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Night shift movie 2020 review

Three Paris police officers have their morality sorely tested in Anne Fontaine's considered and powerful drama *Night Shift* (aka *Police*). Virginie (Virginie Efira) has fallen pregnant to a fellow officer, and is planning for an abortion. The officer in question, Aristide (Omar Sy) is in growing conflict with his colleague Erik (Grégory Gadebois) - a weary police veteran struggling with a failing marriage and an alcohol problem. When all three officers sign up for a special assignment to escort a rejected refugee to the airport, their loyalty is put into question when they learn the man (Payman Maadi) will be executed by his own government on arrival. *Night Shift* feels deeply topical, as it reflects upon France's treatment of international refugees - a topic that should resonate with Australian viewers in particular, given our own government's mishandling of the issue over the past two decades. It is all well and good to form one's own opinion of how to deal with it, but it is another matter entirely to be asked to drive a human being to near-certain death. How does it reflect on a police officer's role to legally stand aside and allow someone to be murdered? Which is the greater crime, and how willing can someone be to destroy their career to save a life? It is enough fodder for a feature film as is, but Fontaine (with co-writer Claire Barre) devotes much of the film's first half to establishing her four lead characters and giving them overlapping problems and issues of their own. All three officers are demonstrated to be imperfect and conflicted. Seeds of conflict between each of them are layered gently into the narrative, to be let alight later in the film. They are not really generate for plot reasons either, and very little is emotionally resolved by the film's conclusion. It is all generated for depth and realism. Fontaine exploits them to make the characters seem real. Such strong characters lead to equally strong performances. Omar Sy is easily the most famous actor here for international audiences, and brings his enormous charisma and presence to bear on the flashiest of the four protagonists. Grégory Gadebois brings a brilliant unspoken sorrow and sense of defeat to Erik, recognisable to anyone who has ground down by a system to the point of no longer standing for anything except one's orders. Payman Maadi is excellent as Tohirov, a Kajik refugee terrified of repatriation and death, and entirely isolated by his lack of French. It is a difficult job for an actor to express an entire emotional range without reliant on dialogue. While the character is ultimately unknowable, Maadi gives Tohirov dignity, sympathy, and an authentic sense of growing terror. Virginie Efira is, however, the ultimate standout among the cast. She makes the fictional Virginie a hugely effective blend of contradictions: broken but defiant, cynical yet idealistic, and littered with small reactions and subtle tics. Most importantly she feels real without coming across as overly heroic or tediously weak. It seems very likely that international audiences are going to see more of Efira in future; she has 'future star' written across her performance here. *Night Shift* is a sharp, intelligent drama with a keen contemporary relevance. It asks vital questions with no easy answers. It is well written, well directed, and well performed. *Night Shift* is currently playing across Australia as part of the Alliance Française French Film Festival 2021. [Click here for more information.](#) **BERLINALE 2020** *Berlinale Special* by Fabien Lemerrier *29/02/2020* - **BERLINALE 2020**: Virginie Efira, Grégory Gadebois and Omar Sy play police officers racked with self-questioning, caught between obeying orders and following their conscience in Anne Fontaine's new film Grégory Gadebois, Virginie Efira and Omar Sy in *Night Shift*"Am I a good cop or not?", "We shouldn't have opened the envelope". When uniformed exteriors begin to crack and the human beings hidden beneath this carapace of obedience begin to emerge, it's difficult to know what you're going to be faced with. It's into this particular grey zone - where personal and professional problems overlap, and where the sting of individual moral values can cause discomfort beneath the armour of a dutiful police officer - that Anne Fontaine ventures with *Night Shift* (+see also: [trailer](#)[interview](#): Anne Fontaine[film profile](#)), presented in a Gala Special Screening at the 70th *Berlinale*, ahead of its release in France on 1 April via StudioCanal.