

**BY THE PRODUCERS OF MAN BITES DOG**

LA PARTI OXB  
AND LES ARMATEURS  
PRESENT

**GIVE UP  
THE OLD WAYS**

**CLINIC**

AURELIEN RECOING  
VIRGILE BRAMLY  
DANIEL COHEN  
VIRGINIE ÉFIRA  
BOULI LANNERS  
BENOIT POELVODRDE  
SAUL RUBINEK  
ZAZIE DE PARIS

# **KILL ME PLEASE**

**BY OLIAS BARCO**

LE PACTE presents  
a production by LA PARTI, OXB, LES ARMATEURS



# KILL ME PLEASE

A FILM BY **OLIAS BARCO**  
A FILM CO-WRITTEN BY **OLIAS BARCO,**  
**VIRGILE BRAMLY** AND **STÉPHANE MALANDRIN**

**INTERNATIONAL SALES:**

***Le Pacte***

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# SYNOPSIS

Doctor Kruger's clinic, an isolated place in the middle of a forest, receives government subsidies so that suicide no longer has to be a solitary tragedy but an assisted medical procedure.

Every day, Dr Kruger welcomes his wealthy patients and listens to their stories to examine the reasons that may or may not justify the decision to end their lives. Before going through with it, each of them is allowed to fulfill one last wish: A special lunch with fine food and wine; a call-girl; or some other fancy.

But the clinic's unique service begins to attract the animosity of the local villagers. And the occupants will learn that no one – absolutely no one – has the right to control death!





## DIRECTOR'S NOTE

By sanitizing death and wanting it to disappear into the confines of hospice services, society has almost managed to make us believe that the passage into nothingness is a medical formality, and that we might, one day, go and commit suicide in a “specialist clinic” in the same way as we go on vacation.

Through the ferocity of black humor, this film brings our dream of a pleasant disappearance against the trivial reality of our mortality.

It's for this reason that the film was shot in a style close to documentary – using a light camera, close to the actors - but without voyeurism, so that the truth of a death without pain appears for what it is: A macabre farce.

The director has adhered to a realist narration even when, thanks to the oddness and the excess, the characters are plunging into horror: “Here, in this film, the dramatic tension is conceived like a spiral staircase. It goes round and round, yet is always climbing, until it makes your head spin as it all reaches the dizzying climax. Then, once tipping over into the extraordinary has become inevitable, the film continues its path into the absurd and sometimes laughter.”

# INTERVIEW WITH THE DIRECTOR

## WHAT WAS THE GENESIS OF THIS FILM?

After *SNOWBOARDER*, my first film, I wanted to commit suicide. My friend screenwriter Stéphane Malandrin said to me: “Make a film instead”. I looked for financing in France, but everyone looked at me as if I was Django, the horseman in Corbucci’s movie who escapes from his cemetery and drags his coffin round behind him. I found out that a country exists which accepts artistic refugees: Belgium. I fled there with wife and children, before they put me back in the coffin. And it was in Brussels that this film was born.

## HOW DID YOU MEET UP WITH LA PARTI, WHO PRODUCED AMONG OTHERS *THE ORDEAL*, *AALTRA* AND *A TOWN CALLED PANIC*?

Stéphane Malandrin, another artistic refugee in Brussels, co-writer and co-director of *OÙ EST LA MAIN DE L’HOMME SANS TÊTE* along with his brother, introduced me to Vincent Tavier, one of the co-founders of LA PARTI. I really wanted to meet Vincent, because I knew it was he who allowed Benoît Delépine to turn the page after his first film, *LA WORLD COMPANY*, which drew the usual critical pasting in Paris. What’s more, since *AALTRA*, Benoît Delépine and Gustave Kerven are often presented as Belgian directors. Vincent has a real talent for feeling what people should do, and above all, what they shouldn’t. *THE ORDEAL* by Fabrice Du Welz is another good example of a well-produced film by LA PARTI.

## DID YOU FEEL YOU WERE “WELL-PRODUCED” BY LA PARTI?

Let’s say that I found that Vincent Tavier and his two associates, Philippe Kauffmann and Guillaume Malandrin, have an approach to producing which suits me.

