



THAILAND
TSUNAMI
A COUPLE
THEIR LOST CHILD

TORONTO
INTERNATIONAL
FILM FESTIVAL
OFFICIAL SELECTION
2008

65 
VENEZIA 2008
Out of Competition

MICHAEL GENTILE & FILM4 IN ASSOCIATION WITH BACKUP FILMS AND WILD BUNCH PRESENT

EMMANUELLE BÉART RUFUS SEWELL
VINYAN

A FILM BY FABRICE DU WELZ

avec PETCH OSATHANUGRAH JULIE DREYFUS AMPON PANKRATOK TEERAWAT MUWILAI JOEY ROY JOSSE DE PAUW BORHAN DU WELZ DIRECTION DE LA PHOTOGRAPHIE BENOIT DEBIE MONTAGE FRANÇOIS-ÉLIE CHANTRAULT MONTAGE SON COLIN MONIE COSTUMES ARIU PINJVARARAK MUSIQUE DU FILM FREDÉRIC MEERT
DIRECTEUR DE PRODUCTION LUDOVIC DOUILLET PRODUCTEUR MICHAEL GENTILE CO-PRODUCTEURS FABRICE DU WELZ UNE CO-PRODUCTION THE FILM FILM4 PILCHARD PRODUCTIONS K2 ONE EYED RTBF et BETV EN ASSOCIATION AVEC BACKUP FILMS et WILD BUNCH COFINCIP 1 & 2 - DES FONDS BACKUP FILMS ARTE COFINOVA 3
et MOTION INVESTMENT GROUP AVEC LA PARTICIPATION DE CANAL+ CINECINEMA RTBF et BETV AVEC LE SOUTIEN DU CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA COMMUNAUTÉ FRANÇAISE DE BELGIQUE ET DES TÉLÉDISTRIBUTEURS WALLONS
DE LA PROCEP et de L'ANGOA-AGICOA INTERDIT AUX MOINS DE 12 ANS WWW.VINYAN-LEFILM.COM   

Michael Gentile & Film4
in association with Wild Bunch and Backup Films

PRESENT

EMMANUELLE BEART
RUFUS SEWELL

IN

VINYAN

WRITTEN AND DIRECTED BY
FABRICE DU WELZ

Running time: 1H37 – Format: SCOPE – Sound: Dolby SRD
FRANCE / UK / BELGIUM - 2007

FRENCH RELEASE: 1 OCTOBER 2008
WILD BUNCH DISTRIBUTION

VENICE INTERNATIONAL PRESS THE PR CONTACT

festival@theprcontact.com

Phil Symes TEL 39 346 336 3406

Ronaldo Mourao TEL +39 346 336 3407

WORLD SALES wild bunch

Vincent Maraval TEL +33 6 11 91 23 93 E vmaraval@wildbunch.eu

Gaël Nouaille TEL +33 6 21 23 04 72 E gnouaille@wildbunch.eu

Carole Baraton / Laurent Baudens TEL +33 6 70 79 05 17 E lbaudens@wildbunch.eu

Silvia Simonutti TEL +33 6 20 74 95 08 E ssimonutti@wildbunch.eu

PARIS OFFICE 99 Rue de la Verrerie - 75004 Paris - France

TEL +33 1 53 01 50 30 FAX +33 1 53 01 50 49

avicente@wildbunch.eu

PLEASE NOTE: High definition images can be downloaded from the 'press' section of
<http://www.wildbunch.biz>

SYNOPSIS

Unable to accept the loss of their son in the 2005 Tsunami Jeanne and Paul Belhmer have remained in Phuket (Thailand). Desperately clinging to the fact that his body was never recovered, Jeanne has convinced herself that the boy was kidnapped by traffickers in the chaos that followed the catastrophe... that her son is still alive. Paul is sceptical, but cannot bring himself to shatter his wife's last hope.

