



## CANNES SCREENINGS

THURSDAY MAY 10<sup>TH</sup> - 11:45 AM  
CROISSETTE THEATER - JW MARRIOTT  
PRESS SCREENING

THURSDAY MAY 10<sup>TH</sup> - 6 PM  
CROISSETTE THEATER - JW MARRIOTT  
OFFICIAL SCREENING

### EXTRA SESSIONS

FRIDAY MAY 11<sup>TH</sup> - 6 PM  
THÉÂTRE DE LA LICORNE / UNICORN THEATER

FRIDAY MAY 11<sup>TH</sup> - 8 PM  
OLYMPIA CINEMA / SCREENING ROOM 5 & 8

LES FILMS DU WORSO PRESENTS



# TO THE ENDS OF THE WORLD

A FILM BY GUILLAUME NICLOUX

WITH GASPARD ULLIEL, GUILLAUME GOUIX,  
LANG-KHÊ TRAN AND GÉRARD DEPARDIEU

2017 - FRANCE - COLOR - MOVIE LENGTH : 1H43

### DISTRIBUTION

#### AD VITAM

71, rue de la Fontaine au Roi  
75011 Paris  
Tél. : 01 55 28 97 00  
contact@advitamdistribution.com

Press material downloadable on  
[www.advitamdistribution.com](http://www.advitamdistribution.com)

AD VITAM

### PUBLIC RELATIONS

**Magali Montet**  
magali@magalimontet.com  
06 71 63 36 16

**Celia Mahistre**  
celia@magalimontet.com  
06 24 83 01 02

**Jean-François Gaye (Dark Star)**  
jfg@darkstar.fr  
06 64 62 50 80



## SUMMARY

Indochina, 1945.

Robert Tassen, a young French soldier is the only survivor of a massacre where his brother perished before his eyes. Blinded by vengeance, Robert engages in a solitary and secret quest to find the assassins. But his meeting with Mai, a young Indochinese woman, will change his beliefs.

# INTERVIEW WITH GUILLAUME NICLOUX

***The Ends of The World* takes place just after World War II, when the conflict in Indochina is getting worse. It is a moment of floating transition period where the forces in presence seem indeterminate...**

1945 and 1946 are two pretty obscure years, marked by dark areas with only few pictures and footages of this period. If we admit that there is no objective historical truth but only interpretations, then it is a very stimulating period, favorable for the imagination. Without falling into alternative history, it's the sense of a fantasized truth that interested me and not the representation of a historical story.

**However the action starts in a very factual and authentic way, with the Operation Bright Moon (Coup de force) of March 9<sup>th</sup> 1945.**

When De Gaulle tried to take back Indochina, Japan, which was occupying Tonkin, hit back violently. The Japan Army attacked the French garrisons the same day at the same time. They slaughtered thousands of soldiers, women and children in order to claim their sovereignty. Despite these attacks, De Gaulle maintained his position and sent in troops for back up. In a twist of fate, Japan undergone the Hiroshima attack at the same time and withdrew from Indochina. The French tried to regain control of the area but the Vietnamese separatists gained confidence and fought back for the independence of their country. Under these conditions the film begins. A soldier, Robert Tassen, escapes from the massacre and joins a military unit in order to find Vo Binh, one of Ho Chi Minh's lieutenants, responsible for the death of his brother.

**We quickly get the impression of escaping from a traditional war film and discover a work more complex with raw images of trophies, injuries, of ghostly visions and an obsessive sound universe.**

The beginning of this war was very archaic and physical in an organic way. The North Vietnam jungle imposes a drastic atmosphere where the vegetation increases the sense of suffocation and this aggressive environment places individuals in an obligation of survival, even though these individuals have never been so close to death. A death depending on an enemy that never appears, the Vietminh invisibility magnifies the paranoia. This ghostly principle of life reveals in a certain way the problem of a warrior. On a battlefield, are we faced to a dead person still alive, or to a living person almost dead?

