





## INTERVIEW WITH ROLAND EDZARD

### ■ How did *LA FIN DU SILENCE* come about?

**Roland Edzard:** 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 spaces 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. We found Franck Falise after several months of casting in which we auditioned over 300 young men. The role required someone who was both tender and dangerous, but who wouldn't have to do any character acting. Franck 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, saws a board, 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...

# THE END OF SILENCE

LA FIN DU SILENCE

DIRECTED BY ROLAND EDZARD

FRANCE / 2011 / 80' / DCP / FRENCH / FEATURE FILM

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, GISÈLE 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'ÉTRANGER  
DOR FILM - SWIFT PRODUCTIONS  
WITH THE SUPPORT AND PARTICIPATION OF CNC - RÉGION ALSACE - RÉGION  
LORRAINE - COMMUNAUTÉ URBAINE DE STRASBOURG - RÉGION ÎLE-DE-FRANCE

[www.lafindusilence-lefilm.com](http://www.lafindusilence-lefilm.com)

FRENCH AND  
INTERNATIONAL  
PRESS  
IN CANNES

BRIGITTA PORTIER  
Hôtel Carlton  
Lotus lounge (Salon Ponant)  
Cell: +33 6 48 11 72 05

INTERNATIONAL SALES

IN CANNES / RIVIERA BOOTH H1

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](http://www.docandfilm.com)

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

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

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

**doc & film**  
International