Bribing the sinister Mr Gao to take them by boat to the pirate-infested jungles of the Thai/Burmese border, the traumatized couple embark on a quest that will plunge them through paranoia and betrayal, ever deeper into an alien universe, a supernatural realm where the dead are never truly dead, and where nightmares, obsession and horrifying reality converge...

CAST

<i>Jeanne</i>	Emmanuelle BEART
<i>Paul</i>	Rufus SEWELL
<i>Thaksin Gao</i>	Petch OSATHANUGRAH
<i>Sonchai</i>	Ampon PANKRATOK
<i>Kim</i>	Julie DREYFUS
<i>Matthias</i>	Josse DE PAUW
<i>Sarah</i>	OMM
<i>Boomsong</i>	Joey BOY
<i>Millionnaire 1</i>	Bobbie DELCASTILLO
<i>Woman 1</i>	Susan DELCASTILLO
<i>Khun</i>	Teerawat MULWILAI
<i>Petch</i>	Saicha WONGWIROTE
<i>Bulldozer driver</i>	Roger KUNATAM
<i>Matthias' son</i>	Jari VOS
<i>Motawa boy</i>	Kritsada SUBMAK
<i>Joshua</i>	Borhan du WELZ

CREW

WRITTEN & DIRECTED BY Fabrice du WELZ
DP Benoît DEBIE
SOUND Frédéric MEERT
CONTINUITY Laora BARDOS-FELTORONYI
ORIGINAL MUSIC François-Eudes CHANFRAULT
EDITOR Colin MONIE
ART DIRECTOR DESIGNER Arin PINIJVARARAK
SET DESIGNER Prajak NGAMSAP
HAIR AND MAKE-UP Jean-Jacques PUCHU
COSTUME Géraldine PICRON
Pensri BOONJAREON
CASTING Usuma SUKHSVASTI
Chloé EMERSON

PRODUCER Michael GENTILE
CO-PRODUCERS Lizzie FRANCKE
Dominique JANNE
Arlette ZYLBERBERG
EXECUTIVE PRODUCERS Peter CARTLON
Adrian POLITOWSKI
Nadia KHAMLICH
Jeremy BURDEK
FINANCING AGENTS Olivier AKNIN
David ATLAN-JACKSON
Jean-Baptiste BABIN
Joël THIBOUT
PRODUCTION MANAGER Ludovic DOUILLET
Narimon ATIBAED
PRODUCTION ASSISTANT Valérie CAHAGNET
Prachya PITAPHO
PRODUCTION COODINATOR Pornrin
SYWARUNGSYMN
1ST ASSISTANT DIRECTORS Paul-Henri BELIN
Somprasong SRIKRAJANG
2ND ASSISTANT DIRECTOR Phattana SANSAMRAN
1ST ASSISTANT CAMERA Rittikorn MANONOM
SOUND RECORDIST Sarun SONTHI
GAFFER Pachuanchart CHOTSAVAI
GRIP Chatri KRIANGKRAISORN
SPECIAL EFFECTS Stéphane BIDAULT / BE DIGITAL
Mathias WEBER / BE DIGITAL

CO-PRODUCTION THE FILM
FILM4
PILCHARD PRODUCTIONS
K2
ONE EYED
RTBF
BeTV
IN ASSOCIATION WITH COFICUP 1 & 2
BACKUP FILMS
ARTE COFINOVA 3
MOTION INVESTMENT GROUP

WITH THE PARTICIPATION OF CANAL+
CINECINEMA
RTBF
BeTV

WITH THE SUPPORT OF CENTRE DU CINÉMA ET
DE L'AUDIOVISUEL DE LA COMMUNAUTÉ
FRANÇAISE DE BELGIQUE ET DES
TÉLÉDISTRIBUTEURS WALLONS
PROCIREP
ANGOA-AGICOA

INTERVIEW WITH FABRICE DU WELZ

BEGINNINGS

First, there was the desire for an adventure. And an obsessive idea: children who kill. When the Tsunami hit, I got the idea of setting my story in this post-apocalyptic climate. The point of departure was concrete; a devastated landscape and a western couple who had lost their child in the Tsunami. These elements allowed me to set off in search of a lost child - the sole child - in order to go in search of a multitude of others - the many - in the jungle.

