLING THROUGH TRAUMA FOR THE FAMILY THEY NEVER HAD. TO SHOW HOW THEY ARE AFFECTED BY THAT. AND HOW FAR THEY WILL GO FOR THEIR LOVE. THIS ATTITUDE IS INSCRIBED IN THE FILM.

MY BIGGEST CONCERN HAS ALWAYS BEEN TO CREATE A CONDITION THROUGH CHARACTERS THAT ARE IN CONFLICT WITH THEIR BODIES, AND TO MAKE THEM AND THEIR ENVIRONMENT - IN ALL THEIR CONTRADICTIONS - AN EMOTIONALLY REALISTIC EXPERIENCE. THEREFORE, OUR WORK EXISTS ON THE RISK THAT THE ACTORS HAVE TAKEN.

OUR APPROACH DURING THE PREPARATORY WORK WAS TO ALWAYS ERASE THE BOUNDARIES BETWEEN THE DOCUMENTARY AND THE FICTIONAL, IN ORDER TO FEEL AND REINTERPRET THE STORY THROUGH THE EYES OF THE CHARACTERS. THE INTENTION IS TO BREAK THE DIVIDING LINE IN FRONT OF AND BEHIND THE CAMERA: "TRYING TO EQUALIZE", "NO MACHIAVELLIAN PLAN", "BEING ON THE SAME PAGE" IN ORDER TO BE TOGETHER IN THE MOMENT AS "SPIRITUAL WARRIORS", FREE.

AND THE ONLY WAY TO EARN THIS SPONTANEITY IS NOT TO FOCUS ON OR BEING BLOCKED BY HOW YOU ARE, BUT RATHER - FOLLOWING CASSAVETES' APPROACH - TO BE WHO YOU ARE, HOWEVER WRONG OR RIGHT IT MAY BE. COFFEE WITHOUT CAFFEINE, CHOCOLATE WITHOUT SUGAR. THIS IS THE CONTRADICTORY EXPECTATION OF AN ENTERTAINMENT SOCIETY THAT WANTS TO CONSUME THE EXTREMES SERVED TO THEM ON A SILVER PLATTER, BUT DOES NOT WANT TO KNOW HOW THEY CAME ABOUT. THUS, THE FOCUS IN *TO THE NIGHT* IS NOT ON NORMAN'S ARTISTIC WORK, AS IN FILMS SUCH AS "POLLOCK", BUT RATHER HOW IT COMES ABOUT, ON NORMAN'S APPROACH TO HIS FEAR.

PEOPLE LIKE NORMAN ARE WORTHLESS FOR OUR SOCIETY PERMANENTLY SEEKING GROWTH AND IMPROVEMENT. WORTHLESS, SHOULD THEY NOT HAPPEN TO PRODUCE "INVESTMENT ART" LIKE SHINY, GOLDEN BALLOON DOGS. BUT THEY WILL NEVER BE WORTHLESS TO THE PEOPLE WHO LOVE THIS PERSON, LIKE THEIR PARENTS, THEIR FAMILY AND FRIENDS. SO HOW DO YOU DEAL WITH IT IF YOU CANNOT REMEMBER THE MEANINGFUL PEOPLE AND YOUR RELATIONSHIPS AND FEELINGS TOWARDS THEM? THE LONGING FOR THIS IS *TO THE NIGHT*.





CALEB LANDRY JONES - NORMAN

CALEB LANDRY JONES, A TEXAS-NATIVE BORN ON DECEMBER 7, 1989 IS AN AMERICAN ACTOR AND MUSICIAN.

HE STARTED OFF IN SUPPORTING ROLES NEXT TO ACTORS SUCH AS MARK WAHLBERG, JAMES MCAVOY, MICHAEL FASSBENDER, JENNIFER LAWRENCE OR TOM CRUISE AND HAS GONE ON TO APPEAR IN BOTH INDEPENDENT AND MAINSTREAM FILMS.

IN 2017, HE APPEARED IN *THE FLORIDA PROJECT*, *GET OUT* AND *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI*. ALL THREE FILMS RECEIVED NOMINATIONS (TWO FOR BEST PICTURE) AT THE 90TH ACADEMY AWARDS IN 2018, WITH *THREE BILLBOARDS* EVENTUALLY WINNING TWO OSCARS, AND *GET OUT* RECEIVING ONE ACADEMY AWARD.

