



SEP & SAN FILM PRODUCTION présente  
**MICHEL VOÏTA** dans

# L'ECART

un film de **FRANZ JOSEF HOLZER**

avec  
**MONICA BUDDE · FREDERIC LANDENBERG · PATRICIA BOPP  
 JACQUES MICHEL · GEORGES GUERREIRO · CARLOS LEAL · DELPHINE LANZA**

scénario, production, réalisation, montage **FRANZ JOSEF HOLZER** - 1<sup>er</sup> assistant réalisateur **CHRISTOPHE ARMOULD**  
 2<sup>ème</sup> assistant réalisateur **GASPARD HIRSCH** et **CECILE DAUCHEZ** - directeur de production **STANISLAV POPOVIC** - assistante de production **CARMEN BASSET**  
 stagiaires de production **CYRIL BRON**, **STEPHANIE MENDOUX** et **NICOLAS ROVERE** - régisseur général **GUILAUME BRETON** - assistant régisseur **JEAN-MARC WAJMAN**  
 directeur de la photographie **PASCAL MONTAVENT** - assistant cascadeur **NICOLAS VEUTHEY** - photographes de plateau **CEDRIC VINCENSINI** et **CLAUDIO ARTEDA**  
 décors **IVAN NICLASS** - accessoiriers **RENNA MISALE** - costumes **ESANO SUGAWARA** - maquillages **LETICIA ROSCHAUZ-ORTS**  
 éclairages **GREGORY PEDAT** et **CORNEEL NIERTENS** - son direct **JURIG LEMPEN** - parfums **MATTHIEU WEBER** - montage image **ARIANE CATTON**  
 montage son et mixage **MARTIN STRICKER**, **LE BRUY QUI COURT** - montage **PASCAL MAZIERE** - compositions musicales originales **VINCENT GILLIOZ**  
 location éclairages **ACTON LIGHT** - location matériel accessoire **C-SIDE PRODUCTIONS** - laboratoire **SWISS EFFECTS** - étalonnage numérique **IMM MATHYS**  
 laboratoire film **EDLI FILM** - étalonnage film **RUTH KÄGI** - post-production Dolby **SOS**, **HANS KÜNDI** - jauge **THOMAS BÄHLER** - sous-titres **BAPTISTE LEFEBVRE**  
 affiche **SEBASTIEN DE HALLER** - © SEP & SAN film production 2007

avec le soutien de **TOM TRAMER**, **SETTBA KERNET**, **PEPPI LINDNER**, **MAGDALENA FREI**, **AFAIRES CULTURELLES DE LA VILLE DE GENÈVE**, **FONDS ROUSSO FILM**, **FONCTION CINEMA**, **RECHERCHES DÉPARTEMENTALES DES CANTONS LUZERN, MURI, BASEL-CANTONALES MEDIA**, **ASSOCIATION L'ECART**, **POUR-CENT CULTUREL**, **MIGROS**, **LA LETTÈRE ROMANDE**



*THE GAP* is a 92-minute feature film half-way between a psychological thriller and a philosophical tale. (35mm, 1:1,85 Dolby Digital 5.1)

« In a vein similar to Emmanuel Carrère's *The Moustache* or David Cronenberg's *Dead Ringers*, *THE GAP* speaks of madness without falling into caricature. It distills a subtly chilling atmosphere. » Antoine Duplan, *L'Hebdo Magazine*

« Franz Josef Holzer creates a disturbing, captivating ambiance in this tale of personal identity and madness, reminding us as much of David Cronenberg's *Dead Ringers* as of Ingmar Bergman's *Persona*. » Rafael Wolf, *Le Matin*

« The film's disturbing interplay in an aseptic world evokes Cronenberg, Buñuel, Man Ray, psychoanalysis and fairytales. » Laetitia Guinand, *Profil Femme*

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# Presentation

## THE GAP

Antoine Fregoli awakes one morning convinced that his wife Elizabeth is not his real wife.

Becoming obsessed by the idea, he tries to prove that this woman who looks, talks, dresses, and sleeps with him like Elizabeth, is not really her but someone else.

How far will he go to find his “real” wife? What’s in store for the “other”?

The director plunges us into a subtly complex search for identity. He puts relationship, self knowledge and knowledge of others into question.