CINEPHILE

VINYAN enabled me to realize the type of film I always dreamed of making as an adolescent. VINYAN is a fantasy of cinema, a transgressive experiment that owes a great debt to my love of the great paranoid cinema of the 70s.

GHOSTS

VINYAN isn't a traditional ghost movie, with the dead entering the world of the living. Here, it's the living who intrude into the world of the dead. The idea was to immerse a western couple who blindly refuse to accept the death of their child in a part of the world where death is a continuation of life. As I see it, a society that denies aging and death so obstinately is a society going very wrong. The Belhmers embody this.

THAILAND

VINYAN is clearly a Thai film. In the same way that CALVAIRE was a Belgian movie. The film plunges us into a rainy, dirty, grey Thailand, a million miles away from the tropical paradise picture postcard clichés of a film like THE BEACH. There was also the notion that the settings should accompany step by step the couple's mental deterioration. To this end, we paid a very particular attention to the choice of locations and the look of the film's settings.

EMMANUELLE BÉART

Michael Gentile suggested her during our unsuccessful search for an English actress. At the time, I thought it was a false lead, but she showed a real interest in the script. We met and her motivation revealed itself clearly. During the shoot, Emmanuelle gave me everything. She was there at every take, and our collaboration was very constructive. Her performance is physical, exceptional... people may well be surprised. And she and Rufus together make a very believable couple.

VISUAL STYLE

Benoît Debie (the DP) and I think about things very visually. For VINYAN we begin our journey with the real; the flashing electric light of the Bangkok night and slide slowly towards expressionism, and the muted colours of an ever more hostile jungle. At this stage in our collaboration, Benoît and I love nothing more than experimenting, and this constant investigation enriches our creative collaboration tenfold.

THE TEAM

I've been working for a long time with the same cinematographer, the same script, the same sound mixer...they're indispensable. I have their trust and they've got mine. We all have the same demands and we all look in the same direction.

FABRICE DU WELZ
DIRECTOR

Born October 21, 1972, Fabrice du Welz gorged himself on horror movies before studying dramatic arts in Liège and directing at INSAS. He wrote gags for Canal+ (LA GRANDE FAMILLE, NULLE PART AILLEURS and others) while working on his own short films with a crew of regulars that included cinematographer Benoît Debie.

Du Welz followed his short QUAND ON EST AMOUREUX C'EST MERVEILLEUX (Grand Prix de Gérardmer 2001), with his first full-length CALVAIRE, which screened in Critics Week at the 2004 Cannes Film Festival. VINYAN is his second feature film.

BENOÎT DEBIE
DP

After completing his studies at the Institut des Arts de Diffusion (IAD) in 1987, Benoît Debie divided his time between cinema (working as assistant on Manu Bonmariage's BABYLONE in 1989 and the Brothers Dardennes' JE PENSE A VOUS in 1991), television and advertising.

His meeting with Fabrice du Welz at the end of the nineties was decisive. Together they shot the short film QUAND ON EST AMOUREUX, C'EST MERVEILLEUX. Having seen the short screening in Belgium before his own SEUL CONTRE TOUS, Gaspar Noé approached Debie to shoot IRRÉVERSIBLE. Since then, he has been much sought-after: Debie has worked as DP on INNOCENCE by Lucille Hadzihalilovic (Cinematography Prize, Stockholm 2004), CALVAIRE (Fabrice du Welz, 2004), Albert Dupontel's ENFERMÉ DEHORS (2006), and George Ratliff's JOSHUA (Best Cinematography Prize, Sundance 2007). He recently finished shooting Gaspar Noe's ENTER THE VOID.

