

wide  
PRESENTS



THEY ARE IN LOVE  
HE KILLS  
SHE DOESN'T KNOW IT

LIZZIE BROCHERÉ

PIERRE PERRIER

# AMERICAN TRANSLATION

A FILM BY  
PASCAL ARNOLD AND JEAN-MARC BARR



## SYNOPSIS

A love starts to build between Chris and Aurore when they meet by chance. They're 20 years old and their passion is exclusive. He is a young man with instinct, an animal, who lives off his gambling profits and who has no real destination when he drives his old van. She is the daughter of a wealthy american business man who seems lost in the social sphere she rejects and who never stops in the search for who she is...in vain. This is the kind of beautiful love story that can only be seen at the movies.

Chris, in the wild nature that characterises him, take Aurore on a road trip of passion. He is possessive and wants her only for himself. Little by little he closes her in to his world. They live with each other, for each other, all the time. Aurore, totally overwhelmed by these new emotions seems reborn from her former tepid life.

And then Aurore discovers that Chris kills, men and women, without any real conscience of his acts. Will she continue to live out this passion, an accomplice in spite of herself, or will she denounce the one she loves most in this world?



### WIDE MANAGEMENT

40, rue Sainte-Anne 75002 Paris

T. +33 1 53 95 04 64 - F. +33 1 53 95 04 65

[wide@widemanagement.com](mailto:wide@widemanagement.com)

[www.WIDEMANAGEMENT.COM](http://www.WIDEMANAGEMENT.COM)



## DIRECTORS NOTES

Eros and Thanatos, love and death, are concepts we are still calling into question in the current society. The film is indeed highlighting the intimacy of a serial killer and its relatives: the woman he loves and his "unlucky victims".

When violence and identity issues are at stake, the cynicism appears to be an answer to a general loss of faith. In what to believe in? God? Evil? Nothing? People listen to their primal instincts which tend to be more and more commonplace without any particular claim put into clear words.

Innocence is losing ground, the killer is the typical illustration of someone who has been through some great disillusion when he was young and found himself without any social bearings left. In this case, systematic murders are the direct echo of the existential difficulties of the character to live a normal life.

The intention was not to do a film with a special message but to tackle some of these issues through a realistic thriller. The audience is clearly involved in the interrogation between good and evil and is forced to make an opinion for himself.

We did not want as well to edify death and despite a serial killer being the hero of the film, it is the opposite of *The Silence of the Lambs*, as the character of Chris has absolutely no clear conscience of his deeds and almost live in a parallel world. He was victim of child abuse and turned out to be a lonely person, a silence shell-shocked soul whose true love with Aurore remain unfortunately an helpless resort against the devil inside. We didn't want for Chris to be a total monster, indeed he proves to be a charming person in daily life, which makes the character more complicated and therefore more interesting. We are dealing with nothing in black and white but dualistic matters.

The passionate love between Chris and Aurore reaches its climax when we need to answer the terrible dilemma question: to what extent can we accept the criminal acts of the loved one ?

From the very beginning Pierre Perrier (Chris) and Lizzie Brocheré (Aurore) felt concerned about the film. We knew them from the previous film we made together (*Chacun sa nuit*, *One to another*). These two young actors were involved from the script writing to the final editing of the film. Without their participation, we would not have been able to make the film the way it is, nurtured with their own reflections and vibrant personalities.

Pascal Arnold and Jean-Marc Barr



### WIDE MANAGEMENT

40, rue Sainte-Anne 75002 Paris

T. +33 1 53 95 04 64 - F. +33 1 53 95 04 65

wide@widemanagement.com

[www.widemanagement.com](http://www.widemanagement.com)



## PRODUCTION NOTES

With our films, we want to follow the tradition of cinema whose criteria are not only defined in financial terms: "It's a good movie because it's expensive to make" or "It's a good actor because he earns a lot of money" or "It's a masterpiece because millions of people saw it".

Nowadays, we clearly are in a cinema of resistance deeply inspired by humanity. We are not the only one but it's obvious that this kind of cinema is getting rare despite a French system that allows diversity.

We only are a few in France to control our production and are inspired by models as authors-directors-producers of the New-Wave who were able to build a work time after time. This independent state of mind seems like a creative resistance that must be encouraged to maintain a real diversity set into the tradition of French cinema.

This is true; no TV channels commissioned this film because of a subject beyond general consent: the intimacy with a serial killer without the dramatic aspect of the crimes scenes, treated in a very realistic way. To strangle a human being takes between three and six minutes, and when we film it, it takes

the same amount of time to bring us closer to our hero, and to identify his physical and mental commitment when he kills.

We achieve, at the production level, to emancipate ourselves from an industrial and calibrated system. We are willing to create a prototype in an economic coherence.

On set, we operate with a very small team, smaller than ten people, and everyone is involved in the production and the content of the movie. Each one with its multiple tasks knows what it is about and eventually why... The dynamic of creativity gets enhanced by such a formula.

Teddy Vermeulin, Pascal Arnold and Jean-Marc.



