



präsentiert



A FILM BY QUENTIN DUPIEUX

FRANC/2012/ 1H 34Min/ 1.85:1/ Color/ Dolby SRD



DISTRIBUTION

PRAESENS-FILM AG
Münchhaldenstrasse 10
Postfach 919
CH-8034 Zürich
Tel.: +41 44 422 38 33
Fax: +41 44 422 37 93
info@praesens.com

Pressematerial finden Sie unter
www.praesens.com
www.wrongthemovie.com

PRESSE

TAMARA ARAIMI
Praesens-Film AG
Tel.: +41 44 422 38 35
Mob.: +41 79 503 44 58
ta@praesens.com

SYNOPSIS

Dolph Springer wakes up one morning to realize he has lost the love of his life, his dog, Paul. During his quest to get Paul (and his life) back, Dolph radically changes the lives of others. In his journey to find Paul, Dolph may lose something even more vital – his mind.

Der Film handelt von Dolph Springer, der eines morgens aufwacht und die Liebe seines Lebens, seinen Hund Paul, verloren hat. Auf der Suche nach ihm gerät sein eigenes, aber auch das Leben anderer Personen dann gehörig ins Chaos, bis Dolph kurz davor steht, seinen Verstand zu verlieren.

Wrong, bei dem Dupieux neben Regie auch für Drehbuch, Schnitt und Musik zuständig ist, feiert auf dem kommenden Sundance Filmfestival Weltpremiere und läuft dort auch im Wettbewerb.



QUENTIN DUPIEUX

At the age of 12, Quentin Dupieux finds a camera and starts filming everything he sees. It soon becomes necessary for him to create music to go with his images.

In 1999, Levi's calls on him to direct 6 advertising films revolving around FLAT ERIC, the character he has just created. FLAT BEAT, the tune he writes to illustrate the films, reaches first place on the European charts and millions of the FLAT ERIC puppet are sold worldwide.

He then decides to auto-produce and make the absurd medium length feature NONFILM (2001). The film is an underground cult hit.

In 2006, he shoots STEAK, his first feature film, with top french comic duo Eric & Ramzy.

In 2008, he records a new album, shoots a short length film featuring FLAT ERIC and Pharrell Williams, works on a script for a new feature film (RÉALITÉ) and shoots a fake documentary about himself.

In 2009, eager to shoot again, Quentin Dupieux writes the killer-tire-movie RUBBER in a flash and shoots the film in Los Angeles in two weeks. The

2010 sensation in Cannes, the film is distributed worldwide and wins the best film awards at the Puchon and Sitges film festivals.

In 2011, Quentin decides to make another film. He writes, shoots and edits WRONG in Los Angeles.

Hyperactive, he releases 3 new albums and starts working on two new movie projects in the US and one in France.



“Quentin Dupieux created a stir at the 2010 Cannes international Film Festival with Rubber, a film about a killer tire. He has crafted a follow-up that is equally bizarre, yet entrancing. WRONG overturns cinematic conventions and the universe within the film. Preconceived notions about life and storytelling are altered to a humorous, disorienting, yet ultimately illuminating effect. In doing so, WRONG makes us question those we blindly trust. With a hand in nearly every facet of filmmaking, Dupieux proves himself a mad, colossally talented visionary who delightfully refuses to play by the rules”



TREVOR GROTH
Director of Programing, SUNDANCE FILM FESTIVAL



INTERVIEW

WITH QUENTIN DUPIEUX, DIRECTOR

Wrong is the story of a man who loses his dog: Paul. Is this an excuse for talking about something else?

I love dogs and I am fascinated by the relationship between people and dogs. I get along with dogs better than I do with people! Wrong is an homage to this special love between people and dogs! The story about the character and his dog is the real subject of the film. In writing, you could think that it was some sort of pretext, but I soon realized that there was something poignant about the story of this guy Dolph who loses his dog. I talked about it with the lead actor, Jack Plotnick, and it didn't take long for us to agree that it's something you have to experience. The kind of telepathic exercises with his dog, the scenes where he cries in his car because his dog might be dead, all of that could have just been funny but I felt that the potential tragic side of those moments had to be fully explored. I had a very basic desire to see Dolph find his dog and to feel a sincere joy. At the same time, we had to avoid the slightly depressing aspect of a single man with his dog. That's why he lives in a rather chic house: he has taste, there are lots of pictures on his mantle. You feel that he has a real life.

What was the idea that led you to start writing Wrong?

I wrote Wrong using the same method as I did for my other movies: in a rather random way. Once I have laid down all the random elements, I link them together to create an overall logic. I try not to have too much control. I reject steering the audience as part of the director's role. On the contrary, I like the uncertainty that a film can generate. I refuse to take on the role of the director who controls the spectator. Instead, I like this idea of anxiety and uneasiness that the film generates. What a person should be thinking about this or that scene, is a problem for each viewer, not mine. The science of directing the viewers is not my cup of tea. There are already a lot of directors who do that very well. I prefer to create my own domain, which is to create the sense of unease.