INTERVIEW WITH EMMANUELLE BÉART

MEETING

First, we have to go back to my discovery of *CALVAIRE*, which I saw in Cannes and which really struck me. There was the cruelty of lack, the loss of everything: physical, mental, sexual. The film expressed this loss in an almost unbearable way. Leaving the screening, I wanted to meet the director. A long time later, the script of *VINYAN* turned up. In a rather chaotic fashion. Fabrice hadn't yet found anyone for the role, he couldn't decide between taking a French or an English actress. I saw in the script some of what I had seen in *CALVAIRE*. But with such a subject, you can't work with just anyone. With Fabrice, there's a sort of madness, like an overdose and at the same time, a great reserve.

At our first meeting, I felt a bit uneasy. Right away, he said to me: "My DP wants to know whether you would agree to work without make-up". A funny way of getting into the subject. I told him that he must not have seen my films, but that it was no big deal: his subject interested me, I was ready.

PREPARATION

I refused to second-guess the idea of mourning or the stereotypes one might have of mourning for a child. I refused to know how to treat that. I think it would have been a horrifying indecency. I tried as much as possible to confront myself with nature, with the difficulty of the terrain. I walked, I found myself in the middle of hailstorms, in boats surrounded by thick smoke in the middle of the night. I let myself subside into the exhaustion of this hostile nature.

What's most important of all on a shoot like this one is to be in good health, in order to be able to continue to give, to be there. Some of the crew wasn't always capable of this. Me included. Every day, above all at the beginning, we asked ourselves whether we were going to make it through.

RUFUS SEWELL

He plays my husband, Paul. We had shared an absolute solidarity. At the beginning, we shared the same capacity, not for mourning, but for living with absence. During this whole period, I don't remember having acted much. I slipped into scenes, into situations, always tied to him, like people clinging to one another. Later, we moved apart, because our characters moved apart.

SHOOTING IN ENGLISH

It was very different from *MISSION: IMPOSSIBLE* or Manuel Pradal's *UN CRIME* on which I worked very hard to imitate a language that isn't my own. This time, I didn't want to speak 'proper' English. My character Jeanne is French. She met an Englishman, she lived there, and like most French people, she never lost her accent. There aren't a lot of words to say, but I didn't want them to get away from me. I almost wanted to think them in French and speak them in English, something very different to what I did on those other movies. If I'd tried to imitate the rhythm of another language, I would have been afraid of losing the memory, and thus my language. That which I say, comes from me.

VISUAL DIMENSION

It's impossible to separate Fabrice's work from Benoît's. They make the film together, with a strongly asserted visual bias that sometimes gives the feeling of escaping from the frame. They create something imaginary, a universe, an abstract dimension that eludes me, which is both beautiful and frustrating. This allowed us for a time to be not entirely conscious of what we were doing. That gave us a great freedom. But sometimes, it bothered me. I felt the need to break through this visual obsession, to force Fabrice to approach me, as if I had a secret to tell him. It created 3 seconds of conflict, when I asked for a close up. I wanted to lead the camera towards me while I have a tendency to flee it.

THAILAND

I had already been there, but I still don't know what to think about it. It's a valuable lesson in travel. To enter into the world of other, it can't be worked out in advance. You can only make the effort not to claim to understand immediately; to wait, to watch, to try. I'm not sure that I have yet understood. There are countries more familiar to me. More direct.

I had trouble catching the codes of behaviour. It's very important for the story, the misunderstandings if these characters who encounter each other and come together without really understanding each other. Yes can mean no, a smile can mean a refusal, merely politeness.

EMMANUELLE BÉART
JEANNE BELHMER

Daughter of the singer Guy Béart, Emmanuelle grew up with her sister and three brothers in Provence, before spending four years in Montréal. It was here she learned English and met Robert Altman who encouraged her to study drama. In Paris she was spotted by David Hamilton, who cast her in **PREMIERS DESIRS** (1984), but first reached a wide audience with **MANON DES SOURCES** (1984).