### WIDE MANAGEMENT

40, rue Sainte-Anne 75002 Paris

T. +33 1 53 95 04 64 - F. +33 1 53 95 04 65

[wide@widemanagement.com](mailto:wide@widemanagement.com)

[www.WIDEMANAGEMENT.COM](http://www.WIDEMANAGEMENT.COM)

## PASCAL ARNOLD

Pascal started his career in the cinema through his scriptwriting. First for Ciby2000, he then, in 1997, through his company Arcandes, as a script-doctor began the development and creating of other projects. He has followed the writing of at least 20 feature films, such as PIGALE and BYE BYE by Karim Dridi, QUI PLUME LA LUNE and DARLING by Christine Carrière, and ARTEMISIA by Agnès Merlet. He has intervened punctually in the writing of 30 other feature films. He has co-wrote LES FILS DE MARIE (2003) by Carole Laure, LE DERNIER VOL (2009) by Karim Dridi, COMPLICES (2010) by Frédéric Mermoud and PIEDS NUS SUR LES LIMACES (2010) by Fabienne Bertaud.

In 1998 Pascal Arnold and Jean-Marc Barr create their production company, Toloda with which they produce and direct their movies.

## FILMOGRAPHY

### LOVERS (1999)

With Elodie Bouchez and Sergueï Trifunovic

### TOO MUCH FLESH (2001)

With Jean-Marc Barr, Elodie Bouchez and Rosanna Arquette

### BEING LIGHT (2001)

With Romain Duris, Jean-Marc Barr and Elodie Bouchez

### ONE TO ANOTHER (2006)

With Lizzie Brocheré, Arthur Dupont and Pierre Perrier

### SEXUAL CHRONICLES OF A FRENCH FAMILY TODAY (2011)

With Mathias Melloul and Valérie Maes

## JEAN-MARC BARR

Born of an American father and a French mother, Jean-Marc, in 1982, studied drama in London then started his career in 1984 with Bruce Beresford's KING DAVID. In 1987, after working with John Boorman in HOPE AND GLORY he gained international recognition with Luc Besson's, THE BIG BLUE. Not long after that he met Lars Vons Trier with whom he would start a long collaboration starting with the lead role in EUROPA, 1990 and his participation in in BREAKING THE WAVES(1996), DANCER IN THE DARK(2000), DOGVILLE(2003) THE DIRECTOR(2007).

Since the end of the 1980's, Jean-Marc has been seen behind the camera of Eric Barbier (LE BRASIER, 1989), Luis Puenzo (LA PESTE, 1991), Nicole Garcia (LE FILS PRÉFÉRÉ, 1995), Didier Le Pêcheur (J'AIMERAIS PAS CREVER UN DIMANCHE, 1998), Olivier Mégaton (LA SIRÈNE ROUGE, 2002), James Ivory (LE DIVORCE, 2003), Carole Laure (LES FILS DE MARIE, 2002 and CQ2, 2004), Olivier Ducastel and Jacques Martineau (CRUSTACÉS ET COQUILLAGES, 2005), Arnaud des Pallières (PARC, 2007), Diane Bertrand (BABY BLUES, 2008), Raoul Ruiz (LA MAISON NUCINGEN, 2008), Christophe Honoré (NON MA FILLE, TU N'IRAS PAS DANSER, 2009), Kim Nguyen (LA CITÉ, 2010) and Thierry Klifa (LES YEUX DE SA MÈRE, 2011).



### WIDE MANAGEMENT

40, rue Sainte-Anne 75002 Paris

T. +33 1 53 95 04 64 - F. +33 1 53 95 04 65

wide@widemanagement.com

[www.widemanagement.com](http://www.widemanagement.com)



## TECHNICAL DETAILS AND CREW

**Directors :** PASCAL ARNOLD and JEAN-MARC BARR

**Writer :** PASCAL ARNOLD

**Image :** JEAN-MARC BARR

**Sound :** OLIVIER TOUCHE and MATTHIEU ROCHE

**Art design :** BENOIT TÉTELIN

**Costume design :** MIMI LEMPICKA

**Editors :** TEDDY VERMEULIN and JEAN-MARC BARR

**Production Manager :** TEDDY VERMEULIN

### **Production :**

TEDDY VERMEULIN, PASCAL ARNOLD and JEAN-MARC BARR -TOLODA

### **Co-production :**

SERGE SARVE - LCJ PRODUCTIONS

ALAIN TORTEVOIX - SAMA PRODUCTIONS

### **Worldwide Sales & Production :**

LOÏC MAGNERON - WIDE MANAGEMENT

M. +33 6 60 43 96 86

### **Technical data :**

Feature film,

Drama, Color

France, 2011

Language : French and english

Film format : HD CAM

Screen ratio : 1.85

Sound : 5.1

Length : 109 minutes

**Cast :** PIERRE PERRIER (Chris) and LIZZIE BROCHERÉ (Aurore)

JEAN-MARC BARR (William), GRAY ORSATELLI (Matt), MARC RIOUFOL (Le Prêtre), MANON KLEIN (Jeune fille), ARTHUR HAREL (Stéphane), THOMAS ROUER (Alex), ASTRID VERMEULIN (Mme Levant), PIERRE-YVES KIEBBE (Mr Levant), ARNAUD KOLLER (Henri), ZOÉ SCHELLENBERG (Fille étudiante), BENJAMIN BOLLEN (Jeune garçon), LAURENT DELBECQUE (Nick), IONITA RADU GEORGESCU (Vlad), KARL E. LANDER (Policier), DJEDJE APALI (Inspecteur Malherbes)



### **WIDE MANAGEMENT**

40, rue Sainte-Anne 75002 Paris

T. +33 1 53 95 04 64 - F. +33 1 53 95 04 65

wide@widemanagement.com

[www.widemanagement.com](http://www.widemanagement.com)