## AND WHAT IS THAT APPROACH?

Vincent Tavier was part of the legendary – in Belgium at least – escapade that resulted in *MAN BITES DOG*. Ever since, he has wanted to carry on doing the same thing: Making films with a free spirit, financially, morally and artistically, which don’t depend on anyone for anything, which are free to take risks and leave a mark on their day through their tone. People sometimes forget, but the tone is also a matter of the production. It’s good to find a means of production adapted to one’s ambitions and one’s imagination.

## WHAT EXACTLY ARE THE MEANS OF PRODUCTION FOR *KILL ME PLEASE*?

Very small; too small for me to tell you the amount without taking the risk of undermining the film. In any case, we had a tiny crew, a three-week shoot, and some “star actors” with a stake in the film. The backing of Didier Brunner of Les Armateurs (*BELLEVILLE RENDEZ-VOUS*) and of Jean Labadie at Le Pacte was crucial.

## AURÉLIEN RECOING, BENOÎT POELVOORDE, BOULI LANNERS, VIRGINIE EFIRA AND EVEN SAUL RUBINEK, THE ACTOR FROM *UNFORGIVEN* AND *TRUE ROMANCE*... HOW DID YOU PULL THAT OFF?

Friendship played an important role. The primary role.

## IS IT A FILM ABOUT SUICIDE ?

I’ve always been fascinated by mass suicides, like what happened in Japan. I was thinking about a storyline on this theme when Virgile Bramly told me that there is a charity in Switzerland called *Dignitas* whose purpose is to provide medically-assisted suicide. I spoke about it to Stéphane Malandrin, the screenwriter with whom I usually work, who embraced the subject. The subsequent meeting with Vincent Tavier and La Parti production was the decisive factor.

## IS IT A FILM ABOUT THE DIGNITAS CLINIC IN SWITZERLAND?

No. First off, you should bear in mind that *Dignitas* is not strictly speaking a clinic. Death sometimes occurs in the bedroom of an apartment, sometimes in a hotel room, sometimes even in a car, because they have problems with authorization. I wanted to imagine what the ideal clinic for assisted suicide would be like: A clinic where you’d come to die with a glass of champagne in your hand, in a wonderful setting, with the chance of having your last wish fulfilled. It’s a film of anticipation, if you like, which invents a country where this clinic has become official, with government subsidies, performance obligations, and strict therapeutic and administrative rules.

## YOU’RE HAVING FUN WITH A SERIOUS SUBJECT?

My film of reference is *LA GRANDE BOUFFE* by Marco Ferreri, a film that was booed at Cannes in 1973, yet which deals with the human condition so well, with irony and black humor. What is shocking in Ferreri’s film is not so much the excess of feasting in which the characters indulge as the seriousness with which they go about it. Sure, they burst their guts, but they do it seriously, remaining concentrated. The film becomes amusing because of the excess of seriousness, through pushing the limits of an unstoppable yet almost obsessional logic: Let’s stuff ourselves to death. *MAN BITES DOG* followed the same logic: Let’s watch TV to death.

## WHAT, THEN, WOULD BE THE THEME OF YOUR FILM? “LET’S BE SWISS TO DEATH”?

That could be it [laughs]. No, the film is not about Switzerland... Or maybe, yes, in the end, it is, if you consider that Switzerland is - in our collective subconscious - the land of hygiene, cleanliness and normalcy. A country that wants to control everything so well that it attempts to control the uncontrollable; that it wants to impose order on the “un-orderable”, either for example by having a place for junkies right in the middle of the city, or allowing a charity like *Dignitas* to manage other people’s suicide on the margins of the law. In fact, that’s what this film is about: In wanting to control the death instinct, it’ll end up killing us. We live in a world in which you have to “keep things clean”. That ends up: Let’s keep things clean till it kills us!

## IS YOUR FILM A FARCE?

Farce has a strong dose of vulgarity and buffoonery which is not present in the film. In fact... no, that’s not right, maybe you’re right. Farce does burst its way into the film. The clinic windows fly open as if there’s a gust of wind, a tornado, the death instinct blows up in the face of the man who wants to control it.