Ever since, Emmanuelle Béart has chosen her roles carefully, always seeking to broaden her range with new experiences and new challenges.

SELECTED FILMOGRAPHY

2008 **VINYAN** FABRICE DU WELZ
DISCO FABIEN ONTENIENTE
2007 **LES TÉMOINS** ANDRÉ TÉCHINÉ
2006 **LE HÉROS DE LA FAMILLE** THIERRY KLIFA
UN CRIME MANUEL PRADAL
2005 **L'ENFER** DANIS TACOVIC
UN FIL À LA PATTE MICHEL DEVILLE
2004 **A BOIRE** MARION VERNOUX
NATHALIE ANNE FONTAINE
2003 **HISTOIRE DE MARIE ET JULIEN** JACQUES RIVETTE
LES EGARÉS ANDRÉ TÉCHINÉ
2002 **HUIT FEMMES** FRANÇOIS OZON
2001 **LA RÉPÉTITION** CATHERINE CORSINI
2000 **LES DESTINÉES SENTIMENTALES** OLIVIER ASSAYAS
1999 **LA BÛCHE** DANIELLE THOMPSON
LE TEMPS RETROUVÉ RAOUL RUIZ
1996 **MISSION: IMPOSSIBLE** BRIAN DE PALMA
1995 **NELLY ET MONSIEUR ARNAUD** CLAUDE SAUTET
UNE FEMME FRANÇAISE RÉGIS WAGNIER
1994 **L'ENFER** CLAUDE CHABROL
1991 **J'EMBRASSE PAS** ANDRÉ TÉCHINÉ
LA BELLE NOISEUSE JACQUES RIVETTE
UN CŒUR EN HIVER CLAUDE SAUTET
CONTRE L'OUBLI PATRICE CHÉREAU
1989 **LES ENFANTS DU DÉSORDRE** YANNICK BELLON
1988 **A GAUCHE EN SORTANT DE** L'ASCENSEUR EDOUARD MOLINARO
1986 **MANON DES SOURCES** CLAUDE BERRI
1985 **L'AMOUR EN DOUCE** EDOUARD MOLINARO
1972 **LA COURSE DU LIÈVRE À TRAVERS** LES CHAMPS RENÉ CLÉMENT

RUFUS SEWELL
PAUL BELHMER

Born in 1967 at Twickenham, England, the son of a noted Australian animator and an artist mother, Rufus Sewell completed his studies at the London Central School of Speech and Drama, in 1989. From his earliest stage performances he drew widespread acclaim and awards

He made his big screen debut in 1991 in Don Boyd's **TWENTY ONE** and has ever since divided his time between cinema and the stage.

SELECTED FILMOGRAPHY

2008 **VINYAN** FABRICE DU WELZ
2007 **AMAZING GRACE** MICHAEL APTED
THE ILLUSIONIST NEIL BURGER
2006 **THE HOLIDAY** NANCY MEYERS
TRISTAN + ISOLDE KEVIN REYNOLDS
PARIS, JE T'AIME WES CRAVEN
2005 **THE LEGEND OF ZORRO** MARTIN CAMPBELL
2002 **EXTREME OPS** CHRISTIAN DUGUAY
2000 **BLESS THE CHILD** CHUCK RUSSELL
1999 **ILLUMINATA** JOHN TURTURRO
1998 **VICTORY** MARK PEPLOE
DARK CITY ALEX PROYAS
1997 **HAMLET** KENNETH BRANAGH
THE WOODLANDERS PHIL AGLAND
1994 **CARRINGTON** CHRISTOPHER HAMPTON
1993 **DIRTY WEEKEND** MICHAEL WINNER
1991 **TWENTY-ONE** DON BOYD