BY THE PRODUCERS OF MAN BITES DOG

GIVE UP THE OLD WAYS

CLINIC

AURELIEN RECOING
VIRGILE BRAMLY
DANIEL COHEN
VIRGINIE EFIRA
BOULI LANNERS
BENOIT POELVOORDE
SAUL RUBINER
ZAZIE DE PARIS

KILL ME PLEASE

BY OLIA BARCO
KILL ME PLEASE

A film by OLIAS BARCO
A film co-written by OLIAS BARCO,
VIRGILE BRAMLY and STEPHANE MALANDRIN

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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 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, BENÔT 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.
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), Zuluwski (LA FIDÉLITE) 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 Merejkowsky, Alain Tasma, Dominique Lienhard, Gela Babluani and Gabriel Le Bonin.

BOULI LANNERS (MR VIDAL)

Bouli Lanners is a Belgian painter, actor and director. He gained popularity on Canal+ Belgique with the show Les Sauts. He has gone on to play numerous film roles in Belgian and French productions such as LES CONVOYEURS ATTENDENT, PETITES MISÈRES, AALTIRA 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 RÊVE D’ETRE 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 EVRAIR)

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 A 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 Kaamelott.

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 DEPOSE, he returned to the small screen with the sketch show JAMAIQUAIN GRAND JAMAIQUAIN, followed by the celebrated Carnets de Monsieur Manetane. 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 Causse and Eric Martin, TEMPO by Eric Styles, MANDERLAY by Lars von Triër 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 AALTIRA 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, Soul 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 Vuillet and Adriana Piascek-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 VIELLE 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 Janick Hastrop (2002), BELLEVILLE RENDEZVOUX (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, which was nominated for the 2010 Oscars in the Best Animated Film category.

The feature ALLEZ RACONTÉ directed by Jean-Christophe Roger will be released in October 2010. Les Armates is just going into production on the feature film ERNEST AND CELESTE 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 Ray Lewis, co-produced by Boreales and Pathé.
CAST

DOCTEUR KRUGER
AURELIEN RECEING
VIRGILE BRAMLY
JEAN-MARC DANIEL COHEN
INSPECTRICE EVRARD VIRGINIE EFIRA
M. VIDALE BOULI LANNERS
M. DEMANET BENOIT POELVOORDE
M. MARKUS SAUL RUBINEK
MME ZAZA ZAZIE DE PARIS
JULIA CLARA CLEYMANS
M. ANTOINE PHILIPPE NAHON
M. PLOUVIER VINCENT TAVIER
INGRID OLGA GRUMBERG
MCS BRUCE ELLISON
M. NORA GERARD RAMBERT
STEVE STEPHANE MALANDRIN
MIRIEL MURIEL BERSY
SYLVIE INGRID HEIDERSCHEIT
LUC NICOLAS BUYSSE
BOB JEROME COLIN
EWIN EWAN RYCKAERT
HERVE PHILIPPE GRAND’HENRY
SOPHIE STEPHANIE CRAYENCOUR

CREW

DIRECTOR
OLIAS BARCO
FIRST ASSISTANT DIRECTOR
GUILAUME MALANDRIN
SCREENPLAY
OLIAS BARCO, VIRGILE BRAMLY
PRODUCTION MANAGER
ET STEPHANE MALANDRIN
DIRECTOR OF PHOTOGRAPHY
VINCENT TAVIER
SET PHOTOGRAPHER
FREDERIC NOIRHOMME
ELECTRICS AND MACHINERY
OLIVIER DONNET
SEBASTIEN RICHARD
CHRISTOPHE-GILBERT LEQUARRÉ (SPYK)
THOMAS BERLINER
MANU DE MEULEMEESTER
MARCO LAGUNA
ELISE ANCIEN
MICHIEL VAN BRUSSEL ET ELODIE LIÉNART
JACKY LAMBERT
OLIVIER DE LAVELEYE
FRANCOIS JACQUES
ADRIANA PIASEK-WANSKI
EWIN RYCKAERT
FRED DEMOLDER
BERTRAND BOUAUD
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
NIGHT & DAY STORES
AND LES ENTREPRISES KARL HUGO

IN ASSOCIATION WITH SOFICA CINEMAGE 5