(The article continues below - Commercial information) This 24-hour immersion into the heart of a Parisian police station, set against a backdrop of illegal immigration and migrants being escorted back to the border, was something of a risk, given the ill-advised incidents of police brutality which unfolded in 2019 in France. But the director displays no shortage of experience; her keen sense of the essential, her highly effective approach towards mise en scène and narrative structure, her uncluttered yet credible representation of basic police work and the excellent trio of lead actors gracing the cast help her to steer well clear of any awkward filmic eulogy and ensure she treads her signature fine line between auteur cinema and crowd-pleaser almost perfectly (only losing slight balance towards the end). Written by Anne Fontaine and Claire Barré and based upon Hugo Boris's eponymous novel, the story begins with a deft introduction of the film's main three police officers, depicting one same day from three different viewpoints. Virginie (Virginie Efira) is in the throes of an existential crisis, no longer in love with her husband or her baby who hasn't let her sleep for the past 18 months. To top it all off, she's just found out she's pregnant again and is opting for an abortion. Her colleague Aristide (Omar Sy), who turns out to be the father of this unwanted child, also harbours some deep-seated psychological flaws behind his bigmouth, joker facade. Uptight, alcoholic Erik (a wonderful Grégory Gadebois), meanwhile, goes about life with a filthy dose of sourness in tow, fuelled by a relationship where aggressiveness and emotions chaotically intertwine. Subjecting demonstrators to a firm line of questioning, collecting a battered woman's belongings from her violent husband, recovering the body of a baby from a garage while listening to the mother's attempts at self-justification ("I love my son, I just wanted him to cool him down a bit")... In their daily working lives, these police officers must navigate the depths of human misery - the kind from which it can often be difficult to keep a safe distance (veering between "I'm not a hero" and "we're not here to do charity work"). And when the film's trio volunteer to drive an enigmatic migrant earmarked for deportation (Payman Maadi) to the airport (the usual dedicated officers are tied up with a fire at the holding centre), these countless accumulated tensions come to a head in the car, over the course of the journey, for it would seem that "if this man returns home to his country, he might be killed"... A highly dynamic and stylised portrayal, which successfully intermixes a number of issues through its alchemistic blend of realism and impressionism, *Night Shift* is positioned at just the right distance to hone in on the emotional torments of these police officers and their charge: dilemmas, weaknesses, non-verbal communication, mistrust, professional ethics and temptation to transgress, suffocating time spent waiting, the point of no return... It's a complex ensemble, controlled to perfection by Anne Fontaine (with an especially good effort from Yves Angelo at the helm of photography), right up until the final stretch where the film sadly loses credibility by forcing a note of optimism. What is likely a concession to popular cinema and a cast of known names doesn't detract from the positives listed above, but it's a shame, nonetheless. Produced by F Comme Film and Ciné@, *Night Shift* was co-produced by France 2 Cinéma, France 3 Cinéma, Korokoro, Belgian firm Scope Pictures and StudioCanal who are also in charge of international sales. (Translated from French) In the moody French policier *Night Shift* (*Police*), three officers are tasked with escorting an illegal immigrant to Charles de Gaulle airport, where he will be forced onto a plane and sent back to his homeland. According to statistics, this is something that happens all too frequently in France, where nearly 24,000 people were deported last year alone. And yet, in Anne Fontaine's well-oiled if rather heavy-handed cop drama, the act becomes a catalyst sending two policemen and one policewoman over the edge and toward the unknown, during one very long and trying night on duty. Carried by the trio of Virginie Efira, Omar Sy and Grégory Gadebois, as well as the excellent Payman Maadi (A Separation) as the deportee in question, *Night Shift* is fairly engrossing and slickly made, but can also be infuriating in the way it stretches credibility, especially during a last act that offers up easy solutions for very tough problems. Still, it's rare in France to see cop stories told from a predominantly female point of view, and in that sense this *Berlinale* Special premiere could find a decent turnout for its domestic release (set for April 1) and takers in international markets. Over the last decade, the chameleon-like Fontaine has directed everything from a high-profile fashion biopic (*Coco Before Chanel*) to an artsy rom-com starring Isabelle Huppert (*My Worst Nightmare*) to a queer coming-of-ager (*Reinventing Marvin*) to a stark World War II drama about pregnant nuns (*The Innocents*), each time applying her polished style and skillful hand with actors to the story in question. She makes precisely the kind of mid-budget, competently middlebrow movies that are disappearing more and more from theaters and turning up nowadays on streamers. Here, in a script she adapted with Claire Barré from Hugo Boris' 2016 novel, she depicts law enforcement as a world both gloomy and tender, focusing on the dicey relationships her three cops have with one another, as well as with the mute Tohirov (Maadi), an asylum seeker from Tajikistan they've been ordered to send back home. Told through three distinct points of view until they mesh together after the first act into a more classic narrative, the film follows coppers Virginie (Efira), Aristide (Sy) and Erik (Gadebois), all of whom work in the same Paris precinct but have drastically different lives. Virginie is one of the sole women in her highly macho patrol squad, working overtime to get away from a husband and a new baby she hardly sees. Aristide is the laid-back jokester, though he's also a sentimental type who's easily impacted by what he witnesses on the job. And Erik is a no-nonsense cop whose perfect track record is impeded by a nasty drinking problem that keeps coming back to haunt him. They're all the kind of stereotypes seen in other cop movies, but the cast is convincing enough, and the changing viewpoints intriguing enough, to allow you to forget some of the broader aspects of the writing and delve into the character dynamics. When we learn early on that Virginie and Aristide have been having an affair, with the former now pregnant with the latter's baby, things begin to heat up inside the squad vehicle as the two cops, along with Erik, are sent to take Tohirov to the airport. After they arrive at an asylum center outside of Paris, where a fire has broken out, Virginie catches a glimpse of their wounded soul of a prisoner. Back in the van, she opens his sealed file and learns he was tortured back in Tajikistan, where he will likely be killed if sent over there by force. Soon enough, Virginie and her fellow officers face a major ethical dilemma: Do they shut their mouths and do their jobs, or do they somehow let the poor Tohirov go? Fontaine gets lots of mileage out of this question throughout the extended ride to CDG, stretching out the suspense as the officers debate what to do while Tohirov looks on with fear and trembling. (Conveniently, the man doesn't speak a word of French or English. Like some other details in the script, this seems highly implausible.) The Iranian American Maadi, who starred in Asghar Farhadi's *A Separation* and *About Elly*, brings a fierce level of tension to a role that doesn't have him saying a single line for most of the running time, yet renders him the centerpiece of the action. In the end, the petty and not-so-petty grievances between the three cops wind up piling in comparison to the fate of their captive, and the way Fontaine tries to tie the two plotlines together during the final reel is both glaringly manipulative and totally dubious. It's too bad because for most of *Night Shift* the director delivers a solid, if somewhat familiar, drama that plays like a French *Hillstreet Blues* told from a female perspective, with Efira's character constantly torn between her personal and professional desires. The problem is that Virginie's story never really makes sense in light of Tohirov's tragedy, unless it's to say that as a woman she perhaps has more compassion for him than the others. But that also seems obvious and all too easy. Eschewing the typical grittiness of most Paris-set cop flicks (the latest example being the very *Wire*-inspired Oscar nominee *Les Misérables*), Fontaine and cinematographer Yves Angelo opt for a warm color palette that highlights the intimacy between the four characters, especially within the closed confines of the van. A score of classical string music further adds to the film's melancholic yet affectionate tone, in what's probably one of the rare policiers in which a single gunshot isn't fired. Venue: Berlin Film Festival (*Berlinale* Special) Production companies: F comme Film, Cine-@, StudioCanal Cast: Virginie Efira, Omar Sy, Grégory Gadebois, Payman Maadi, Elisa Lasowsky Director: Anne Fontaine Screenwriters: Anne Fontaine, Claire Barré, based on the novel 'Police' by Hugo Boris Producers: Jean-Louis Livi, Philippe Carcassonne Director of photography: Yves Angelo Production designer: Arnaud de Moléron Costume designer: Emmanuelle Youchnovski Editor: Fabrice Rouaud Casting director: Pascale Béraud Sales: StudioCanal In French98 minutes

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