UNLIMITED presents

THE END OF SILENCE

Franck Falise
Thierry FrémonT
Maia Morgenstern
Carlo BrandT
Marianne Basler
Alexis Michalik

A film by Roland Edzard

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ALEXIS MICHALIK

АН FILM BY ROLAND EDZARD

UNLIMITED PRESENTS

Franck Falise  Thierry FrémonT  Maia Morgenstern  Carlo BrandT  Marianne Basler  Alexis Michalik  Anna Mihalcea  Oscar... Silence Scénario et réalisation Roland Edzard Musique originale Christian Ott Quartet Direction artistique François Jenny


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Interview with Roland Edzard

How did LA FIN DU SILENCE come about?

R. E.: My relationship to film comes primarily from images because I started out as a painter. The first idea for the film came in a map, a territory: two houses, a river, a forest and a road between the two houses. It became apparent to me fairly quickly that everything would be played out in this exact terrain. The timeframe for the action would be short – three days – sort of like a Greek tragedy. Then I started placing my players and outlining the characters, shaping them not by their psychological makeup but by their actions. I believe in images and actions, I wanted to make an impressionistic suspense movie, not a social drama. The film begins on a family yanked right out of their sleep into reality and violence. It is a brutal awakening, at dawn. The end of silence.

One gets the impression that you are at one with your setting, with the landscape and the territory...

R. E.: The first thing I knew about this film was that it would be shot there. That setting, in the forest surrounding an isolated house in the Vosges Mountains guided me throughout. The story could never have taken place in a town or even in a village. With Faulkner or Steinbeck, authors who inspire me, there are also places where houses are far apart from one another and where things take place out of sight in a way made possible by the territory itself. I spent my early childhood in southern Algeria, in a small town in the middle of the desert, with no other town within 300 miles. It pretty much shaped my perception of land and distance. Then my parents settled in the Vosges, not far from where the film was shot. I didn’t make anything up. I think that when you tell a story, if you rely only on your imagination, the result is often rather barren, filled with clichés and preconceived notions. You always draw on your own history, or that of your family. So I used my family history as a point of reference. But that wasn’t enough either. You have to get beyond the personal dimension and place it against more ancient history, which is in the collective unconscious of humanity. You also have to draw on mythology, the Bible, Shakespeare. Dramatizing a mere news item would have lacked interest.

Your characters are more figures than individuals. Considerable effort obviously went into the casting.

R. E.: The main thing for me was for the actors to make the actions and situations their own, more than the character per se. The role required someone who was both tender and dangerous, but who wouldn’t have to do any character acting. Franck Falise answered very late to an ad in one of the local newspapers. He just ambled in, and it was clear he was the one, so powerful was his presence. Then we had to find a big brother who would stand up to him, and that wasn’t easy! As for the adults, I wanted actors who weren’t typed, people who could belong to this landscape, who weren’t necessarily French, either. That’s how I contacted Maia Morgenstern, who is a great Romanian actress, whose acting and face had impressed me in films by Theo Angelopoulos and Mel Gibson. I was a little nervous that the language would be a problem but I instantly sensed that she was afraid of nothing and that we’d come up with something beautiful. For the men, what I like in Carlo Brandt and Thierry Frémont is their powerful presence. There is a simplicity and aptness to Carlo Brandt’s gestures, in the way he sets down his gloves, digs a hole... Thierry Frémont is an actor who involved himself physically in the role. He’s amazing. The setting wasn’t easy, they had to run down steep slopes, through the forest, among the brambles, fight in the mud, in cold water in the middle of winter in the snow. It was tough going.

How did the shoot go, in fact?

R. E.: It was grueling, with moments of grace, but a lot of frustration as well, due to the tight shooting schedule, reduced to 30 days. I had to make a lot of concessions, constantly find solutions between what was in the script and what was possible to shoot. Budget constraints forced me to adapt, to simplify things, to be accurate and precise right off the bat, finding technical tricks to lighten the mechanics of filmmaking. All that encouraged an inventiveness that went with the urgency of the film. At first, I didn’t want to do a hand-held camera film. When I realized that I wouldn’t be able to do very elaborate camera movements, the radical solution of carrying the camera became self-evident. It finally contributed a simplicity and an energy that matched the story and the brutality inherent in the film. I’m very pleased with the choice. Constraints set you free...

Interview by Marie Fréring
A violent quarrel bursts in a remote house in the Vosges mountains. On the first day, Jean, the younger son of the family, is thrown out of the house after a violent quarrel. He joins a group of hunters for a beat and learns how to kill. The following night, his mother’s car is torched. He is held responsible. Jean disappears into the forest…

CAST
JEAN FRANCK FALISE
NILS THIERRY FRÉMONT
ANNE MAIA MORGENSTERN
THÉO CARLO BRANDT
IDA MARIANNE BASLER
LUC ALEXIS MICHALIK
EVA ANNA MIHALCEA
BENJI OSCAR WAGNER

CREW
DIRECTOR & SCRIPT ROLAND EDZARD
MUSIC CHRISTINE OTT QUARTET
DIRECTOR OF PHOTOGRAPHY FRÉDÉRIC SERVE
SOUND XAVIER GRIETTE, ÉDOUARD MORIN, ARNAUD ROLLAND,
ROMAN DYMNY
EDITING THOMAS MARCHAND, GISÉLE RAPP-MEICHLER
PRODUCTION DESIGN OLIVIER MEIDINGER
ARTISTIC DIRECTOR FRANÇOIS JENNY
PRODUCED BY UNLIMITED - PHILIPPE AVRIL
CO-PRODUCED BY POLY-SON - POST-PRODUCTION -
GALERIE HEINE ART CONTEMPORAIN - LES FILMS DE L’ETRANGER
DOR FILM - SWIFT PRODUCTIONS
WITH THE SUPPORT AND PARTICIPATION OF CNC - RÉGION ALSACE - REGION
LORRAINE - COMMUNAUTE URBAIN DE STRASBOURG - REGION ÎLE-DE-FRANCE

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DOC & FILM INTERNATIONAL
13 rue Portefoin 75003 Paris France
Tel + 33 (0) 1 42 77 56 87
Fax + 33 (0) 1 42 77 36 56
www.docandfilm.com

DANIELA ELSTNER
+ 33 (0) 6 82 54 66 85
d.elstner@docandfilm.com

GORKA GALLIER
+ 33 (0) 6 30 99 72 06
g.gallier@docandfilm.com

HWA-SEON CHOI
+ 33 (0) 6 59 21 70 00
hs.choi@docandfilm.com