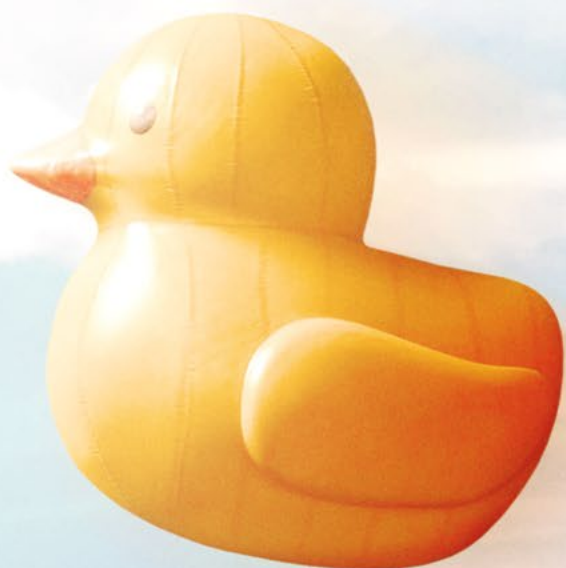


**YOLANDE
MOREAU**

**GUSTAVE
KERVERN**

**FRANÇOIS
MOREL**



**A FILM BY
PASCAL RABATÉ**

THE

VO!CELESS

(LES SANS-DENTS)





THE VOICELESS

(LES SANS-DENTS)

A FILM BY PASCAL RABATÉ

**WITH YOLANDE MOREAU,
GUSTAVE KERVERN, FRANCOIS MOREL**

2020 - France - Burlesque - 1.85 - 85 min

INTERNATIONAL SALES

FILMS BOUTIQUE

Köpenicker Str. 184. 10997 Berlin, Germany
tel: +49 30 69 53 78 50
www.filmsboutique.com
contact@filmsboutique.com

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CLAUDIATOMASSINI + ASSOCIATES

International Film Publicity
Mobile: +49 173 205 5794
claudia@claudiatomassini.com
www.claudiatomassini.com

CAST

Calamity
Puffy
The chief inspector

Yolande Moreau
Gustave Kervern
François Morel

String
Magnum
Mountain
Blunderbuss
Shovel
Leon
Noel
Vedette
Rake
Marie
The inspector

David Salles
Charles Schneider
Vincent Martin
Philippe Rigot
Soazig Ségalou
Alexandre Prince
Timothée Prince
Marie-Pascale Grenier
Romain Francisco
Miveck Packa
Olivier Parenty

CREW

Scriptwriter
Director
1st Assistant Director
Director of Photography
Production designer
Film Editor
Colorist
Sound mixer
Sound editor
Music composer
Production manager
Producer
Production company

Pascal Rabaté
Pascal Rabaté
Sonia Tahallah
Noé Bach
Angelo Zamparutti
Aurélien Many
Yov Moor
Matthieu Deniau
Jocelyn Robert
Jocelyn Robert
Sébastien Autret
Xavier Delmas
Loin Derrière l'Oural

Aspect ratio
Runtime

1.85 : 1 - Color
85 min

Camera Equipment

Arri Alexa Mini



SYNOPSIS

A dialogue-free comedy of the grotesque in which the happiness of a drop-out community depends on the future of a rubbish tip. A group of drop-outs has had enough of the throwaway mentality of capitalism and declares war on surfeit and waste. They have built up a new existence on the dirty outskirts of society and now live in catacombs under a rubbish tip. With such a ready supply on hand, everything is recycled in order to live autonomously underground. On the one hand, this is illegal, but the sustainability crew enjoy living among giant rubber ducks and discarded statues of Karl Marx. But when a posse of overeager police come across them, their nice life seems to have reached its expiry date.



DIRECTOR'S NOTE

The Voiceless aims to find a source of wonder in the organic margins of society, poetry in precariousness, and solidarity and hope in an unexpected survival logic.

In a similar vein to Tati's **Mon Oncle**, the film should concentrate on the daily life and the rituals of a tribe rather than a neighborhood – a community with undefined family connections – which oscillates between frivolity regarding its lifestyle and indifference to comfort and the proper use of technology.

Above all, **The Voiceless** will paint a portrait of an off-beat, beaten-up group that lives on the periphery of an undefined place in contemporary France, that doesn't follow the "ordinary" rules of society. This extended family prefers to cultivate a garden of plastic bags and rusty iron, a setting that is as much garbage dump as it is industrial wasteland. While they are not unaffected by the difficulties of life, they are sufficiently detached to not worry about the big issues of the day. The film is based on this difference; the shift between the squalid life in a seemingly post-apocalyptic environment and the jolly, colorful day-to-day life of a very resourceful and inventive community, with its innocence and mischievousness, its petty behaviors and fantastical activities.

The story, like a cops and robbers game, lends itself to a dissection of actions, to a meticulous study of sets, starting with the central one of the camp.



The film will teem with visual details, and the narration will adapt to it. A comedy tempo will allow for exchanges which, as in Tati's work or my movie **Holidays by the Sea**, will have no intelligible dialogue, and instead will draw upon mime. The action will benefit from a huge amount of fluidity, and the actors' performances should be expressive to boost the universe of the film with those little nothings that make up all the difference in perceptions that underpin the humor of the story.