The film is sometimes very nerve-wracking. As you're watching, you say to yourself that it could veer off into a complete nightmare or pure comedy. You're never sure what to expect.

The film is built on a bed of anxiety, through these scenes when characters don't really understand each other. It's the disappearance of the dog that guided my writing and I hope that plotline stays in people's minds. I'm pleased to have forged an alliance between comedy and the anxiety linked to the missing dog. From the hero's point of view, the situation is atrocious, especially when he picks up horrible snippets of information, like the burned-out van. The trap for a movie built on misunderstanding is that if everything is possible, nothing is important. The dog plotline anchors us to something tangible.

How do you achieve an overall coherence while preserving this unconscious dimension?

Once I have a certain number of ideas, I process them almost mathematically in order to find the overall logic. At the beginning, though, I love not understanding where an idea comes from. The process is the fruit of a lot of hard work. The short films I made when I was 18 were guided only by chance. They lack any logic. Reaching greater maturity, finding the cement that holds ideas together, took time. I sort through parameters; I check everything, like a pilot before take-off. The mere fact that I believe it gives the movie solidity. I'm my first audience.

You don't want to make it your style?

No, I find artists who have a style boring. It's too easy. When you know how to do something, I find it rather lazy to do it again. The filming of Rubber was very exciting because I was discovering my own method, finding my own grammar by inventing it.



Was Wrong shot in 5D like Rubber?

A friend and I put together a prototype HD camera. I think the question of the tool is rather secondary. What matters is how you use it. The director's choices, not the tool, determine the shot.

You need to think about the frame, choose the lighting, and all the other factors that some forget when they put too much emphasis on a tool.

Were you working the camera?

Yes, for every shot, like on Rubber. I don't have a DOP anymore. The energy that that creates is fabulous. Nobody sees what I'm filming. I prefer when I can keep the energy between the actors and myself. It's not just a performance; they are complete artistic partners in the film. When I was making my first films, I was still afraid of actors. I feared them and only spoke to the DOP. But then I never talked about the story. It was a cop out. Now I find it much more interesting and exciting to move the film forward with actors who are intelligent and extremely involved, and who have a very nuanced understanding of the script. It would never have crossed my mind to give Master Chang an accent and braids, like William Fichtner did early on. He had created the music of his monologue while preparing his role and his idea was fantastic. Rubber and Wrong taught me to love actors.

Thanks also to Jack Plotnick, who seems inhabited by his character's quest.

It was important not to play it cynically. In fact, it worked out quite the opposite. In some takes, Jack was crying too much because his character's tragedy was so raw for him. Jack Plotnick is unforgettable in the role.

Did you rehearse before shooting?

No, not at all. I don't do very many takes either. The scene with Master Chang in the forest, for example, was shot in five takes.

Why did you decide to shoot in the USA again?

With my music, I'm used to being international. As a musician, I have fans spread all over the world. My movies are aimed at a niche audience anyway, so if I restrict that to France, I may as well give up. Rubber proved me right. It's been released in 25 countries and is still showing. We just won prizes in Korea and Spain. It has fans all over the world and I hope Wrong will do the same. I'd find it hard to go back now. I think that in music the complex of the "non-English speaker" is dead. The same thing will happen in movies. Nothing should stop us from making films that reach viewers from around the world. Nothing should stop us from filming in the US.



INTERVIEW

WITH GREGORY BERNARD, PRODUCER

What was it like producing this movie?

For *Rubber*, the partners came on board late. We had to film quickly so I had to take the maximum financial risks when we were filming. Several times, we thought we were about to give up. Quentin and I were on the same wavelength but it was quite difficult. We were holding the film together until the first edit. For *Wrong*, on the other hand, the TV channels very quickly came to the table. Laurent Hassid (Canal Plus), Michel Reilhac and Remi Burah (Arte), Stéphane Auclair and William Jehannin (UFO distribution) and Diane Cesbron (Cofiloisirs) understood Quentin's "modus operandi". They therefore reacted very quickly and we pulled the financial package together in two months. Other partners believed in the international potential of the movie and came on board early on: Grégoire Melin (Kinology), Charles Marie Anthonioz (Love Streams), Nicolas Lhermitte (Iconoclast) or George Goldman (La Boite Noire). The US also participated in the financing, which makes us hope that we will be able to develop this kind of partnership on our next projects. During *Rubber*, Josef Lieck, the production director, was waiting for the money wires day after day, whereas, for *Wrong*, he had access to the budget from the onset.

