

GRAVITY FILMS PRESENTS

LA LISIÈRE

THE EDGE

PRESSKIT



LA LISIÈRE

A FILM BY SIMON SAULNIER

WRITTEN BY SIMON SAULNIER & TOM GOBART

WITH OUIDAD ELMA & SAÏD AMADIS

LENGHT : 16 MN - RATIO: 2:40:1 - SOUND : 5.1 - 24fps

SUPPORT : DCP 2K - BLU-RAY - AppleProRes 4:2:2 HQ





SYNOPSIS

In a close future, in the heart of a forest in the North where reigns anarchy, the young Hawa and her father survive as many refugees. It was during a theft of food, that the Hawa's life switches. Shes loses what she cares the most and launches a journey to find the thieves up to the edge of this forest.

A person wearing a dark hooded jacket and pants stands in a dense forest. They are holding a large, clear plastic bag in front of them. The forest floor is covered in moss and fallen branches, and tall trees surround them.

CASTING

OUIDAD ELMA
HAWA

SAÏD AMADIS
SELIM

SAMIRA SÉDIRA
HAWA'S MOTHER

CECILIA NGO
MOTHER MARAUDER

KELLY TIAN
YOUNG MARAUDER

JICEY CARINA
FATHER MARAUDER

A woman in a dark, hooded jacket and tactical gear, holding a rifle, standing in a forest. The background is a dense forest with trees and foliage.

OUIDAD ELMA

HAWA

Ouidad Elma was born in Mountain of Rif, Morocco. She grew up in Paris in the neighborhood of Menilmontant. In love with the idea of becoming an actress from the age of five, she was 6 before she took her first acting class. She joined in her youngest age a theater company « Les enfants terribles » in Paris. She became active professionally at the age of 16. She played her first character for the movie « Sa raison d'être » directed by Renaud Bertrand.

FILMOGRAPHY

Plan B (2012) by Kamel Saleh

Love in The Medina (2011) by Abdelhai Laraki

L'amante du rif (2011) by Narjiss Nejjar

Zéro (2012) by Nour-eddine Lakhmari (Casanegra)

A close-up portrait of actor Saïd Amadis. He has a weathered face with a grey beard and mustache, and is wearing a dark, textured hat and a fur-lined collar. The background is blurred, showing what appears to be a stone wall.

SAÏD AMADIS

SELIM, THE FATHER

FILMOGRAPHY

1984 : Fort Saganne - Alain Corneau
1989 : L'union sacrée - Alexandre Arcady
2001 : Les Morsures de l'aube - Antoine de Caunes
2005 : Syriana - Stephen Gaghan
2006 : OSS 117 : Le Caire, nid d'espions - Michel Hazanavicius
2008 : Secret défense - Philippe Haïm

FRENCH DUBBING FOR :

Ving Rhames
Michael Clarke Duncan
Charles S. Dutton
Keith David
James Earl Jones Jr.
Scott Glenn

Also for :

Star Wars, épisode V : Dark Vador
Twelve Monkeys : L.J. Washington (Frederick Strother)
Princess Mononoké : Okkoto
Jackie Brown : The judge (Sid Haig)
Traffic : Ben Williams (James Pickens Jr.)
Black Hawk Down : Osman Atto (George Harris)
Zero Dark Thirty : Leon Panetta (James Gandolfini)

SIMON SAULNIER

FILMMAKER

Born in 1988 in Paris, Simon directed a first short film, *La couleur sang* a horror film he produced while working at SFP studios. He is passionate about the cinema of Ridley Scott, Paul Verhoeven, Steven Spielberg, Andreï Tarkovsky... In 2007, he directed his second short film *Babylone*, in a cyberpunk universe about a totalitarian world. This film will be well received at several festivals around the world. After passing through the clip, he writes and develops feature films... *La lisière* is his third short film.

Filmography (shorts) :

La couleur sang (2005) horror 9mn - DV

Babylone (2008) science-fiction. 16mm - 35mm

La lisière (2014) anticipation. 16mn - Digital

Filmography features :

Capture (2015) drama - pre-production.

«Above all, La Lisière is science fiction, a coherent and mystical film that combines opposing universes in a potent and unexpected alchemy. I revisited some of the themes and ingredients from my last sci-fi short "Babylone". This film explores the character of Hawa. She has to prove to herself that she can do what it takes to survive. I was inspired by the saying "Man is a magnifying glass for man," which became the central theme of the story: Hawa is subject to the same rule, but she must be able to see beyond the immensity of the forest.

It's a very human film, raw and organic, set in a universe created from the elements that were on hand, and it reflects a world in perpetual decline. Vacillating between ultra-realistic and spiritual, "La lisière" is a paradoxical vision of the future. It's the sum total of a particular literary and cinematographic background that has always driven me.»



