

Le BRUIT
et de FUREUR

SOUND AND FURY

MARGARET MENEGOZ
LES FILMS DU LOSANGE
LE CENTRE NATIONAL DE LA CINEMATOGRAPHIE
SOFICA INVESTIMAGE

present

SOUND AND FURY

A Jean-Claude BRISSEAU Film

with

BRUNO CREMER
FRANCOIS NEGRET
VINCENT GASPERITSCH
FABIENNE BABE

Vente à l'étranger
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SYNOPSIS

Bruno is fourteen.

When his grandmother dies, he returns to his mother's suburban apartment. She is so blatantly absent that the audience never sees her.

The kid, who is at the mental level of a seven-year-old, is placed in a class where everyone has the same school problems. There he meets Jean-Roger, the terror of the teacher and, in fact, of the whole high school. Through his new friend, Bruno meets the wild, perverted, violent members of Mina's gang.

One day, after tormenting a dog and setting fire to the clothes of a pair of bums, Bruno and Jean-Roger are chased by the police. They are hidden by Jean-Roger's father, a brutal, anarchistic thug who target shoots with a pump gun in his apartment in a housing development.

At school, Jean-Roger's conduct becomes a serious problem, especially since the school authorities have no power to curb him. The kid now walks around with a loaded pistol, ready to shoot at will.

The two children quarrel.

Bruno is taken over by a young teacher who tutors him privately after class. She shapes his mind, opens it to the world, and to poetry.

He grows fond of the teacher. But the school principal puts an end to the private lessons. The despairing Bruno finally dies during a cruel and vicious fracas that ends with the death of Jean-Roger's father and the imprisoned boy's declaration of remorse.

THE CAST

Vincent GASPÉRITSCH
 Lisa HEREDIA

Bruno
 L'apparition

Famille Jean-Roger

François NEGRET
 Bruno CREMER
 Thierry HELAINE
 Sandrine ARNAULT
 Victoire BUFF
 Françoise VATEL
 Albert MONTIAS
 Lucien PLAZANET
 Antonio GARCIA

Jean-Roger
 Marcel
 Thierry
 Fille de Marcel
 Amie de Thierry
 Mère de Jean-Roger
 Frère de Marcel
 Le voisin
 Le grand-père

C.E.S.

Fabienne BABE
 Antoine FONTAINE
 Luc PONETTE
 Isabelle HURTIN
 Laurent TARDIEU
 Jean CHERLIAN
 Fejria DELIBA
 Aurélie STERLING

Le Professeur
 Principal du C.E.S.
 Sous-Directeur
 Assistante Sociale
 Gardien Immeuble
 Le Chef d'Equipe
 Mina
 Copine de Mina

The children C.E.S. DIDEROT (Aubervilliers)

THE CREW

Directed by
Written by
Cinematography

Jean-Claude BRISSEAU
Jean-Claude BRISSEAU
Romain WINDING
Pascal LEMOAL
Gilles POULIN

Sound
Mixing
Montage

Louis GIMEL
Dominique HENNEQUIN
Annick HURST
Maria-Luisa GARCIA
Jean-Claude BRISSEAU

Interview :

SOUND AND FURY
Jean-Claude BRISSEAU

How much of your film is personal experience and how much is fiction ?

The film talks about my world, my daily reality, but my film is not simply trying to depict reality. It aims to be closer to parable and fable. Using this daily personal experience as my point of departure, I tried to give it another dimension, to prompt some emotional reflection about the problems of life in a community and, of course, of life itself. I aimed for fiction, not a documentary, and although my story is based on personal experience, it is more than an example. This explains the style : the photography is simple, but carefully designed, realism flows over into fantasy.

The film was banned for children under 18. Death is omnipresent in the film - the deaths of the grandfather, of the character played by Bruno Cremer, of young Bruno. There is violence in the film, too, but it is implicit, and more compelling than the violence the pictures show.

What matters here is the way violence is treated rather than the violence itself. I didn't want it to inspire the kind of orgiastic feeling in the spectators that they get from the sadism in some films. But violence does exist, and it had to be shown. It is often less elliptical here than it is in "LE JEU BRUTAL", but my problem was to maintain a certain distance from it. As the spectator gets farther into the film, I want him to get the feeling of a sort of "tragic waste". However, violence is inherent in the very subject of the film, because increasing violence is corollary to the lack of rules and of law, a lack that is increasingly obvious when Jean-Roger realizes that he can do as he pleases, that there is no one who can curb him.