Producing a movie in France and the USA is possible then?

Yes, it's possible and it should even be encouraged. It is kind of a battle cry for Realism Films: to produce movies that can immediately be identified as French movies even if they are shot in English and in the US. Quentin will always be a French artist even if he shoots in the Californian desert or a suburb of Los Angeles. His potential is clearly international and he has as many fans now in the US as he does in Europe. France offers support systems for filmmakers. That's an opportunity for us. If those systems are extended to foreign-language films or independent movies with great potential overseas, I'm convinced the industry as a whole will benefit. I think that institutions, such as the CNC or Unifrance or Cannes, understand now that these films contribute to the influence of French cinema globally. With Eric Garandeau at the CNC, help for these films has more than doubled and TV channels are coproducing or "pre-buying" these projects. That's encouraging and I hope it will incite

US distributors to pre-buy independent movies and so participate in the financing of the picture.

The most exciting thing in production terms about a project like *Wrong* is the encounter between a French artist and an American cast, between a French crew and an American crew. It's very enriching and attitudes change completely. Everybody is open to learning from each other. In the United States, we're seen as pretty exotic and that makes things easier. There's a strong kind of cross-fertilization. Seeing French stars succeed in Hollywood is very exciting but, culturally, I think it's just as important to export our production model to the USA. It's important to offer our filmmakers' vision to American actors and to do so on their home soil.

Our artists can reach out to the whole world. The technology is affordable now, like home studios 15 years ago. Obviously, it involves making movies in English, but it also needs artists to lead the way. Setting off into the desert around Los Angeles with a digital camera could be a pioneering act, like taking a camera into the streets fifty years ago. Our artists have let go out their complexes. They know they are in touch with a global community beyond one country's boundaries. Djinn Carrenard has been around the world and France with *Donoma*, a movie produced on a shoestring. Everybody's waiting for a new New Wave; I think it's already here. All the ingredients are there for the "French Touch" to emerge in movies as successfully as it did in music.

Did *Rubber* mean you could make *Wrong*?

What allowed us to make *Wrong* wasn't the money *Rubber* made but its impact, credibility and fanbase all over the world. Quentin wrote *Wrong* in a flash and we went straight into production. Barely six months went by between him starting writing and the first rough cut. With Jack Plotnick and Eric Judor cast as the leads while he was writing, Quentin knew where he was going with the movie. He was able to cast the other actors in a very relaxed manner and the US casting produced some real miracles. Alexis Dziena, William Fichner and Steve Little are unforgettable.

Was making a low-budget movie a condition for keeping true creative freedom?

Quentin and I have one thing in common: we don't yet make a living from movies. It's our choice and it informs our artistic choices. For now, this configuration suits us perfectly. As a result, we're three times prouder when we manage to make and distribute a movie that's completely out of left field. It's very difficult, for director and producer alike, to reach out to the audience so little. Quentin's films don't give the audience an easy way in. Everything seems abnormal ("Wrong"), not only in the action, but also in the narrative, direction and characters' mental structure. Through their absence, Quentin exposes the narrative tricks and techniques of movies, without being self-referential or didactic. Everything is different and removes us from what we expect of a movie. Which provokes uncertainty. As a result, Wrong becomes a movie that talks about cinema. That's why I love the title: WRONG is right!



CREW

Screenplay Cinematography & Editing
QUENTIN DUPIEUX
Production supervisor
KEVOS VAN DER MEIREN
Production designer
JOAN LE BORU
Art Director
ZACH BANGMA
Visual Consultant
NATHAN AMONDSON
Casting
DONNA MORONG C.S.A.
Costume
JAMIE BRESNAN
Make up
AKIKO MATSUMOTO
Sound Mixer
ZSOLT MAGYAR
STEPHANE DE ROCQUIGNY
Sound Editor
VALERIE DELOOF
Visual Effects
FABIEN FEINTRENIE

MUSIC

TAHITI BOY & MR OIZO

original soundtrack will be available on ED BANGER RECORDS

CAST

Dolph Springer JACK PLOTNICK
Victor ERIC JUDOR
Emma ALEXIS DZIENA
Detective Ronnie STEVE LITTLE
Mike REGAN BURNS
Cop MARC BURNHAM
and Master Chang WILLIAM FICHTNER

PRODUCERS

produced by GREGORY BERNARD
producers GREGORY BERNARD
CHARLES-MARIE ANTHONIOZ NICOLAS LHERMITTE
line producer and producer for Rubber Films
JOSEF LIECK
associate producer DIANE JASSEM
executive producers GREGOIRE MELIN
SINDIKA DOKOLO GEORGE GOLDMAN

TECH SPECS

FRANCE / 2012 / 1H34 / 35mm / 1.85:1 / Color / Dolby SRD