**You established a strong link between a certain triviality, a certain realism (the daily life of soldiers, their camaraderie) and a form of fantasy that comes from the country they are sent into, which overwhelms them, they cannot understand and will always remain strangers...**

We can feel, when arriving in a country where the colonial influence had a significant impact, that we are still perceived as opponents, despite the generations that separate us. The act of colonization can be seen as a crime against humanity, occupation under duress is one. That is how the German army proceeded in France in 1939. We are proud of our resistance, but after the war the successive governments kept reproducing the same actions against other countries. The ravages of colonialism in Vietnam are undeniable because the way the people were treated by the leaders at the end of the Third Republic is abominable.



**But denunciation of colonialism is not the propose of the film; it is more about the existential quest... Did you want from the beginning to show the war under the prism of an internal conflict, by opposing revenge and impossible love?**

The mesh between the two was created progressively, insidiously. I wanted the character to turn away from determination, but this diversion had to be provoked by another obstinacy, as strong as the other. And those two conflicts put Tassen in an inextricable and destructive abyss. The period described provides a necessary historical framework, but I'm more interested by human destiny. The way love confinement and revenge dictates the impulses. Robert engages into an internal war, that doesn't obey reason but intimates chaos.

**The only person trying to help him is Saintonge, embodied by Gerard Depardieu... Each of his appearances is striking: all of a sudden he pops up, he is here, he can be seen as the narrator but also the spectral witness of this story...**

This man has decided to be a mere observer someone who's in close contact with French Military and Indochinese authorities, invasive and resilient force, someone who understands the secular struggle of the Vietnamese to regain their independence.

**Depardieu could pop up from another movie you shot with him...**

We can indeed imagine that Saintonge, Robert Tassen's surrogate father is also the Depardieu who lost his son in *Valley of Love* and weaves a bond with the lost man in the forest of *The End*.

**We can also go as far as imagining that the resurrection of Gaspard Ulliel at the beginning of the film follows the suicide of Depardieu at the end of the movie *The End*.**

Except here Depardieu acts as a catalyst, that of a character who instills questioning, ambiguity and some form of appeasement. He proposes a metaphysical solution that Tassen has a hard time accepting. As if he forbade himself any compromise, by placing love and revenge on the same level, he forces himself to choose. Unfortunately choosing is also giving up.

**The plot of the film is indeed a vengeance that turns into a quest.**

**Is Vo Binh, Tassen's own Colonel Kurtz?**

Fortunately not. Even if it is difficult to escape the references, overwhelming as they are, mine is more on the side of Pierre Schoendoerffer's *The 317<sup>th</sup> Platoon*. It is in my opinion the most striking of the genre because it is the first French movie to have treated war in such a minimalist and naked way, almost never showing the enemy. To make you feel the weight of the deadly expectation and translate visually the absence of combat in such an intense way is unique.

**You give a very carnal dimension to the conflict through the jungle, the crawling city, the dancing scenes, opium, the bodies trapped in cages... Was it your way of embodying the amazement, the feeling of unreality that must be felt when witnessing the horror, and the extreme violence of war?**

Violence is fascinating. It immerses us into empathy and perplexity, rejection and anxiety. We can condemn in and at the same time admit that it participates in the intensity of our life. This is the irresolute paradox of its appeal. There are in many literary works, the evocation of images where the pain and horror flirt with beauty and ecstasy. I would not say that the war contains all of these at once but it's a world where survival instincts are pushed to the extreme, where the emotions are intense until they become eminently exhilarating.

**Like in *Valley of Love*, shot in Death Valley, you're facing a hostile but opposite universe here, the jungle...**

I like places that impose their rule. Natural locations maintain an unusual level of consciousness and mobilize energies that are not normally used. It is a filming process where the climatic influence takes over: we first suffer the environment and then, gradually, it is integrated and involved in the manufacturing process. I try to find in the constraint a space of freedom; in the same way confinement conditioned the staging of *The Nun*, *The Kidnapping of Michel Houellebecq* and *The End*.

