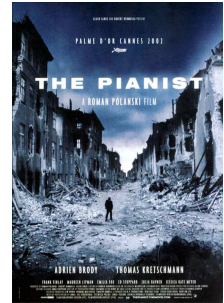


And the silence grew soundtrack

Real story about Wladyslaw Szpilman's life, a Jewish pianist which survived the Nazi extermination in the Warsaw ghetto. The film is based on the same book which he wrote narrating these experiences, *The Pianist* by Wladyslaw Szpilman. The film director, Roman Polanski, also suffered the bombing of Warsaw, that way; this film was one of the most personal films in his career, as his mother and sister were enclosed in the Auschwitz concentration camp (where his mother died), and his father in Mattheusen. And the silence grew soundtrack



The film is pure art in capital letters, Polanski tells it to us in a direct way, openly and without sensitivity as it must have happened in real life. It shows us how the Nazis subjected the Jews to horrible humiliation, with overwhelming realism that may offend the sensibilities of the viewer. Intelligently Polanski tell us the story from the perspective of the pianist, making the viewer identify with the main character and get into his skin by feeling and suffering everything that happens to him to stay alive.

The Pianist is a film that is not that easily erased from the memory of the spectators. It has never been shown so sharply and masters the atrocities of the Holocaust and especially in the Warsaw ghetto. Polanski tells us dramatically what happened in that dark era of world history and combines it with the true story of a polish pianist who witnessed the Nazi evil in all its glory. The notes of Chopin open and close the film. The bombings and the savagery of the arbitrary executions bring us the wretchedness of some and the distress of others. Scenes are alternated such as a strong one in which an old invalid is thrown out of the window in front of his relatives, with others full of emotion; there scenes full of lyrical moments where there is still place for love and others in which death is presented openly. Special dramatic power has the scene where Szpilman leaves the ghetto to enter a patio covered by bodies piled up or when he leaves the apartment in which he has taken refuge and he finds himself lonely on the street with all the buildings in ruins while the camera takes up to catch a tracking perspective, a metaphor for how music is drawn between the moral depravity to provide some humanity.

Adrien Brody plays the piano which gives title to the film. The actor appears in some of the scenes very deteriorated. He made a great effort to lose weight so his appearance was more believable and at the same time terrible. The same impression gives the Warsaw ghetto, recreated in an excellent manner in this occasion. As one would expect the soundtrack is excellent, with piano music that accompanies the scenes as well as accompanying the private character

of the music with it always present in his thoughts and fingers, which move in the moments of rest on an imaginary keyboard almost as if they fed their own life or the memories of times past and of course better.

This film deserves not only an Oscar, but a statue. It lasts about two hours, that can make it heavy in some moments, but it is worth seeing. It is a coproduction between Holland, France, Poland, Germany and the UK. Once you see it you are going to want to see it again.