



MUSIC BOX FILMS

Presents

THE HEIR APPARENT: LARGO WINCH

A film by Jérôme Salle

**Starring Tomer Sisley, Kristin Scott Thomas, Miki Manojlovic,
Mélanie Thierry, Karel Roden, Gilbert Melki**

Press information available at <http://www.musicboxfilms.com/largo-winch>

Running Time: 108 Minutes

In French, English, & Croatian with English Subtitles

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The Story

Billionaire Nerio Winch has drowned—an obviously suspicious death, given that he is the founder and main shareholder of the powerful and sprawling Group W.

Who will inherit this economic empire? Officially, Nerio had no family. But he harbored a well-kept secret: a son, Largo, adopted from a Bosnian orphanage nearly thirty years ago.

The only problem is that this young heir has just been thrown in jail at the far end of the Amazon. Accused of drug trafficking, he protests his innocence.

Nerio has been murdered. Largo has been jailed. What if these two cases were in fact part of a conspiracy to seize control of the Winch empire?



Production Notes

Largo Winch is one of the most popular francophone graphic novel heroes. The hundreds of thousands of fans from the many countries where the books were translated will finally discover this young man and his unique destiny under a different gaze and in a totally new dimension that remains respectful of the spirit of Jean Van Hamme's work.

May those who have never heard of Largo be reassured – in one fell swoop, they will discover a story in which action, adventure and emotions commingle to take us to the heights of the world economy, and into the heart of the mystery of an incredible human and financial destiny.

Between the secrets of his childhood and his spectacular adventures around the world, the time has come for Largo to experience his very first adventure on the big screen.

Largo's Birth

Jean Van Hamme, creator and author of the *Largo Winch* graphic novels, remembers: "During the 70s, I had not yet resigned from my "real" job with Philips, but I was already working on comics as a hobby on weekends. Michel Greg, who was then editor-in-chief of the magazine *Le Journal de Tintin*, was mad about America, both in terms of personal taste and as a potential market. But Belgo-French -- or Franco-Belgian!--graphic novels were not to Americans' tastes, as they are very used to their own comics. So Michel came up with the idea of asking American artists to create a comic strip in *Tintin* which could then be published in America with the help of their renown. But he needed a writer who spoke English, and besides him, I was the only one! So he asked me to hop over to New York to meet artists and propose the beginning of a series. And that's how I came to New York, without the faintest idea of the character I was going to propose! I met John Prentice, who had taken on *Rip Kirby* after the death of its creator, Alex Raymond. In order to be published in a magazine, we needed a recurrent hero with a very specific function—journalist, adventurer, detective, airplane pilot, cowboy—that would lead him on all sorts of adventures. The second night, I was having dinner with Greg and during conversation one of us comes up with an expression along the lines of "money doesn't bring happiness." Around that time, a rich Belgian rug maker had been kidnapped by a group of gangsters who wanted a ransom. So I came up with the idea of a rich guy who has problems because people want to kidnap him, kidnap his children or extort money from him. It was even more interesting to make him the richest man in the world. But to end up in that position, he must surely have done many unspeakable things! So it was better to choose his son, adopted to become his successor. That's how I constructed the outline of the character Largo Winch, one night in New York in November 1973.

Later on, Philippe Francq, an artist in search of a writer, contacted me. I found his work to be promising, realistic without being photographic, with an excellent feel for movement and framing. I had already written several solid stories for my character that people really liked. So I thought he could be worked into a graphic novel. It's been going on for 18 years!"

Philippe Francq, *Largo Winch's* illustrator recalls: "In 1989, when I contacted Jean Van Hamme, I had no idea he had already written six novels about Largo Winch's life. I left his place with one of them, which I read in one sitting on a Friday. First thing Monday morning, I called to tell him about my enthusiasm at the idea of working on this series. He explained that a very significant adaptation is necessary to go from a novel to a graphic novel. An image reveals too much, whereas the imagination of a novel's reader can frolic around without danger. Twenty or so years

had elapsed since the novels had been written. The world had changed. In the novels, Largo was really in tune with the 68 era, but the context had changed.

It took me around three months to define Largo physically. Jean had given me a sort of list of requirements and specifications. The very first graphic novel is mainly action-based. Yet Largo couldn't come across like some sort of Rambo. The reader had to be able to discern his intelligence and sensitivity on his face. We went at it little by little. Based on Jean's suggestion, I did sketches of Largo wearing glasses, but they really didn't seduce either of us. The character evolved with time. There is an entire world between the Largo of the first books and the one I am drawing now. It's hard to fully grasp a person you don't know, and it takes time before you can make him recognizable, even from behind. For Largo, it came after the third or fourth book, for a total of 15 completed ones. The sixteenth is in the works and will be released at the end of the year."