**There is a very surprising bias at the end of the film, a real narrative *Coup D'Etat*.**

**When did you get this idea?**

It was necessary to write the revenge, I needed to see it and live it to move forward with the narration. Then it didn't matter if Tassen was going to get his way.

What mattered was what he was going to decide. Whether he was killed or he killed was the same because the directions were identical, in both cases they drove him away from Maï. It is incomprehensible, almost unacceptable, but renouncing love is a very beautiful decision because the desired object becomes unattainable but also unalterable. It is cruel and sacrificial at the same time because it remains alive as long as you live. The best way to preserve love would therefore be to give it up when it is most intense.

**Self-sacrifice, destructive passion, revenge, terror... It's a theme close to dark romanticism...**

**Were you thinking of Gaspard Ulliel from the beginning to take on this almost Gothic role?**

I discovered Gaspard for the first time in *Hannibal* and found him surprisingly effective, very credible in the skin of a young bloodthirsty killer. I have since followed his work with great interest hoping to find the project that would bring us together. He carries within him a grace, a rare accuracy, mixed with a disturbing strangeness. An ambiguity that feeds the flesh of a character and offers him a wide range of emotions. The incarnation of a character is a mysterious thing, it must partly respond to what you imagine the character to be and at the same time propose what you don't know. Gaspard tremendously fulfills that creative space.





# INTERVIEW WITH GASPARD ULLIEL

## **What was it that drew you to this project?**

Sylvie Pialat, the producer contacted me. I didn't know much about Guillaume Nicloux's work but I found him to be odd enough to be seduced by the project. I was interested in the scenario, evidently, but it was his vision in *Valley of Love* that played in favor to my decision. I was totally swept away and overwhelmed by that movie. Guillaume Nicloux is someone who searches, questions' himself and for me that's the sign of a great filmmaker.

## **We find similarities between *Valley of Love* shoot in Death Valley and in *The Ends of the World* shoot in the Vietnamese jungle...**

Yes, I read an interview of Guillaume where he was saying how he found it extremely powerful to find himself in such a hostile and arid environment and that the location of Death Valley became the most important element of the shooting, a fully fledged character. That's what happened with *The Ends of the World*: we were left on our own in that jungle forced to abandon our automatic reflexes and comfort zone.

## **You are attracted today by that kind of experience?**

Absolutely. It is extremely attractive and rewarding to be able to change our way of working, to change our perception and our approach. Guillaume has a unique way of thinking cinema that gives you a feeling of permanent freedom on the shooting. We allowed ourselves a lot of things by being free from formal conventions and keeping a distance from any conformism. And at the same time he is a precise and determined person who rigorously knows what he wants without resolving to communicate it in too concrete way. That encourages you to keep on searching, to push the experience even further. He gets a kick out of being surprised. He is always cultivating the unexpected in order to, paradoxically, seize a certain form of obviousness.

## **Did he give you a precise idea about Tassen, the character, before the shooting?**

No. Guillaume is a particular person. We never know exactly what he thinks. He doesn't give out keys: he hates getting into the psychological aspects of a character. And so we are able to trust even more our unconsciousness, our dreams, our illusions rather than trivial psychology. I love the idea that he doesn't know in advance and that we can never anticipate anything.

**Is it a way of injecting chaos into a rigid structure?**

Yes, but at the same time it's like he keeps the control or the consciousness of where he is going. He always respects his engagements, time constraints and money. I don't know how he is able to organize his mind. But there is this willing desire to never fix in advance and leave everything malleable, alive, and open to the unexpected and to opportunity. The most important is the present moment, to see how things will fit together. It's filled with magic. It's an exhilarating form of work. Guillaume gives the impression of finding his salvation in constraints: like for example shooting deep in the jungle with a 35mm in anamorphic.