FILMOGRAPHY (SELECTION)

TO THE NIGHT (PETER BRUNNER, 2018)

FRIDAY'S CHILD (A.J. EDWARDS, 2018)

THREE BILLBOARDS OUTSIDE EBBING, MISSOURI (MARTIN MCDONAGH, 2017)

TWIN PEAKS (DAVID LYNCH, 2017)

THE FLORIDA PROJECT (SEAN BAKER, 2017)

GET OUT (JORDAN PEELE, 2017)

HEAVEN KNOWS WHAT (JOSH & BENNY SAFDIE, 2014)

ANTIVIRAL (BRANDON CRONENBERG, 2012)

CONTRABAND (BALTASAR KORMAKÚR, 2012)

X-MEN: FIRST CLASS (MATTHEW VAUGHN, 2011)



PETER BRUNNER - DIRECTOR

PETER BRUNNER, BORN IN 1983, IS A VIENNA-BASED FILMMAKER AND MUSICIAN. THE SON OF A PSYCHOANALYST AND A PAINTING THERAPIST IS A FORMER STUDENT OF MICHAEL HANEKE AT THE VIENNA FILM ACADEMY.

HIS WORK INCLUDES SHORT FILMS AND MUSIC VIDEOS AS WELL AS THE FEATURE SICKNESS OF THE YOUTH, WHICH HE DIRECTED TOGETHER WITH FELLOW STUDENTS AND IN WHICH HE PLAYED THE LEADING ROLE. HIS FEATURE FILM DEBUT *MY BLIND HEART* PREMIERED AT SLAMDANCE FILM FESTIVAL AND IN THE TIGER COMPETITION AT IFF ROTTERDAM 2014, AND WON SEVERAL AWARDS AT INTERNATIONAL FILM FESTIVALS, INCLUDING A NOMINATION FOR THE GOLDEN FROG AT CAMERIMAGE FILM FESTIVAL.

HIS SOPHOMORE FEATURE *THOSE WHO FALL HAVE WINGS* WAS AWARDED THE SPECIAL JURY PRIZE AT THE 50TH KARLOVY VARY INTERNATIONAL FILM FESTIVAL 2015.

TO THE NIGHT, STARRING CALEB LANDRY JONES, BRUNNER'S ENGLISH LANGUAGE DEBUT SHOT ENTIRELY IN NEW YORK, WILL HAVE ITS WORLD PREMIERE AT THE 53RD KARLOVY VARY INTERNATIONAL FILM FESTIVAL.

FILMOGRAPHY (SELECTION)

2018

TO THE NIGHT (FEATURE)

2016

FOR A PERSON AS FOR AN ANIMAL (SHORT)
WINE AND CHAMPAGNE (MUSIC VIDEO)
YOUTH HAS GONE (MUSIC VIDEO)

2015

THOSE WHO FALL HAVE WINGS (FEATURE)
AWARDS: KARLOVY VARY IFF 2015: SPECIAL JURY PRIZE
2MORROW IFF: BEST SOUND DESIGN

2014

MY BLIND HEART (FEATURE)
AWARDS: BROOKLYN FF 2014: BEST CINEMATOGRAPHY, BEST ACTOR
DURBAN INT. FILM FESTIVAL 2014: AWARD FOR ARTISTIC BRAVERY
ANDREY TARKOVSKY FF "ZERKALO" 2014: JURY SPECIAL MENTION
DIAGONALE - AUSTRIAN FILM FESTIVAL 2013: WINNER BEST EDITING
ROTTERDAM - TIGER COMPETITION
CAMERIMAGE - MAIN COMPETITION

2003- 2012

SEVERAL SHORTS AND MUSIC VIDEOS



FREIBEUTERFILM

IN 2007 FREIBEUTERFILM WAS FOUNDED BY FILM EDITOR AND PRODUCER OLIVER NEUMANN, DIRECTORS SUDABEH MORTEZAI AND SEBASTIAN MEISE AND PRODUCER & PRODUCTION MANAGER SABINE MOSER. THEIR INTENTION WAS TO CREATE A PLATFORM FOR INNOVATIVE, PERSONAL PROJECTS IN THE AREAS OF CREATIVE DOCUMENTARIES AND FICTION FILM.