INTERVIEW WITH THE DIRECTOR

What inspired you in the post-apocalyptic genre ?

I've always loved science fiction as a genre, the whole idea of creating a new universe from nothing, building the foundations. I often refer back to Barjavel, Orwell, and more recently, Children of Men. That last one is very realistic in terms of its social context, especially in light of current events. I like to play around with reality, modify it, combine it with a warning about what's happening around us today. I wanted to put this story in a very realistic sci-fi context, so "La lisière" is set right before "the apocalypse" happens...

Why did you set it in a forest, and not in a city ?

We wanted to show a dying forest in a rapidly mutating world. We asked ourselves a very simple question: What if the forests were disappearing, so they became the symbol of the survival of human race: the last refuge? To lose the forests would be to lose humanity. So we realized we could create a sort of huis clos (attention à l'orthographe de Clos dans la VF!!!) that would be both visually and metaphorically interesting. When you watch the film closely, you see that not only is the forest a character itself, it also has a religious influence on the other characters.

Why did you choose these archetypal characters ?

I wanted to tell a story about a family, at the moment when the young daughter seeks to emancipate herself and take her destiny into her own hands.

The father/daughter duo is interesting in a fundamental way: they're the fallen king and the warrior daughter. His daughter is both his most

effective weapon and his most precious possession. He believes he protects her, when in fact, she protects him. There are a lot of paradoxes like that, so the transmission of heritage is a central axis.

The characters evolved during readings with Ouidad Elma and Saïd Amadis. They became even richer, even though they already had elaborate back-stories. Where they came from was important. We wanted a wise man from the Orient, to evoke an opulent past. We kept some of Hawa's dialogue in Arabic as well.

Where did you film ?

We filmed around Saverne, France.

What were conditions like ?

We spent a pretty unforgettable week filming. Our main problems were natural light and time. In the forest, everything was harder to prepare. The days were short in October, and the sun started to go down around 3:30, so we had to shoot quickly. The film was completely storyboarded and prepared down to the last detail, which saved and even gained us some time, although timing never interfered with directing.

We also filmed in several decors and locations in the forest. Filming in a forest can be as difficult as filming on the water. The crew really gave it their all, working together in the mud and the cold in good spirits.

How much did you have to transform the forest ?

We wanted a forest with very tall, wild pine trees, and we wanted to film in scope. We didn't transform any of it, none of the trees or even the moss, which are protected.

We crossed the Vosges twice during our location scouting. We had a lot of choices, so we just had to pick a spot and decide that would be it. Our mountain guide really helped us out with that.

The killer never seems to have any qualms about killing. Why is that ?

Hawa has never known anything but survival and hostility. She developed a sixth sense for defending herself, and uses it as soon as her inner circle is threatened. It's "easy" for her to kill, because it's all she knows, like a child soldier. Her only dilemma is whether to stay in the forest, or leave to go encounter the world. Her humanity is straight out of a Dickens novel.

The end hints at a sequel to the story. Does that indicate a desire to keep going with this universe ?

Completely. The first time we created this universe, it was for a feature film called "The Last Tree", but I think a television series would work even better with audiences. Not necessarily a sequel to the short film, but a story about the same period, with other characters. We've had lots of ideas with different directions the narrative could take. Our filming configuration was efficient, and could easily be adapted.

TOM GOBART

SCREENWRITER

Born in Montpellier in 1983, Tom began writing at an early age. After studying the Performing Arts, he went to work in the « Background » services at Ankama in 2008, as a Transmedia specialist. He hosted conferences on transmedia at the CNC and CEEA, and has been writing/developing content for the Krosmoz universe (as well as DOFUS and WAKFU). Hardworking, passionate about mythology, cinema and imaginary worlds, he regularly attends talks by John Truby, Robert McKee and Christopher Vogler. Tom is currently developing several projects in a number of media.

PROJECTS :

Anime «Debil Starz» (2010) selected in Annecy Festival in 2011.

TV cartoon Mikido (2007) France 3.

TV cartoon Wakfu D&ofus.

Comic book : La reine des Popommes (2013).

GRAVITY FILMS

PRODUCERS

Gravity Films is the brainchild of Eric Gendarme, Thomas Lubeau and Rodolphe Stamati, three friends who have been working in the film industry for over fifteen years. Each has a different and atypical background in the business (Location manager, producer, actor, director, director's assistant, casting director, production director...), and each brings their unique experiences into the film productions they develop.

Their love of film pushes them to develop projects that meet the high expectations of the cinematographic art. Gravity Films is currently developing two feature films, one of which is slated for production in 2015.