**Tassan is an ambiguous character, difficult to grasp...**

That is the strength of this film and of this character: he is nebulous, his contours remain blurred allowing absolute liberty to the audience's interpretation. We are confronted with something metaphysical. Since the beginning, I felt it was unthinkable to approach the work on this character in a concrete or compartmentalized way. I worked this character by attaching an importance to the first sequence when he rises from the mass grave between the dead... There is clearly a spectral aspect; this story can be seen as a kind of a wandering retrospective of his soul before the last Big Journey. There is a construction on the loop, which has a strong and impressive meaning when you see the film that starts and ends with the same image.

**It could be the story of a ghost who wanders in the limbo searching for his burial...**

Yes, there is a religious dimension in this film especially with the writings of Saint Augustine. It's something that inhabits Guillaume since a long time. There is also the idea of a living nightmare, the permanent hell of war that those young people are immersed in, as if we were entering into a defense mechanism, a protection where we can't see reality anymore, where everything becomes opaque, like entering a spiral of opiate.

**One of the strong points of the film is the sensation of navigating between a trivial realism, the horrors of war, immersing in an almost fantastic territory and being in a jungle that belongs to an invisible enemy.**

Yes, Guillaume managed to bring true trivial and graphic images into an abstract and mental universe, mixing raw violence with infinite tenderness that's creates in the end a hypnosis sensation of a daydream. The power of writing is creating ellipsis that widens the interpretation: The spectator can assemble his own pieces.

**This fantasy is based on true events, in a precise historical context.**

**Is that something you looked into?**

I just simply reviewed the main events that preceded the conflict to seize the stakes. But I never made a concrete thorough historical research in order to remain faithful to Guillaume's approach, which constantly favors a form of economy, minimalism, in the breakdown of his work.

**This was the first time working with Gerard Depardieu?**

Yes and I was very enthusiastic about the idea. He is a tremendously generous human being; I have rarely met someone as curious about other people, as open to life. Playing with him is a very inspiring experience. He incarnates the present moment with a rare powerful strength. It's crazy at what point he is anchored in the instant; I think that's why he gets along so well with Guillaume.

**There is a truly rare and powerful long take on you, quite determining, around the end of the film...**

It was filmed the last day of the shooting and that's quite significant. There were two lines left and then Guillaume left the camera rolling until the film was full. It is effectively a very eloquent shot. It says so much. Retrospectively, I can't imagine the film without that shot. Guillaume didn't anticipate when he said "action"; he didn't know yet that he would let the camera run. That's what's amazing with Guillaume; he has intuitions that are of supernatural order even in the way he works.

**For you, is this the beginning of a long collaboration?**

I hope so. It's really rewarding to work with Guillaume. I see a new way of approaching my work, which is truly precious. There is a form of obviousness in our working relationship. The truth united us and we were led by a common objective: making a mystery visible, an obsession, an impossible quest... What exists, beyond words. We understand each other without talking although we are different.



# GUILLAUME NICLOUX

From experimental films (*Les Enfants volants*, *La Vie crevée*, *The End*) Trilogy Film noir (*A Private Affair*, *That woman*, *The Key*), And offbeat comedy (*Le Poulpe*, *Holiday*) To political film (*L’Affaire Gordji*), passing by drama (*Faut pas rire du bonheur*, *La Reine des connes*), Guillaume Nicloux has built dense and unique works by exploring all the genres. *The Nun* and *The Kidnapping* of Michel Houellebecq, presented at the Berlin Festival are no exception to the rule.

In 2015, *Valley of Love* inaugurated a cycle of intimacy where existential quests and passionate love is the principal stakes of his films.

*The Ends of The World* is his sixteenth feature length film.