FREIBEUTERFILM WANTS TO CREATE A SPACE FOR INNOVATIVE FILMS WITH ATTITUDE. WE ARE DRIVEN BY PASSION FOR FILMMAKING, CURIOSITY ABOUT HUMANS AND THEIR STORIES, A DESIRE FOR VISUAL STORYTELLING, AND SOCIALLY RELEVANT SUBJECTS.

FILMS BY FREIBEUTERFILM WERE SHOWN IN CANNES, BERLIN AND VENICE FILM FESTIVAL, NOMINATED FOR THE EUROPEAN FILM AWARDS AND AWARDED SEVERAL AUSTRIAN FILM AWARDS:.

WWW.FREIBEUTERFILM.COM

FILMOGRAPHY (SELECTION)

2018

TO THE NIGHT (FICTION, DIR. PETER BRUNNER)

2017

TESTAMENT (FICTION, DIR. AMICHAEL GREENBERG)

2016

HIDDEN RESERVES (FICTION, DIR. VALENTIN HITZ)

SEEING VOICES (DOCUMENTARY, DIR. DARIUSZ KOWALSKI)

HOUSE OF ATONEMENT (DOC, DIR. MAYA MC KECHNEAY)

2014

MACONDO (FICTION, DIR. SUDABEH MORTEZAI)

HIGH PERFORMANCE (FICTION, DIR. JOHANNA MODER)

2013

MY FATHERS, MY MOTHER & ME (DOC, DIR. PAUL ROBERT)

HIGH PERFORMANCE (FICTION, DIR. JOHANNA MODER)

2012

STILL LIFE (FICTION, DIR. SEBASTIAN MEISE)

OUTING (DOC, DIR. SEBASTIAN MEISE & THOMAS REIDER)

2010

PÁL ADRIENN (FICTION, DIR. AGNES KOCSIS)



LOVELESS

LOVELESS WAS FOUNDED BY EMMY-NOMINATED PRODUCERS CARLY HUGO AND MATT PARKER, WHO HAVE WORKED TOGETHER SINCE 2004 AND HAVE COLLECTIVELY PRODUCED OVER TWENTY-FIVE FILMS. OUR FILMS HAVE PREMIERED AT MANY TOP FESTIVALS, INCLUDING SUNDANCE, CANNES, SXSW, BERLIN, TORONTO, TELLURIDE, AND NEW YORK. WE ARE COMMITTED TO CREATING FILMS THAT ARE POIGNANT AND ORIGINAL, WHILE KEEPING A STEADY EYE ON COMMERCIAL VIABILITY AND SUSTAINABILITY AS A COMPANY.

WWW.MORELOVELESS.COM

FILMOGRAPHY (SELECTION)

2018

TO THE NIGHT
(FICTION, DIR. PETER BRUNNER)

2017

AGNELLI
(DOC, DIR. NICK HOOKER)

2016

APPROACHING THE UNKNOWN
(FICTION, DIR. MARK ROSENBERG)
SUITED
(DOCUMENTARY, DIR. JASON BENJAMINI)

2015

FIVE NIGHTS IN MAINE
(FICTION, DIR. MARIS CURRAN)
EVERYTHING IS COPY
(DOCUMENTARY, DIR. J. BERNSTEIN & N. HOOKER)

2013

MOTHER OF GEORGE
(FICTION, DIR. ANDREW DOSUNMU)



COPRODUCER - ULRICH SEIDL FILMPRODUKTION

FOLLOWING THE INTERNATIONAL SUCCESS OF HIS FEATURE *DOG DAYS* (2001), IN 2003, ULRICH SEIDL, TOGETHER WITH VERONIKA FRANZ, FOUNDED ULRICH SEIDL FILMPRODUKTION, ON THE ONE HAND TO PRODUCE THEIR OWN FILMS, AND ON THE OTHER TO PROVIDE FILMMAKERS WITH CREATIVE CONDITIONS DIFFERENT FROM THOSE IN USUAL PRODUCTION COMPANIES.