## IS IT A GORE FILM?

Not at all! It’s not even an action film. It’s a black comedy about the way our society wants to manage the death of others. If we left it to the multinationals or major industrial groups, they would probably integrate medically-assisted suicide units in their human resources departments. The film also deals with our illusion of a clean death.



# OLIAS BARCO

## DIRECTOR, WRITER, PRODUCER

Olias Barco quit school aged 15 and picked up his phone to try and break into a world that was not his own; that of cinema. After several years of apprenticeship, he decided to produce and direct his first short film, *CLIN D'ŒIL*, at the age of 21. The film won the Silver Award at the Houston film festival and the Audience Award at the Brest festival. Over the next three years, he directed three more short films, then met Aurélien Recoing, with whom he shot *POUBELLES* in 1994. The film was selected in Critics Week at the Festival de Cannes and won the Golden Rail for best short.

After a spell in Los Angeles where he was invited by Ray Charles's producer to make several music videos for the legendary singer, Olias Barco directed his first feature-length movie in 2002, *SNOWBOARDER*, produced by Benoît Jaubert for the company Nord-Ouest. Olias Barco envisioned his debut film as "a life-size manga in which good and evil confront one another". Then he decided to live in Brussels and to return to the vein of his short short films : humor, irony and madness.

## AS DIRECTOR:

- *SNOWBOARDER* (2002) - feature film
- *3 PETITS POINTS LA LUNE* (1998) - short film
- *CHAPACAN* (1997) - short film
- *POUBELLES* (1995) - short film
- *TOILETTE* (1993) - short film
- *LA GRENOUILLE* (1992) - short film
- *CLIN D'ŒIL* (1991) - short film

## AS PRODUCER:

*SAINT VALENTIN* (1995), by Samuel Benchetrit  
*JOHNNY IN THE WOOD* (1994), by Franck Kalfoun  
*ONE NIGHT OF HYPOCRISY* (1992), by Nicolas Hourès



# THE ACTORS

## AURÉLIEN RECOING (DR KRUGER)

Born in Paris into a family of puppeteers, Aurélien Recoing joined the Cours Florent private acting school at the age of 16 to begin learning his craft. Two years later, he joined the Higher National Conservatory for Dramatic Arts in Paris. In 1980, Aurélien Recoing made his film debut in *LES EXPLOITS D'UN JEUNE DON JUAN*. Drawn towards auteur cinema, he has worked with Garrel (*LES BAISERS DE SECOURS*), Zulawski (*LA FIDÉLITÉ*) and Laurence Ferreira Barbosa (*LA VIE MODERNE*). Appearing also in the films of Francis Girod, the actor gained recognition in 2001 for his role in *L'EMPLOI DU TEMPS* by Laurent Cantet. The start of this decade was busy for Aurélien Recoing, who acted in 14 films over three years. He worked with directors including Pierre Morel, Alain Tasma, Dominique Lienhard, Gela Babluani and Gabriel Byrne.

## BOULI LANNERS (MR VIDAL)

Bouli Lanners is a Belgian painter, actor and director. He gained popularity on *Canal+ Belgique* with the show *Les Snuls*. He has gone on to play numerous film roles in Belgian and French productions such as *LES CONVOYEURS ATTENDENT*, *PETITES MISÈRES*, *AALTRA* and *A VERY LONG ENGAGEMENT*. After directing two short films, he made his first feature-length film in 2005, *ULTRANOVA*. In parallel, he continued to enjoy success as an actor in films such as *J'AI TOUJOURS RÊVÉ D'ÊTRE UN GANGSTER*, *COWBOY* and *ASTERIX AT THE OLYMPIC GAMES*, before going back behind the camera for his second feature in 2008, *ELDORADO*. He recently co-starred in *LOUISE-MICHEL* with Yolande Moreau and Benoît Poelvoorde. He also played the role of Cécile de France's lost brother in the Malandrin brothers' film *OU EST LA MAIN DE L'HOMME SANS TÊTE*.