## FILMOGRAPHY

- 2018 IL ÉTAIT UNE SECONDE FOIS (SÉRIE ARTE)
- 2017 THE ENDS OF THE WORLD THE DIRECTOR'S FORTNIGHT
- 2016 THE END THE BERLIN INTERNATIONAL FILM FESTIVAL
- 2015 VALLEY OF LOVE CANNES FILM FESTIVAL - IN COMPETITION
- 2014 THE KIDNAPPING OF MICHEL HOUELLEBECQ, THE BERLIN INTERNATIONAL FILM FESTIVAL
- 2013 THE NUN BERLIN INTERNATIONAL FILM FESTIVAL - IN COMPETITION
- 2012 L’AFFAIRE GORDJI (CANAL+)
- 2010 THE HOLIDAY
- 2009 LA REINE DES CONNES (ARTE)
- 2007 THE KEY
- 2006 LE CONCILE DE PIERRE
- 2003 THAT WOMAN
- 2002 A PRIVATE AFFAIR
- 1998 LE POULPE
- 1994 FAUT PAS RIRE DU BONHEUR QUINZAINE DES RÉALISATEURS
- 1992 LA VIE CREVÉE (ARTE) - LOCARNO FESTIVAL - IN COMPETITION
- 1990 LES ENFANTS VOLANTS BERLIN INTERNATIONAL FILM FESTIVAL- FORUM

# GASPARD ULLIEL

It is in the year 2002 that Michel Blanc offers Gaspard Ulliel his first lead role in a feature film with *Embrassez qui vous voudrez*, along a star filled cast such as Charlotte Rampling, Jacques Dutronc, Carole Bouquet, Karin Viard. This role wins him his first nomination at the César's for Most Promising Male Actor and the Best Male Newcomer in 2003.

After studying cinema for one year at the Saint Denis University, he is casted by André Téchiné to play along side Emmanuelle Béart in *Les Égarés*. Thanks to this, He finds himself nominated at the César's once again, which he will finally be the recipient in 2004 for the role played in a Jean-Pierre Jeunet film, *A Very Long Engagement*. He then continues in eclectic projects by working with Gus van Sant in *Paris, Je t'aime*, then with Peter Weber for *Hannibal Rising*, Rithy Pahn in the

film adapted from Marguerite Duras' eponymous novel *Un Barrage contre le Pacifique*, as well as with Bertrand Tavernier for the Adaptation of *The Princess of Montpensier*.

After a few calmer years and supporting roles in *The Art of Love* from Emmanuel Mouret and *Tu honoreras ta mère...* from Brigitte Roüan, he is back on the headlines in 2015 with the biopic directed by Bertrand Bonello *Saint Laurent*, for which he receives the Lumiere Award for Best Actor as well as a nomination at the César's.

He started out in theater in 2012 under the direction of Michel Fau in *Que Faire De Mister Sloane ?* from Joe Orton. In 2015, he plays in sold out performances along side Romain Duris, Marina Foïs and Anaïs Demoustier in *Démons* staged by Marcial

di Fonzo Bo at the Théâtre du Rond-Point. Last year he was in *The Dancer* by Stephanie Di Giusto and It's only *the End of The World* by Xavier Dolan for which he won a César Award for Best Actor.

He is presently in *Eva* by Benoît Jacquot along side Isabelle Huppert and in *9 Fingers* from F.J Ossang.

We will see him soon in *The Ends of The World* by Guillaume Nicloux with Gérard Depardieu, and in *Un peuple et son Roi* from Pierre Schoeller.

He is presently once more filming with Guillaume Nicloux in a project for Arte *Il était une seconde fois/ Once upon a second time*.



# GUILLAUME GOUIX

Guillaume Gouix started his career at the age of 16 for Arte television film *Dérives*. Then follows training at the Marseille conservatory and at the Cannes regional acting right up until 2004. As soon as he is out of his studies he is cast in *Des épaules solides* from Ursula Meier, gets the male lead role in *Les Lionceaux* and follows up with supporting roles in *Les Mauvais joueurs* and also *Chacun sa nuit*. During the time he gains experience on stage, he takes on the role in 2007 of a young corporal of the Algerian war in the film *Intimate Enemies* by Florent Emilio Siri.