IMPORT EXPORT (2007), THE FIRST THEATRICAL FEATURE PRODUCED BY SEIDL FILM, PREMIERED IN COMPETITION AT THE 2007 CANNES FILM FESTIVAL.

IT WAS FOLLOWED BY *PARADISE* (2012), THE AWARD-WINNING FILM TRILOGY WHOSE SEPARATE PARTS HAD THEIR WORLD PREMIERES IN COMPETITION SUCCESSIVELY AT THE THREE MOST IMPORTANT INTERNATIONAL FILM FESTIVALS: CANNES, VENICE AND BERLIN.

IN 2014 NO FEWER THAN TWO OF ULRICH SEIDL FILM PRODUCTIONS SCREENED IN VENICE: ULRICH SEIDL'S ESSAY FILM *IN THE BASEMENT* (2014) AND *GOODNIGHT MOMMY* (2014), THE FICTION FEATURE FILM DEBUT BY VERONIKA FRANZ AND SEVERIN FIALA (WHO HAD PREVIOUSLY DIRECTED *KERN* (2012), THE DOCUMENTARY ABOUT THE ACTOR AND DIRECTOR PETER KERN.

THE LATEST FILM *SAFARI* HAD ITS WORLD PREMIERE AT THE 73RD INTERNATIONAL FILM FESTIVAL IN VENICE, 2016.

WWW.ULRICHSEIDL.COM

FILMOGRAPHY (SELECTION)

2018

TO THE NIGHT (FICTION, DIR. PETER BRUNNER)

2016

SAFARI (DOC, DIR. ULRICH SEIDL)

2014

GOODNIGHT, MOMMY (FIC, DIR. V. FRANZ & S. FIALA)
IN THE BASEMENT (DOC, DIR. ULRICH SEIDL)

2012

PARADISE LOVE (FICTION, DIR. ULRICH SEIDL)
PARADISE FAITH (FICTION, DIR. ULRICH SEIDL)
PARADISE HOPE (FICTION, DIR. ULRICH SEIDL)

KERN (DOC, DIR. VERONIKA FRANZ & SEVERIN FIALA)



CAST

CALEB LANDRY JONES

NORMAN

ELÉONORE HENDRICKS

PENELOPE

JANA MCKINNON

LUNA

CHRISTOS HAAS

ANDI

ABBAY LEE

CATY



CREDITS

WRITER, DIRECTOR & EDITOR	PETER BRUNNER	PRODUCER	OLIVER NEUMAN & SABINE MOSER
DOP	DANIEL KATZ, ISC		MATT PARKER & CARLY HUGO
PRODUCTION DESIGN	KATIE HICKMAN	COPRODUCER	ULRICH SEIDL
COSTUME DESIGN	RACHEL DAINER-BEST	PRODUCER & CREATIVE COLLABORATION	KLARA VON VEEGH
SOUND MIXER	MICHAEL MOOTE		
SOUND DESIGN	STEFAN ROSENSPRUNG PHILIP WALDENBERGER MANUEL GRANDPIERRE	EXECUTIVE PRODUCER LINE PRODUCER	DANIEL BLANC GILL HOLLAND TAYLOR SHUNG
RE-RECORDING MIXER	BERNHARD MAISCH		
COLOR GRADING	KURT HENNRICH		

FULL CREDITS ON IMDB
COVERPAINTING : KLARA VON VEEGH





**WORLD SALES
REEL SUSPECTS**

42, RUE RENÉ BOULANGER
F -75010 – PARIS
TEL.: + 33 1 58 51 42 95
FAX: + 33 9 57 73 07 66
www.reelsuspects.com
info@reelsuspects.com

**CONTACT PRODUCTION AUSTRIA
FREIBEUTERFILM**

TURMBURGGASSE 2-8/5/2
A-1060 VIENNA
TEL.: +43 720 346 510
FAX: +43 720 436 510 99
www.freibeuterfilm.com
welcome@freibeuterfilm.com

**CONTACT PRODUCTION USA
LOVELESS**

67 1ST PLACE, #2
BROOKLYN, NY 11321
TEL.: +1 -917 328 66 92
www.moreloveless.com
matt@moreloveless.com
carly@moreloveless.com