# Synopsis

Antoine Fregoli wakes one morning with the strange feeling that the woman lying next to him is not his wife Elizabeth but another woman. Although she seems the same, he remains convinced that she is someone else.

His behaviour alters with time. He questions her about their past, refuses to sleep with her, runs into Elizabeth look-a-likes in the most improbable places, such as the operating room at the hospital where he works. Then he commits a grave medical error by walking out on a patient in the middle of an operation.

He consults a psychiatrist. He speaks with his friend and colleague Thierry who has trouble understanding his problem. Thierry puts him on sick leave to protect him from eventual punishment for having walked out on a patient.

Alone at home with nothing to do, Antoine's doubts slowly transform into obsession. He demands proof of identity from his wife who he accuses of being someone else. Elizabeth is patient. She knows that her husband needs help. She tries to get Thierry and the psychiatrist involved.

Antoine and Elizabeth's life slowly becomes hell. She leaves to live with her friend Rita. Antoine moves to his boat, changes identity, and begins seducing Rita in order to pursue his investigation. He remains determined to unmask the "impostor" who poses as Elizabeth...



Antoine and Elizabeth Fregoli

# The Artists

Director	Franz Josef Holzer
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Role	Name
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Antoine Fregoli	Michel Voïta
Elisabeth Fregoli	Monica Budde
Thierry	Frédéric Landenberg
Rita	Patricia Bopp
Félix	Georges Guerreiro
Teddy	Jacques Michel
Chemist	Carlos Leal
Composer	Vincent Gillioz



Elisabeth Fregoli and Rita

# The Colleagues

Activity	Name
1 <sup>st</sup> Assistant Director	Christophe Arnould
Head of Production	Stanislav Popovic
Director of Photography	Pascal Montjovent
Set Design	Ivan Niclass
Make-up	Leticia Rochaix-Ortis
Costumes	Sugawara Isako
Sound Engineer	Jürg Lempen
Stage Manager	Guillaume Breton
Film Editors	Ariane Catton et FJ Holzer
Sound Editor, Conception and mix	Martin Stricker



Shooting in Geneva

# Biofilmography Director/Producer



Franz Josef Holzer

Franz Josef Holzer was born in Walenstadt, Eastern Switzerland, in 1967. He spent his childhood and adolescence in Lucerne and has lived in Geneva since 1992.

After studying philosophy, literature and psychology at the Universities of Zurich and Berlin, he began medical studies in Geneva and received his Federal Medical Degree in 1998.

He has been working with video, Super-8, 16mm, as well as DV, since 1986 and has participated in seminars at Focal, British Film Institute, the University of Geneva, and Fonction: Cinéma.

He was co-producer and cameraman for Peter Merk (Mikesch Film) on medium-length and feature films from 1988 through 1990:

- Von der Freundschaft , Switzerland 1988, 16mm, Colour, 50min
- Das Haus, Switzerland 1989, 16mm, Colour, 123min
- Napoleon, Switzerland 1990, 16mm, Black and White, 200min

(Von der Freundschaft and Das Haus were presented in Swiss and international film festivals and shown on SFDRS/Swiss Television).

Franz Josef Holzer has been an independent filmmaker and screenwriter for short and feature films since 1998.

In 2001 he was a finalist for the Hermann Ganz Award (Swiss Authors Society German-language literary competition).

***Writer/Director/Producer :***

***TWO***, Switzerland, 2000, 28min, 35mm,  
TSR (Swiss Television) Co-production  
***THE GAP***, Switzerland, 2007, 92min, 35mm

***TWO (short film)***

Awards: Pardino d'oro / Locarno 2001, Action Light Geneva Award 2000, Federal Cultural Award 2001.

Festivals: Rotterdam / Santa Barbara / Palm Springs / New York / Hildesheim / Hof / Venice / Angers / Villefranche / Lleida / Trieste / Montecatini / La Ciotat / Locarno / others

Television: TSR and TSI (Swiss French and Italian-Language Television) / ARTE / PBS Houston and PBS Austin, Texas



Created for the film and inspired by Georges Segal's *The Motel Room* 1971  
Ivan Niclass and Rekha Musale's statue "The Gap".