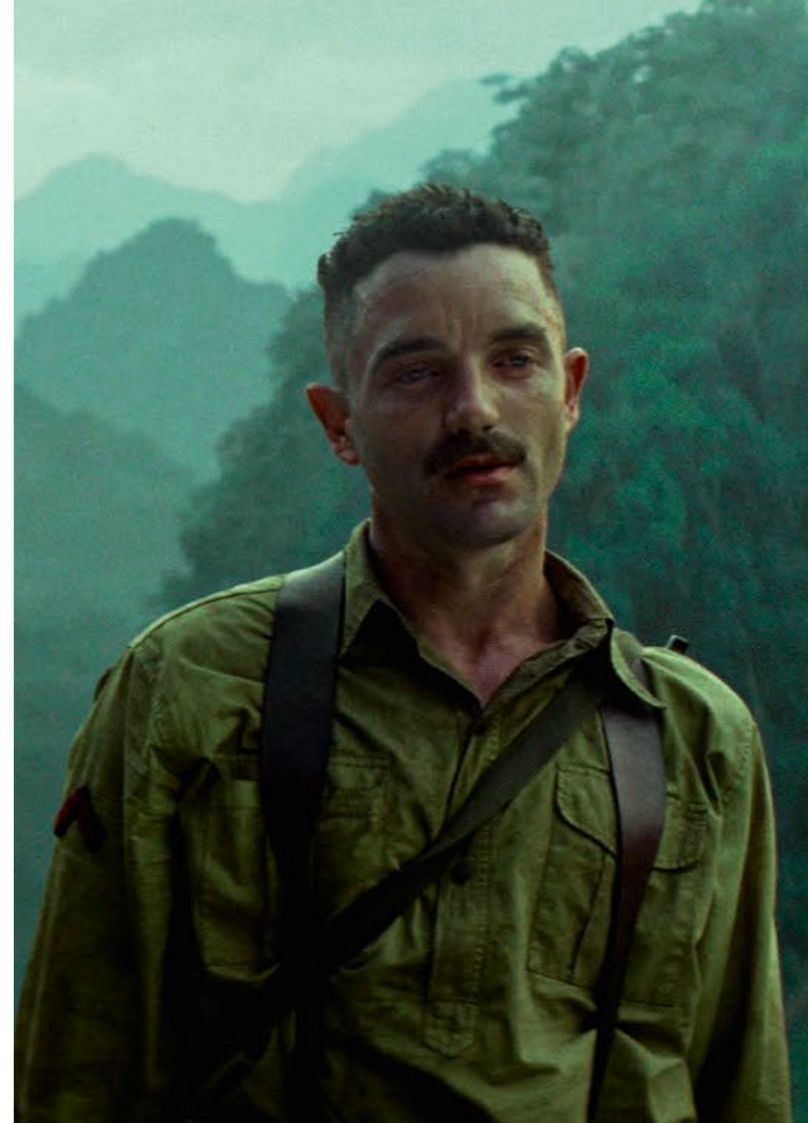
In 2008, the actor delivers a performance in the film *Les Hauts murs*, which takes place in a boarding house for turbulent youths in the 1930's. We see him again on the big screen in 2010 in *L'Immortel*, directed by Richard Berry, and in *Réfractaire* in which he portrays a communist resistant during the occupation.

2011 is a turning point for Guillaume Gouix: He is seen in no less than four films: *Poupoupidou* by Gérald Hustache-Mathieu, *Et Soudain Tout Le Monde me Manque* and mainly *Jimmy Rivière*, Teddy Lussi-Modeste's first film, for which he receives a nomination at the César's in the Most Promising Male Actor category. This same year he is casted in Woody Allen's, *Midnight in Paris*, and his first short film as a director is selected at the La Semaine de la Critique in Cannes.

In 2012 and 2013, Guillaume Gouix plays in two Belgium films *Mobile home* and *Hors les murs*, also in *Alyah* Elie Wajeman's first feature film. In 2014, second short film *The Handmaiden* is selected in the official competition of The Venice International Film Festival. In December 2014, He is in the film *The Connection* by Cédric Jimenez, with Jean Dujardin, Gilles Lellouche and Céline Sallette.

