



FESTIVAL DE CANNES
LA RÉSIDENCE

THIS WILL NOT END WELL

a film by Emma Branderhorst

CAN TWO FRIENDS BREAK-UP?

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Technical Information

Title: This Will Not End Well
Screenplay: Emma Branderhorst
Nationality: The Netherlands
Genre: Drama
Format: 4K, DCP
Duration: 100 min
Shooting locations: The Netherlands, Norway
Production Company: Keplerfilm (The Netherlands)
Partner: Eye Eye Pictures (Norway)

Director's Information

Emma Branderhorst is an Amsterdam-based filmmaker known for intimate, character-driven stories that explore social dynamics from a distinctly female perspective.

Her short films *Under the Skin*, *Spotless* (Crystal Bear winner) and *Ma Mère et Moi* were selected for the Berlinale.

Alongside her fiction work, she also directed the Cannes Lions Grand Prix winning short *Piece of Me*, and regularly makes narrative-driven commercials across Europe. She works in a naturalistic, performance-led style, revealing emotion between the lines.

She is currently developing her debut feature *This Will Not End Well*.

Emma Branderhorst

E-mail: info@emmabrandhorst.com
Tel: + 31 6 34 93 41 18

Festival de Cannes, La Résidence

Since 2000, La Résidence du Festival de Cannes has provided each year accommodation and support to 12 selected young directors in order to help them prepare their first or second feature film. These young filmmakers are selected on the basis of their short films, or even first feature film, and the merits of their feature film project.

During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Festival de Cannes, to bring their project to co-production status.

5, rue Charlot, F-75003 Paris
Tel. 33 (0) 1 53 59 61 00
E-mail: residence@festival-cannes.fr
https://cinemadedemain.festival-cannes.com



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Synopsis

In the middle of an ordinary lunch, Vicky (28) tells Sarah (28) she no longer wants to be her best friend. Without warning or explanation, the life they shared suddenly falls apart.

Sarah refuses to accept it. She starts going back over conversations and memories, searching for the exact moment something broke. Yet the more she pushes for answers, the more Vicky pulls away. What begins as a search for clarity slowly escalates.

When Sarah shows up uninvited at Vicky's mother's 60th birthday in their holiday house in Norway, the confrontation they have both been circling finally erupts. Rawer and more devastating than either of them could have anticipated. Sarah is left facing a painful truth: that some endings simply refuse to be explained.

Statement of Intent

One Saturday morning, over coffee, a dear friend suddenly told me she needed "a break"; that I expected too much from her. I felt betrayed and rejected, and for a long time ashamed to speak about it. I tried to repair what had been lost, but nothing worked. Until now, the question haunts me: why did you leave? Perhaps because, while romantic heartbreak is widely acknowledged, the end of a friendship is often minimized, as if it were less deserving of grief.

In this first feature, as in my previous shorts, I focus on the quiet, often overlooked experiences of my generation and want to make a film that stays with that discomfort, rather than trying to resolve it.



Synopsis

Au milieu d'un déjeuner comme les autres, Vicky (28 ans) annonce à Sarah (28 ans) qu'elle ne veut plus être sa meilleure amie. Sans avertissement ni explication, leur relation s'arrête.

Sarah refuse cette situation. Elle se remémore leurs conversations et leurs souvenirs, à la recherche du moment précis où tout s'est brisé. Plus elle cherche à obtenir des réponses, plus Vicky prend ses distances.

Lorsque Sarah se présente sans y avoir été invitée au 60^e anniversaire de la mère de Vicky, dans leur maison de vacances en Norvège, la confrontation qu'elles redoutaient toutes les deux finit par éclater. Plus crue et plus dévastatrice que ce qu'aucune d'elles n'aurait pu imaginer. Sarah se retrouve face à une vérité douloureuse : certaines fins refusent tout simplement d'être expliquées.

Note d'intention

Un samedi matin, autour d'un café, une amie très chère m'a soudainement dit qu'elle avait besoin d'une « pause » ; que j'attendais trop d'elle. Je me suis sentie trahie, rejetée, et pendant longtemps, j'ai eu honte d'en parler. J'ai essayé de réparer ce qui avait été perdu, mais rien n'y a fait. Jusqu'à aujourd'hui, la question me hante : pourquoi es-tu partie ? Peut-être parce que, alors que les peines de cœur amoureuses sont largement reconnues, la fin d'une amitié est souvent minimisée, comme si elle méritait moins d'être pleurée.

Dans ce premier long métrage, comme dans mes courts, je porte mon attention sur les expériences plus discrètes et souvent négligées vécues par ma génération. Je souhaite réaliser un film qui s'attarde sur ces malaises, plutôt que d'essayer de les résoudre.