



*BLACK TIDE*

Curiosa Films  
presents

Vincent Cassel

Romain Duris

*BLACK TIDE*  
*[FLEUVE NOIR]*

**A FILM BY ERICK ZONCA**

Based on the novel THE MISSING FILE by Dror Mishani

With Sandrine Kiberlain Élodie Bouchez Charles Berling Hafsia Herzi and Jérôme Pouly

France • 112 min • Scope

**WORLD SALES**

**PLAYTIME**

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## SYNOPSIS

Dany, the Arnault family's teenage son has disappeared. The case is assigned to François Visconti, a world-weary and disillusioned detective whose wife has just left him. The policeman investigates to find the missing teenager while he is reluctant to take care of his own son, Denis, 16, who seems to be mixed up in drug trafficking. When Mr. Bellaile, Dany's French tutor, learns about his former student's disappearance, he offers his services to the detective.

## DIRECTOR'S STATEMENT

This is a story that broaches the sometimes difficult, other times dreadful relationship between parents and children, depicted through an intricate plot riddled with false leads and suffused with a mistreated, violent humanity. A story that broaches highly sensitive issues, as it also tackles the worst of subjects: incest and murder.

To approach these issues, I used the film noir genre with policemen, news items, suspense and a mystery. I felt it was important to anchor this monstrous reality in fiction, to let the audience draw near the shores of terror through a made-up story that allows them to keep enough of a distance from the awful truth.

I chose a character corresponding to the codes of the genre – those of disillusionment, weariness, blindness, but who also has a relentless determination to unearth the truth. Indeed the film noir hero loses and finds himself again by facing evil, which is the only way he can be reborn from the devastating and smoky ashes of an unbearable world.

François, a police chief is investigating a teenager's disappearance while back at home he is having difficulties with his own son, who is a disappointment to him.

François can't identify with this young man, since in fact he has always had a hard time coming to terms with this initially unwanted child. Now their relationship has reached a critical point, because this son is about to break all ties.







As he delves into the case, this world-weary policeman, who has been spared none of life's or his profession's trials, is going to discover what he believes to be his complementary opposite: Solange, the mother of the missing child. She is a devoted person capable of making great sacrifices for her children. Faced with this woman's suffering, her inconsolable grief over this possibly dead son, François is going to be thunderstruck, blown away. Of course the remainder of the story will show that things aren't what they appear: under the water's surface the currents are dark and dangerous. There's no such thing as a complementary opposite; it is just a sort of fantasy from which one doesn't emerge unscathed.

Another person is going to get involved in the investigation: a man who had once tutored the missing teenager and has reached a point of self-dissatisfaction. Married with a newborn baby, he invites himself into this investigation for personal reasons that are essential to him.

His attempts to resolve the mystery of the teenager's disappearance not only nurture a self-involved fantasy in order to escape life's mediocrity, but also end up placing him in a very vulnerable position to get closer to the truth.

For reality can take on a fictitious aura. It can become a story we tell ourselves to better face others' truths; to better face the violence of existence, and why not also to resolve tragedies such as the one his student has experienced?

Thus, Yan will very closely follow François' trajectory to the point of becoming an obsession for the latter. But creativity isn't a get-out-of-jail-free card. False leads can cloud the issues to the point of putting reason, freedom and family in danger until the aspiring writer burns his wings.

These two men's paths are thus strewn with pitfalls, leading them to erroneous judgement calls and existential wandering. Their blindness will lead them astray. Whether the one whose profession is to find the truth or the other who pretends to attain truth through writing, they are both going to be tragically mistaken. The ground is going to give way under their feet because of the actions of a woman trapped by her own family, her love for her children and her struggles in this infernal complexity that is sometimes life.

Concerning the shoot, as with my previous films (The Dreamlife of Angels, The Little Thief, Julia, and White soldier), I will follow my characters as closely as possible, capturing them carnally, in a very intimate, realistic and true to life manner. For it is important to me to try and depict life on screen, the way it can suddenly loom up physically, through the actors in an at once predefined and unpredictably surprising way.

Wide steady shots will be present in the film and here I will refer to Gomorra, the television series, in which the wide frames are very beautiful and cinematographic. I'm already in contact with Paolo Carnera, the Italian director of photography to propose the film to him. I find his lighting design in the series perfect. It is finely-worked, colorful, inventive and resourceful concerning the scenery. Night is magnificently luminous, mixing hot and cold sources with great talent. This is the lighting I hope to achieve for Black Stream, far from the grimy, leaden, drab atmosphere sometimes found in police films.

For the music, I'm counting once more on Barry Adamson, who composed the music for Julia. What more is there to say? Just that I hope to engulf the spectator in these dark waters; letting the current pull their bodies and souls through this at times petrifying fluid that is the reflection of life in Film Noir cinema.



## MAIN CAST

François Visconti  
Yann Bellaïe  
Solange Arnault  
Lola Bellaïe  
Marc

VINCENT CASSEL  
ROMAIN DURIS  
SANDRINE KIBERLAIN  
ÉLODIE BOUCHEZ  
CHARLES BERLING



# CREDITS

Director Erick Zonca  
Screenwriters Erick Zonca and Lou de Fanget Signolet  
Based on the novel *The Missing File* by Dror Mishani  
Artistic collaboration Lou de Fanget Signolet  
Director of Photography Paolo Carnera - AIC  
Production Designer Djamil Mostefaoui  
Christophe Couzon  
Costume Designer Nathalie Benros  
Original Score Rémi Boubal  
1<sup>st</sup> assistant Director Jean-Sébastien Viguié  
Location Manager Mariève Dural - AFR  
Casting Directors Annette Trumel  
Stéphane Toutou  
Script Délima Pierre

Postproduction Supervisor Susana Antunes  
Editor Philippe Kotlarski  
Sound Nicolas Cantin  
Production Manager Philippe Delest  
Line Producer Christine de Jekel  
Associate Producers Émilien Bignon  
Jacques-Henri Bronckart  
Olivier Bronckart  
Olivier Delbosc  
Producer Curiosa Films, Mars Films  
In coproduction with France 2 Cinéma, Versus Production,  
Voo And Be Tv, Playtime Production,  
120 Films  
With the participation of Canal+, France Télévision, Ciné +  
With the support of The Tax Shelter of the Belgian  
Federal Government,  
Inver Tax Shelter  
In association with La Banque Postale, Image 10,  
Manon 7, Playtime  
French Distributor Mars Films  
Word Sales Playtime