In 2015, he is in four feature films: *Rabid Dogs* by Eric Hannezo, *Les Rois du Monde* by Laurent Laffargue, *Learn by heart* by Mathieu Vadepied, *The Anarchists* by Elie Wajeman and season 2 of *The Returned* on Canal +. Then in Mai 2016, he was in *Braqueurs*, a breath taking thriller, directed by Julien Leclercq, with Sami Bouajila. In 2017, Guillaume Gouix plays a neo-nazi in Lucas Belvaux's film, *This Is Our Land*.

That year, he played Virgil in the feature film *Gaspard at the wedding* directed by Anthony Cordier. Guillaume just finished shooting in Nathan Ambrosioni's first feature film *Les Drapeaux de papier* with Noémie Merlant.



# CAST

Robert Tassen	<b>GASPARD ULLIEL</b>
Cavagna	<b>GUILLAUME GOUIX</b>
Maï	<b>LANG-KHÊ TRAN</b>
Saintonge	<b>GÉRARD DEPARDIEU</b>
Lieutenant Maussier	<b>JONATHAN COUZINIÉ</b>
Commandant Orlan	<b>KEVIN JANSSENS</b>
Captain Sirbon	<b>ANTHONY PALIOTTI</b>
Doctor	<b>FRANÇOIS NÉGRET</b>

# CREW

Director	<b>GUILLAUME NICLOUX</b>
Written by	<b>GUILLAUME NICLOUX AND JÉRÔME BEAUJOUR</b>
Cinematography	<b>DAVID UNGARO</b>
Art Direction	<b>OLIVIER RADOT</b>
Costume Design	<b>ANAÏS ROMAND</b>
Music	<b>SHANNON WRIGHT</b>
Sound	<b>OLIVIER DÔ HÛU, FANNY WEINZAEPFLEN, PIERRE CHOUKROUN, BENOÎT HILLEBRANT</b>
Film Editing	<b>GUY LECORNE</b>
Casting	<b>BRIGITTE MOIDON</b>
Assistant Director	<b>LAURE PRÉVOST</b>
Prop Master	<b>CHRISTOPHE OFFRET</b>
Color Calibration	<b>RICHARD DEUSY</b>
Produced by	<b>SYLVIE PIALAT AND BENOÎT QUAINON</b>
Co-produced by	<b>REGINALD DE GUILLEBON BING WU, WENGE XIAO &amp; BIN CHEN GENEVIÈVE LEMAL</b>
Co-producers	<b>EDOUARD WEIL, BRUNO PESERY, ETIENNE COMAR, GILLES SITBON, VINCENT ROGET, PHILIPPE GODEAU, BRUNO LEVY, CÉDRIC KLAPISCH NICHOLAS SIMON AND BENOÎT JAUBERT</b>
Production manager Vietnam	<b>LES FILMS DU WORSO, LES ARMATEURS, ORANGE STUDIO, SCOPE PICTURES, RECTANGLE PRODUCTIONS, ARENA FILMS, ARCHES FILMS, CINÉFEEL 1, SAME PLAYER, PAN EUROPÉENNE, MOVE MOVIE, CE QUI ME MEUT, BENJI FILMS</b>
Co-production	<b>DMG, COFIMAGE, 28, CINÉVENTURE 3, CINÉMAGE 12, CINÉFEEL 4</b>
In association with	<b>CANAL +, CINÉ +</b>
With the participation of	<b>AD VITAM</b>
Distribution France	<b>ORANGE STUDIO</b>
Internationales Sales	

WOLFSO

ICEARCADES

Orange Studio

SCOTT

MOVIE

ARENA

FRANCHISE

SPIN

Sameplayer

SPIN

MOVIE MOVIE

coquimemout

DMG

MOVIE

COFIMAGE29

ONEVENTURE

CINEMA

CONZELA

CINE

CINE

WOLFSO