# Franz Josef Holzer / Interview

## **Where did the idea for THE GAP come from?**

It was inspired by a number of things. While visiting Geneva's contemporary art museum, MAMCO, shortly after my arrival in 1992, I was struck by George Segal's sculptural piece *The Motel Room*. There was something very powerful about it. One doesn't really understand what is going on between the man and the woman. It is rather ambivalent. I immediately wanted to use it for my next film project. The film exists thanks to Ivan Niclass and Rekha Musale's statue *The Gap* which was directly inspired by *The Motel Room*.

The film also came about as a result of my medical work, including work with patients having symptoms similar to Antoine Fregoli's. I wanted to tell the story of a man sinking into madness, but above all into loneliness. I wanted to explore the world of a man isolating himself in his quest for something "essential", in this case, finding his wife or perhaps "Woman" herself.

## **Is Antoine's illness real?**

Yes, it's known as the "Capgras-Reboul-Lachaux Syndrome". I would really rather have invented it. I am fascinated by its surreal, poetical nature which goes beyond the ordinary.

## **Why does a doctor make films?**

The real question is: Why does a filmmaker practice medicine?

All joking aside, if I could leave filmmaking today, I'd do it. I'd have fewer worries! I tried once. I had already worked as a cameraman on three feature films while studying liberal arts in Berlin. I applied to a film school in former East Germany but was refused. So I began my medical studies hoping to put my adolescent dreams behind me. That only lasted two years! I knew that once my medical studies were over, I'd return to film.

## **The Gap doesn't explain Antoine's madness. Was that deliberate?**

In earlier versions, something set it off: a car accident, loss of consciousness, marital strife, sterility, childhood traumatism. But that didn't seem right nor did it interest me. I felt the story had to begin with madness. Asking "why" amounts to asking the "why" of illness: we think there should be a reason for it. We have a hard time accepting that there isn't, that there is no meaning. This is why my film is so uncomfortable to watch: there is nothing to hold on to.

### Which films or directors have inspired you?

I mention a few in the film. Cronenberg, among others, has left his mark. *Dead Ringers* was one of his first films I saw. I left the theatre feeling quite uncomfortable, yet I needed to see it again. The discomfort, almost disgust, wasn't inspired by the film's carnal aspect but rather the twins' attitude towards women, towards others in general, their way of experimenting on their girlfriends. I respect Cronenberg even if I don't agree with everything, i.e. his way of presenting twinship as a magical bond. There is also David Lynch. I love his quote: "Our daily life and our dreams often don't make sense. Why should our cinema?" I could also mention Antonioni, a true master! His way of treating couples, his silences, the slowness, the boredom – an often creative, poetical boredom. F.W. Murnau's *Sunrise* was with me while filming *The Gap*. I don't know why but it seemed to me that the nameless hero of that film was somehow Antoine's brother. I also felt close to Murnau's overtly esthetical, affected style.



# Biofilmographies Principal Players



Villa Fregoli, Indoor Swimming Pool

## Michel Voïta as Antoine Fregoli



Actor/Director Michel Voïta was born in 1957 and lives in Vevey, Switzerland.

As The Gap's principal actor, he plays Antoine Fregoli.

Following his studies at the National Theatre of Strasbourg Drama School, he has pursued a 30-year stage and film career.

Michel Voïta has played prominent roles in such films as Daniel Schmid's *Jenatsch*; Lea Pool's *Straight For The Heart*; Jean-François Amiguet's *Lounge Chair*; and Régis Wargnier's *Indochine* which won the 1993 Oscar for Best Foreign Film. He recently appeared in Greg Zglinski's *A Long Winter Without Fire* which received an award at the Venice Film Festival.

## Monica Budde as Elizabeth Fregoli



Actress/Director Monica Budde lives in Lausanne.

She plays Elizabeth Fregoli in *The Gap*.

Since graduating from the Scuola Teatro Dimitri in 1980, Monica Budde has played in and directed numerous theatrical productions.

She has appeared in a number of short and feature films since 2000, including Philippe Mach's *Duel*; Daniele Torrisi's *L'Origine*; V. Reymond and S. Chuat's *Berlin Backstage*, winner of Berlin's "Today Award"; Pierre Maillard's *Un Homme Sans Histoire*; Ufuk Emiroglu's *Le Banquet* and Prune Jaillet's *Split*.