What remains in a spectator's mind even more than the violence are the loneliness and lack of love in which Jean-Roger and Bruno are submerged. Are these two characters models, archetypes ?

No. I tried to eliminate the good guys and the bad guys and treat the characters as I would the rest of us. They are gray, not black or white, and this is even true for the character played by Bruno Cremer, a character I disliked. I tried to deal with him by making every possible

excuse for him, by temporarily subscribing, as an author, to his philosophy. Similarly, the character of the teacher, played by Fabienne Babe, represents what we encounter in life.

As far as the children's loneliness is concerned, it's true that Jean-Roger is alone, hence his feeling of being abandoned, his need for compensation. Jean-Roger is no hero. He takes an innocent kid, younger than he, and uses him to mask his own inadequacies. Jean-Roger is alone, he needs his father's affection, which he never gets as he longs to. He is a weak kid pretending to be tough.

Jean-Roger is truly tragic, because he is condemned to live. Bruno is kept company by his apparition for a while, then he has the teacher, and finally the apparition returns to lead him into death.

The bird appears repeatedly in the film, sometimes linked to the apparition.

The film is built around a figure, rising or falling. There is a series of earthbound characters trying to fly, and others who seem predisposed to falling. Everything the characters do is an effort to escape from gravity. To me this has intense poetic and symbolic value : the teacher's globe, and the little figure balanced on it, the Magritte bird in the classroom, Bruno's eagerness to watch airplanes...

The bird is both a canary and a hawk, reflecting both the soul and migration, the passage from life to death. The bird is simultaneously innocent, alarming, reassuring...

The film is constructed of very strong, very violent scenes suddenly punctuated by moments of tenderness.

The film was conceived as a mixture of types. Just as there are no black or white characters, so I tried to "gray" the film's emotional coloring, ushering the spectator from scenes of clownish comedy to others of grotesque comedy, interspersed with poetic and emotional passages.

It is a mixture of (sometimes disconcerting) fantasy, violence, emotion, sometimes tragedy. I made it with children, and the only way to make films with kids is to work fast. There is also very little music in my film. All these factors create problems in conveying emotion.

The title, "Sound and Fury", is taken from William Faulkner, but you also quote Shakespeare's "Macbeth" at the start of the film.

The quotation from Shakespeare, "Blood hath been shed ere now, i' th'olden time, ere humane statue purged the gentle weal", expresses the meaning of the film in depth. Communal life implies some repression of the instincts. Society lays down laws and customs that curb our impulses.

The second quotation is, of course, the one chosen by Faulkner, "Life ... is a tale told by an idiot, full of sound and fury, signifying nothing." Basically, essentially, my view of life is very much like the quotation Faulkner chose.

The film nevertheless poses a challenge : does life really "signify nothing" ? That's the question my film asks. Moreover, Jean-Roger's about-face at the end implies that the process of remorse began to set in after his father's death. For Jean-Roger, what matters is his own responsibility in his buddy's death. Remorse undergoes an enigmatic sort of transformation to compassion and altruism which completely changes the kid.

From an interview with Jean-Claude BRISSEAU
April 1988 - Les Films du Losange.

JEAN-CLAUDE BRISSEAU

Biography

Born July 17, 1944.

Instructor, then full-time teacher of literature in a high school in Aubervilliers, a suburb of Paris.

Films

In 1975 he made "LA CROISEE DES CHEMINS", a 90-minute film in super 8. ERIC ROHMER happened to see the film and encourage him to go on.

In 1978 he made the 90-minute "LA VIE COMME CA", thanks to a loan of film stock by the I.N.A.

In 1980 he inaugurated the "CHAMBER TELEVISION" series produced by the I.N.A. with "LES OMBRES" (90 minutes) and directed the 26-minute "L'ECHANGEUR", also produced by the I.N.A. for TV Channel 2.

In 1982 he filmed "UN JEU BRUTAL".

In 1986 he won the Grand Prize for Best Screenplay for "DE BRUIT ET DE FUREUR".

In 1987 he filmed "DE BRUIT ET DE FUREUR".