THIERRY POUGET

DIRECTOR OF PHOTOGRAPHY

FEATURES :

UN PEU, BEAUCOUP, AVEUGLEMENT (2014) / Clovis Cornillac
GIBRALTAR (2012) / Julien Leclercq
L'ASSAULT (2010) / Julien Leclercq
EDEN LOG (2007) / Frank Vestiel
VENGO (2000) / Tony Gatlif

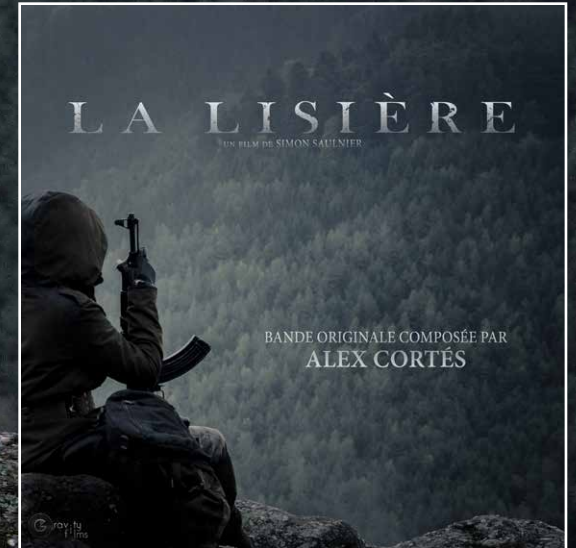
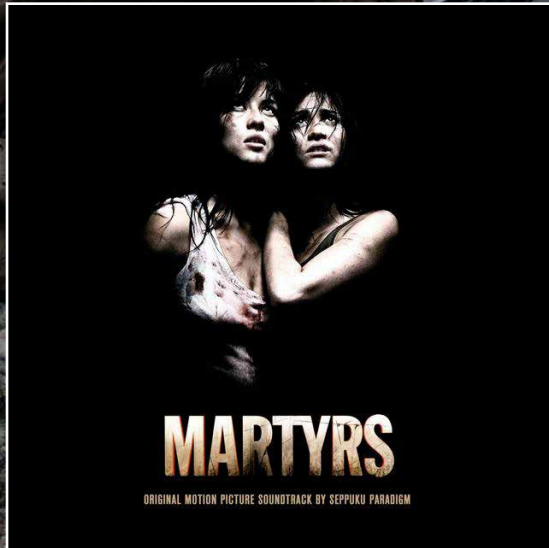
SHORT MOVIES :

LA LISIÈRE / Simon Saulnier
MON PARADIS... PERDU / Thierry Pouget
BABYBOOM / Thierry Lorenzi
SAD DAY / Marc Maggiori
TRANSIT / Julien Leclercq
NOTRE PERE / Lidia Perki
LES JARDINIERS / Mouse
LE PIED / Olivier Barma
SWIMMING POOL / Hervé Austen

ALEX CORTÉS

COMPOSER

ALEX CORTÉS is a composer, arranger and music programmer, member of the band SEPPUKU PARADIGM, known for the original soundtrack to the controversial cult movie MARTYRS and the award winning score to the film RED NIGHTS (Les nuits rouges du bourreau de jade).



ARTISTIC CREDITS

CASTING

HAWA
OUIDAD ELMA

SELIM
SAÏD AMADIS

HAWA'S MOTHER
SAMIRA SÉDIRA

YOUNG MARAUDER
KELLY TIAN

FATHER MARAUDER
JICEY CARINA

MOTHER MARAUDER
CÉCILIA NGO

CREW

DIRECTOR
SIMON SAULNIER

SCREENPLAY
SIMON SAULNIER
TOM GOBART

PRODUCTION
ÉRIC GENDARME
THOMAS LUBEAU
RODOLPHE STAMATI

D.O.P
THIERRY POUGET

ORIGINAL SCORE
ALEX CORTÉS

EDITING
VIRGINIE SEGUIN

SET DESIGN
IRENE MARINARI

COSTUMES DESIGNER
AGNÈS BEZIER

MAKE UP / HAIR STYLE
EMMA FRANCO

PRODUCTION MANAGER
YASMINA NÉHARI

FIRST ASSISTANT DIRECTOR
MICKAËL COHEN

SOUND DEPARTMENT
ALEXANDRE ANDRILLON
CÉDRIC DENOOZ
FRÉDÉRIC DEVANLAY
SÉBASTIEN ARIAUX

VISUAL EFFECTS
MAC GUFF
SÉBASTIEN DROUIN

STUNT COORDINATOR
KEFI ABRIKH

TITLE DESIGNER
BRETT & CIE

POSTER DESIGNER
NICOLAS CLIET MARREL

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