## Frédéric Landenberg as Thierry



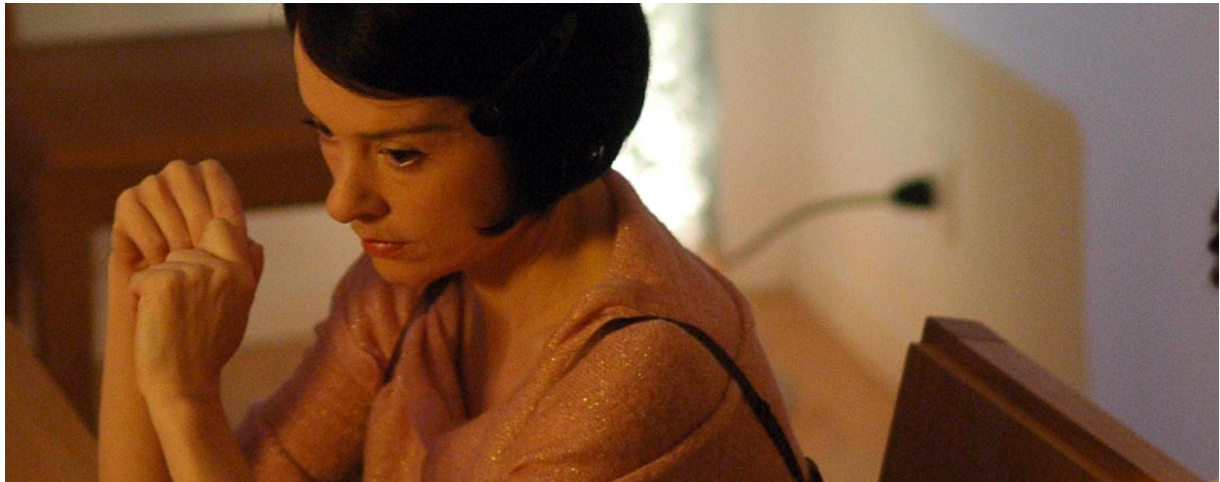
Actor/Screenwriter/Director Frédéric Landenberg was born in 1970. He lives in Geneva.

Frédéric plays Thierry, Antoine's close friend.

He began his theatrical career in 1990 after graduating from Geneva's School of Dramatic Arts and has worked with numerous directors.

Frédéric Landenberg is a familiar figure in French-language Swiss films, recently appearing as Dédé in Greg Zglinski's *A Long Winter Without Fire*. He was also seen in Vincent Pluss' *Back For More*, winner of the Best Swiss Feature Film Award 2004. He has held leading roles in a number of films, including: Jerome in Vincent Pluss' *Du Bruit Dans La Tête*; Teddy, the dealer, in Nasser Bakhti's *Night Shadows*; and Luc Gentil in Vincent Pluss' *Cherche Ton Coeur*.

## Patricia Bopp as Rita



Actress/Director Patricia Bopp lives in Geneva.

She plays the role of Rita, Elizabeth's best friend.

Patricia Bopp studied at the Geneva Dramatic Arts Conservatory and has pursued her work in classical as well as contemporary dance for many years.

She began performing on stage in 1989 and has since worked with numerous directors.

She appeared in Greg Zglinski's *A Long Winter Without Fire* in 2004 and has interpreted many leading roles including Lola in Pierre Maillard's *Chronique* and *Les Sept Fugitifs* and Suzanne in Pierre Dubey's *L'Amour Du Monde*. She has given noteworthy performances in a number of short films, particularly those of Yael Ruta, Jerome Porte, I. Balducci, R. Claude and others.

## Jacques Michel as Teddy



Actor Jacques Michel was born in 1946. He lives in Geneva.

He plays Teddy, the psychiatrist.

Jacques Michel has appeared in many television and feature films: Pierre Maillard's *Les Sept Fugitifs* and *Chronique*; Alain Tanner's *Fourbi*; H. Foerbacher's *Am Ende Der Welt*; Francis Reusser's *La Guerre Dans Le Haut Pays* ; Eduardo Niermans' *Premier de Cordée*; Antoine Plantevin's *La Beauté Sur La Terre*; Igall Niddam's *Sauvetages*; Pierre Alain Meier's *Thelma*; F.C. Marzal's *Attention aux chiens et Au Large de Badragaz*; Lea Fazer's *Bienvenue en Suisse*; Raymond Vuillamoz's *Les Amants de la Dent Blanche*.