## VIRGINIE EFIRA (INSPECTOR EVRARD)

Born in Brussels, Virginie Efira was presenter of the youth program *Mégamix* for several years, before moving on to host the Belgian prime-time show *À La Recherche de la Nouvelle Star* in 1998. Virginie was poached by M6 in 2003 and became the French network's leading entertainment presenter. She replaced Benjamin Castaldi as presenter of *Nouvelle Star* in 2006. In parallel, her acting career began with dubbing voices for the film *GARFIELD* and the animations *ROBOTS AND MAX & CO*. After appearing in *POUR SES BEAUX YEUX*, a play by René de Obaldia, she also starred in the French comedy series *Kamelott*.

## BENOÎT POELVOORDE (MR DEMANET)

His career began in 1988 when he co-directed with Rémy Belvaux and André Bonzel the short film *PAS DE C4 POUR DANIEL-DANIEL*. The three buddies, joined by Vincent Tavier, then made the cult film *MAN BITES DOG* in 1992. After several months on tour with the stage play *MODÈLE DÉPOSÉ*, he returned to the small screen with the sketch show *Jamais au Grand Jamais*, followed by the celebrated *Carnets de Monsieur Manatane*. Benoît Poelvoorde then starred in a series of hit films including *LE BOULET*, *PODIUM*, *ASTERIX AT THE OLYMPIC GAMES*, *BEAUTIES AT WAR* and *COCO BEFORE CHANEL*. He also voiced the irascible farmer in the animated film *A TOWN CALLED PANIC*.

## VIRGILE BRAMLY (VIRGILE)

Born in Paris, Virgile Bramly graduated from the *Actors Studio* (New York). His cinema roles include *L'APOCALYPSE* by Emmanuel Caussé and Eric Martin, *TEMPO* by Eric Styles, *MANDERLAY* by Lars von Trier and *MONOTRIP* by Olivier Cohen-Bacri, which won him the award for best supporting actor at New York's Tribeca Festival. He has also appeared in the short films *BAISSE LA TÊTE* and *COMME PRÉVU*. Virgile Bramly is one of the co-writers of *KILL ME PLEASE*.

# THE PRODUCERS

## LA PARTI PRODUCTION

*KILL ME PLEASE* is in line with the logic of the films previously produced by LA PARTI Production and its founders. *MAN BITES DOG* and *AALTRA* set out the stall: Small-budget projects, with no financial pressure, but driven by a rage, an urgency, resulting in a freedom of tone that can be difficult to achieve in a more "traditional" system of production. Vincent Tavier, mainstay of LA PARTI Production, worked actively with Olias Barco and Stéphane Malandrin on the artistic direction and the development of the screenplay, which was left deliberately short to give plenty of space for the director and for improvisation. Professional actors, many of them already with ties to LA PARTI, joined the three men: Benoît Poelvoorde, Aurélien Recoing, Bouli Lanners, Saul Rubinek and Virgile Bramly. The crew was cut back to the bare minimum in order to conserve a spirit of lightness and freedom during the shoot. Since its founding in 1999, LA PARTI has strived for a collective spirit applied to singular and unsettling works. The company is made up of Vincent Tavier (*MAN BITES DOG*), Philippe Kauffmann, Guillaume Malandrin, Stéphane Villet and Adriana Piasek-Wanski. LA PARTI also came on board European projects such as *OBER* and *LES BUREAUX DE DIEU* by Claire Simon. In 2009 *A TOWN CALLED PANIC* was adapted as a feature film and drew good notices in Cannes, where it was in the official selection (special screening).