BRUNO CREMER

1957	Quand la femme s'en mêle (Allégret)
1960	Le tout pour le tout (Dally)
	La morte aux yeux bleus (Fog)
1964	La 317e section (Schoendoerffer)
1966	Paris brûle-t-il ? (Clément)
	Objectif 500 millions (Schoendoerffer)
1967	Un homme de trop (Costa Gavras)
	Breakdown - Si j'étais un espion (Blier)
	Le viol (Valcroze)
	Lo Straniero - L'Etranger (Visconti)
	Le tueur aime les bonbons (Cloche)
1968	Les gauloises bleues (Cournot)
	La bande à Bonnot (Fourastié)
	Bye bye Barbara (Deville)
1969	Pour un sourire (Dupont-Midy)
	Cran d'arrêt (Boisset)
	Le temps de mourir (Farwagi)

- 1970 Biribi (Moosmann)
- 1971 L'amante Dell'Orsa Maggiore (Orsini)
La guerre d'Algérie (Monnier)
- 1972 L'attentat (Boisset)
R.A.S. (Boisset)
Sans sommation (Gantillon)
- 1973 Le protecteur (Hanin)
- 1974 Les suspects (Wyn)
La chair de l'orchidée (Chereau)
- 1975 Section spéciale (Costa Gavras)
Les loubards (Barjol)
Le bon et les méchants (Lelouch)
- 1976 L'alpagueur (Labro)
- 1977 Wages of fear sorcerer - Le convoi de la peur (Friedkin)
- 1978 Une histoire simple (Sautet)
- 1979 Tout est à nous (Daniel)
- 1980 Une robe noire pour un tueur (Giovanni)
Anthracite (Niermans)
- 1981 La puce et le privé (R. Kay)
Josépha (Frank)
- 1982 L'honneur d'un capitaine (Schoendoerffer)
Le prix du danger (Boisset)
- 1983 Effraction (Duval)
Un jeu brutal (Brisseau)
- 1984 Le matelot 512 (Allio)
Le livre de Marie (A.-M. Miéville) court métrage
Deborence (Reusser)
D.F.M. Sade (Jullian)
- 1985 Les trois flacons (Kassovitz)
L'énigme blanche (Kassovitz)
Le regard dans le miroir (Chapot)
Le transfuge (Lefebvre)
- 1986 Falsch (Dardenne)
Tenue de soirée (Blier)
L'île (François Leterrier)
- 1987 Médecins des hommes :
"La naissance" (Laurent Heynemann)
"El Salvador" (Florestano Vancini)
De bruit et de fureur (Jean-Claude Brisseau)
Adieu, je t'aime (Claude-Bernard Haubert)
Les dossiers de l'inspecteur Lavardin (Christian de Chalonge)
Sueurs froides "Les yeux de la nuit" (Eric Brach)

FRANCOIS NEGRET

Né le 15 octobre 1966.

Télévision

1985 : Berthe (Claude Santelli)
 1986 : Les botes (Guy Saguez)

Cinéma

1985 : Conseil de famille (Costa Gavras)
 1986 : Mauvais sang (Leos Carax)
 1987 : Au revoir les enfants (Louis Malle)
 De bruit et de fureur (Jean-Claude Brisseau)
 Le snack-bar Budapest (Tinto Brass)
 L'arbre aux enfants - CM (Dominique Maillet)
 Camomille (Medhi Chareff)

VINCENT GASPERITSCH

Born September 20, 1972.

Meets Jean-Claude Brisseau, who auditions him.
 He is currently an eighth-grader in a Paris junior high school.

1987 : "De Bruit et de Fureur" (Jean-Claude Brisseau).

FABIENNE BABE

Cinéma

1984 : Souvenirs, souvenirs (Ariel Zeitoun)
 Hurlevent (Jacques Rivette)
 1985 : L'unique (Jérôme Diamant-Berger)
 Fatherland (Ken Loach)
 1986 : Dolce Assenza (C. Sestieri)
 Richard et Cosima (P. Patzack)
 1987 : De bruit et de fureur (Jean-Claude Brisseau)

Télévision

1983 : L'ennemi public N° 2 (Edouard Niermans)
 1984 : Hôtel de Police (C. Barrois)
 Un moment d'inattention (L. de Kermadec)
 1985 : Les prisonnières (J.-L. Lorenzi)
 1987 : Tourbillons (Josée Dayan)