Our aim is to cover all the graphic elements in a sequence without necessarily having recourse, as in my previous films, to a style of filming in set pieces. The shooting script will favor shot composition while offering enough performance scope to be able to create a pacey and unique comedy during the editing process. With this film, I'm planning to give free rein to the actors who will define their performances upstream, but will have the opportunity to adapt and improvise on set.

There is, therefore, no desire to be minimalistic, rather a desire for the outlandish, which will give prominence to daily objects, to a poetry of worn-out, patched-up Formica, whose glue has given up the ghost.

Pascal Rabaté



PRODUCER'S NOTE

Pascal Rabaté's first three films all depict marginal characters, individuals who don't feel as if they belong to a community. Like the discreet retired man who feels condemned by old age, experienced as a stigma that removes him from collective life in **Wandering Streams**, or the second-generation immigrant who has become middle class but who is unable to feel concerned by life in his neighborhood in **Patchwork Family**, the characters in his films are all notable for an inability to understand themselves in the classic paradigm of ordinary sociability.

The Voiceless once again sets out to deal with the margins, the often-anonymous diversity on the periphery of a society, focusing on a community that is Rom to its roots, a group of people on the fringes whose ethnic origins are unclear, but who are stamped with the mark of nomadism and seem to be the dregs of society. By exploring the lifestyle of a clan on the margins that is poetically going nowhere, Pascal Rabaté sets out to recount lives that accept this distance and flourish in this unlikely environment, using wide, fantastical episodes that are both trivial and colorful. All this to better pose the question: Where does a civilization begin? Which behaviors and customs characterize it?

Pascal's talent as a storyteller feeds on the little nothings which make up a life, and employs humor that is half-absurd, half-neurasthenic, and which is unashamedly inspired by the filmmaking of Tati and Roy Andersson.



The original aspect of **The Voiceless** is its reuse of the motifs of Kusturica's Gypsy sagas and the vitriolic portraits of Rome's shantytowns in Scola's films, fed through the codes of silent burlesque and Pascal's sensitivity. These crazy voiceless are depicted without any concern for apology or any polemical logic. Pascal's desire to map out eccentric human trajectories, far from holding the spectator at a distance, prompts empathy through the great candor in their undertakings, their constant reinterpretation of habits according to a highly unpredictable logic.

France's much-loved Yolande Moreau, François Morel and Gustave Kervern share Pascal's taste for burlesque cinema and pantomime. They came on board of this zany adventure and strengthen the appeal of this peculiar comedy without spoken words, from its most offbeat situations to its most banal, to its most modest to its most over-the-top.

PASCAL RABATÉ

Pascal Rabaté is one of the most important authors of French contemporary graphic novels, both as an illustrator and writer. He is also an acclaimed film director.

Born in Tours in 1961, he studied engraving at the École des Beaux-Arts d'Angers before making his debut as a comic book artist in 1989 with *Chrétiens Dans le Diocèse de Saint-Étienne* (Fleurus, 1989). He exploded onto the French graphic novel scene with three books - *Exode* (1989), *Les Amants de Lucie* (1989) and *Vacances, Vacances* (1990) - for major publisher Futuropolis, starting a close collaboration that continues still today, although he has also published with almost every other well-known French publisher of comic books.



Rabaté was among the first artists to seriously explore the adaptation of literature to the graphic novel format. Between 1998 and 2001 he created the critically acclaimed series *Ibicus*, an adaptation of the eponymous novel by Aleksei Nikolaevich Tolstoy for Vents d'Ouest. *Ibicus* is widely considered a milestone in the genre, met with huge success with the public and critics and has been translated in several languages.

Rabaté regularly collaborates with big names in French comics, e.g. with Angelo Zamparutti. Their most noted joint effort is *Un Temps de Toussaint*, published by Amok in 1999. As a scriptwriter, Rabaté has also worked with artists like David Prudhomme (*Jacques a dit*, *Le Jeu du Foulard*, *La Marie en Plastique*), Virginie Broquet (*Les Yeux dans le Bouillon*) and Bibeur Lu (*Tartine de Courants d'Air*).

His 2006 comic *Les Petits Ruisseaux* (Futuropolis) not only won Rabaté many prestigious awards, it also indirectly launched his second career as a film director. Having already directed a short, *Cavaliers faciles*, in 2006, his adaptation of *Les Petits Ruisseaux* (*Wandering Streams*) for the big screen became his first feature film in 2010. His second feature *Ni à vendre ni à louer* (*Holidays by the Sea*, 2011) won Rabaté numerous awards, among others the Best Director Award at Karlovy Vary and the Special Prize of the Jury at Batumi (Georgia). *Du goudron et des plumes* (*Patchwork Family*) followed in 2014. *Les Sans-Dents* (*The Voiceless*) is his fourth feature film.

2014 Rabaté was honored as a *Officier des Arts et Lettres* by the French Cultural Ministry.



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FILMS *Boutique*