## LES ARMATEURS

In 1994, Didier Brunner founded the company LES ARMATEURS which enjoyed its first success in 1997 with the short film *LA VIEILLE DAME ET LES PIGEONS* by Sylvain Chomet, followed by the celebrated film by Michel Ocelot *KIRIKOU AND THE WITCH*, released in 1998 (1.5 million admissions in France). After *PRINCES ET PRINCESSES* by Michel Ocelot (2000) and *THE BOY WHO WANTED TO BE A BEAR* by Jannik Hastrup (2002), *BELLEVILLE RENDEZVOUS* (2003) directed by Sylvain Chomet was a resounding popular and critical success following its presentation at the Festival de Cannes. *T'CHOUPI* was released in April 2004, followed by *KIRIKOU AND THE WILD BEASTS* directed by Michel Ocelot and Bénédicte Galup, released in December 2005 after a special presentation at the Festival de Cannes the same year. In February 2009, LES ARMATEURS released its seventh film, *BRENDAN AND THE SECRET OF KELLS*, a 2D animation directed by Tomm Moore, a co-production with the Irish company CARTOON SALOON and Belgium's VIVI FILM, and which was nominated for the 2010 Oscars in the Best Animated Film category. The feature *ALLEZ RACONTE!* directed by Jean-Christophe Roger will be released in October 2010. Les Armateurs is just going into production on the feature film *ERNEST AND CÉLESTINE* based on the books by Gabrielle Vincent (original screenplay by Daniel Pennac), and is developing a 3D adaptation of the cult novel *THE EVOLUTION MAN*, or *HOW I ATE MY FATHER* by Roy Lewis, co-produced by Boréales and Pathé.

# CAST

DOCTEUR KRUGER  
VIRGILE  
JEAN-MARC  
INSPECTRICE EVRARD  
M. VIDALE  
M. DEMANET  
M. MARKUS  
MME ZAZA  
JULIA  
M. ANTOINE  
M. PLOUVIER  
INGRID  
MC5  
M. NORA  
STEVE  
MURIEL  
SYLVIE  
LUC  
BOB  
EWIN  
HERVE  
SOPHIE

AURELIEN RECOING  
VIRGILE BRAMLY  
DANIEL COHEN  
VIRGINIE EFIRA  
BOULI LANNERS  
BENOIT POELVOORDE  
SAUL RUBINEK  
ZAZIE DE PARIS  
CLARA CLEYMANS  
PHILIPPE NAHON  
VINCENT TAVIER  
OLGA GRUMBERG  
BRUCE ELLISON  
GERARD RAMBERT  
STEPHANE MALANDRIN  
MURIEL BERSY  
INGRID HEIDERSCHAIT  
NICOLAS BUYASSE  
JEROME COLIN  
EWIN RYCKAERT  
PHILIPPE GRAND'HENRY  
STEPHANIE CRAYENCOUR

# CREW

DIRECTOR  
FIRST ASSISTANT DIRECTOR  
SCREENPLAY

PRODUCTION MANAGER  
DIRECTOR OF PHOTOGRAPHY  
SET PHOTOGRAPHER  
ELECTRICS AND MACHINERY

SOUND ENGINEER  
SET DESIGNER  
PROPERTY MANAGER/ACCESSORIES  
COSTUMES  
MAKE-UP  
LOCATION MANAGER  
SPECIAL EFFECTS  
DIGITAL SPECIAL EFFECTS  
HEAD OF POST-PRODUCTION  
EDITOR  
SOUND EDITOR  
SOUND EFFECTS  
MIXING

OLIAS BARCO  
GUILLAUME MALANDRIN  
OLIAS BARCO, VIRGILE BRAMLY  
ET STEPHANE MALANDRIN  
VINCENT TAVIER  
FRÉDÉRIC NOIRHOMME  
OLIVIER DONNET  
SÉBASTIEN RICHARD  
CHRISTOPHE-GILBERT LEQUARRÉ (SPYK)  
THOMAS BERLINER  
MANU DE MEULEMEESTER  
MARCO LAGUNA  
ELISE ANCION  
MICHELLE VAN BRUSSEL ET ELODIE LIÉNART  
JACKY LAMBERT  
OLIVIER DE LAVELEYE  
FRANÇOIS JACQUES  
ADRIANA PIASEK-WANSKI  
EWIN RYCKAERT  
FRED DEMOLDER  
BERTRAND BOUDAUD  
FRANCO PISCOPO

A LA PARTI / OXB / LES ARMATEURS PRODUCTION

IN COPRODUCTION WITH RTBF  
ASSOCIATE PRODUCERS: MINDS MEET & MOLLYWOOD

WITH SUPPORT FROM THE BELGIAN FEDERAL GOVERNMENT'S TAX SHELTER  
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*Le Pacte*