Jacques Michel has worked extensively as a stage actor since 1966.

## Pascal Montjovent, Director of Photography



Pascal Montjovent was born in 1964 and lives in Geneva.

His work as lighting cameraman has been vast and varied. He is also film director, journalist, photo editor/illustrator, and founder of the film production company Yeehaa Productions, as well as of the web design and graphics company Vulcan Arts Development Ltd.

Pascal Montjovent has been director of photography on 5 feature films: Elena Hazanov's *Love Express*; Bertrand Davet's *Jeannette à l'Usine* (Locarno and Cannes Festivals); F. Landenberg's *Sale Histoire* (Soleure Award '96); Franz Josef Holzer's *The Gap*; F. Landenberg's *De Ce Monde*.

Among the many short and medium-length films are: Nicolas Veuthey's *Murphy* (in competition at the Locarno and Rotterdam Festivals 2004); Robert Nortik's *Green Horn* (in competition in Locarno 2003); *Lipchitz*, a series of 7 7-minute silent film comedies for Expo.02 (Swiss National Exhibition) directed by: E. Hazanov, J.P. Cardinaux, F. Landenberg, and P. Montjovent; Hicham Al'Hayat's *Pain, Beur et Confiture*; Christophe Perrier's 2002 film *La Compagnie Des Ombres* (New York Film Festival 2003; TSR); Laurent Nègre's film of green screen special effects *Schengelet* (Soleure Festival 2003; TV5 Best French-Language Short Film Award/Cinéma Tout Ecran 2003).

## Vincent Gillioz, Composer



Vincent Gillioz was born in Geneva in 1967. He lives in Los Angeles.

As a young man, he played guitar with several “heavy metal” bands then went on to study at Boston’s Berklee College of Music graduating with a degree in film-music composition, as well as a Master’s degree in guitar. He continued studying composition and orchestration at Geneva’s Conservatory of Music graduating summa cum laude.

He simultaneously prepared a thesis on music for film, basing his analysis on a number of successful director-composer relationships, notably Eisenstein/Prokofiev, Hitchcock/Herrmann, Godard/Duhamel, as well as others.

He began composing music for films in Los Angeles under the guidance of the renowned film composer William Goldstein (Fame, Wes Craven’s Shocker). He ultimately met his favourite composer Christopher Young (The Core, Shipping News, Species, Hellraiser) who, recognising Vincent’s musical talent, soon became his mentor.

Vincent Gillioz won the 2005 Park City Film Music Festival Gold Medal for Sonata, as well as the SUIA Award for Best Composition (God’s Waiting List) at the 58th Locarno International Film Festival. He has composed for more than 30 short and feature films and was awarded a second Park City Festival Gold Medal (Gold Medal for Outstanding Achievement in Film Music Composition for Independent Films) in 2006.

# Technical Information

## GENERAL INFORMATION

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Type of film	Feature/Fiction
Genre	Psychological Thriller
Length	92 minutes
Shooting Format	DV, 25P
Final version	35 mm Blow Up Colour
Sound	Dolby DIGITAL 5.1
Original Version	French
Subtitles	English / German
Shot on location	Geneva / city and suburbs
Shooting dates	22.01.05 to 28.02.05

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# FUNDED BY

THE GAP project development was funded by:

- MEDIA (Federal Bureau of Culture, cinema section)
- City of Geneva, Department of Cultural Affairs

Making the film was funded by:

- City of Geneva, Department of Cultural Affairs
- Fonds REGIO Films
- Canton of Lucerne
- Swiss Federal Bureau of Culture
- Canton of Geneva Department of Public Education, trainee grants
- L'ÉCART Association
- MIGROS Pourcent Culturel
- LOTERIE ROMANDE



Antoine Fregoli sees the ambulance that has come to get him.

PHOTOS DU FILM



Le\_Couple\_Fregoli\_s\_observe©Cédric\_Vincensini.JPG



Antoine\_chez\_le\_psy©Sep&San.jpg



Le\_Couple\_Fregoli\_se\_dispute©Cédric\_Vincensini.JPG



Antoine\_et\_Thierry\_au\_poulailler.jpg



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