Philippe Francq concludes: "Only the readers can explain the character's success, but I believe it stems from three elements. First of all you have this fabulous story that was invented by Jean and which takes after both the Count of Monte-Christo and all those stories that deal with misfortune, money and destiny. It's also a modern story and will remain so. The books are published regularly and hence evolve along with the course of the world. It's a bit like James Bond – everyone gets something out of this clever cocktail that combines police investigations, spying, romantic scenes and political fiction. Every other story is more financial than the one before it. I know a vast majority of readers prefers really financial stories with over complications and armloads of dollars, whereas the other part prefers adventure stories in which dollars appear only as a backdrop. The film is a superb consecration. Little by little, the graphic novel leaves the reductive image in which some place it. Nowadays, comic books are no longer considered a genre for children. This project, and the people who carried it, are perfect for Largo."

From Graphic Novel to Film

Nathalie Gastaldo, the film's producer, explains: "This project was born out of the desire to work with Jérôme Salle. We were already in touch while he was preparing *Anthony Zimmer* and we were on the look-out for a good opportunity. Even before finding out that the rights for *Largo Winch* were available, we had already spoken about the possibility of making a film of this scale and in that style."

Jean Van Hamme: "More than twenty years ago, one of the greatest independent producers, Serge Silberman, purchased the adaptation rights for *Largo Winch*, but he died before being able to turn him into the competitor of the James Bond series he was dreaming of. Ever since the first books were published, there have of course been other offers, but they were more or less serious. There was also the TV series. Nathalie Gastaldo's offer struck me as much more positive. She knew the graphic novel and she and Jérôme had a real ambition both in terms of means and spirit."

Jérôme Salle, Director and co-screenwriter: "Around six years ago, I leafed through a *Largo Winch* book by chance, and I immediately felt this was a fantastic subject. I kept this story in the back of my mind as I hadn't directed any films yet and because the cost for such a project seemed quite high to me. After *Anthony Zimmer*, Nathalie announced to me that the rights to *Largo Winch* were available. I didn't hesitate one second. At first I thought an adaptation would be simpler and less painful than writing an original screenplay...I quickly realized how wrong I was!

The themes that are dealt with in *Largo Winch* speak to me, without a doubt. Besides the adventure, there is also the issue of adoption and identity quests. This subject matter involves human stakes, something intimate”.

Nathalie Gastaldo: “One of the project’s strengths was to combine a blockbuster dimension with something much more personal. We were both the spectator of an adventure and touched by this young man’s human experience. Universal themes are linked to a very particular and entirely new context.”

Largo – Towards a New World....

Jean Van Hamme explains: “I soon realized that I would quickly be trapped by my own story and that I wouldn’t be able to detach myself sufficiently from it. The director, Jérôme Salle, was himself a candidate for writing the screenplay and Pan-Européenne hired me as a consultant. We met with Julien Rappeneau. I insisted each time on maintaining a financial intrigue that would be understandable to all. They were able to do so by leaving the narration behind, but without losing the story’s essence. They built an intrigue that works and in which the character of Simon is rightfully eliminated. The human aspect of the collaboration strikes me as essential. I quickly realized that I could trust Jérôme. He knows how to accept feedback and knows his job as a director.”

Jérôme Salle: “Julien Rappeneau and I had wanted to work together for a long time. *Largo Winch* was the ideal opportunity. Early on we decided to focus on the first two books which deal with the themes we related to in particular. But we also drew some elements of financial intrigue from the following two books. From the beginning, I wanted to be able to re-appropriate the story. The idea was to remain true to it in spirit but to avoid doing a simple transposition. I had warned Jean Van Hamme during our first meeting about this, as I wanted it to be very clear between us. To adapt is to betray, and you need to maintain that possibility. But I can also guess to what extent it can be difficult for the author of the original work to accept this betrayal. Julien and I had the first version of the screenplay read by two or three fans of the graphic novel. They loved it and above all, despite the changes, they found in it what they loved in the original work. We had won the first round of our bet!”

Julien Rappeneau, co-screenwriter: “I read the graphic novel when it was first published. It’s one of the few series that I’ve read in its entirety. The original concept appealed to me. I like the fairy tale aspect, the story of this hidden child who ends up becoming the heir to one of the world’s greatest corporations. Jean Van Hamme’s feel for narration is really impressive and we became even more aware of this while dissecting his work.

I began by rereading the books, knowing that Jérôme and I had agreed to draw inspiration from the first two. We went back to the original pitch – the murder of Largo’s father and the conspiracy that takes shape to prevent him from inheriting the empire. Before really setting out to work, we discussed what most likely wouldn’t work in a film adaptation and what had to be kept at any cost. In fact, only a few of the graphic novel’s scenes were kept: the board meeting at the beginning, for instance, or when Largo discovers Hannah’s body. We put away the graphic novel rather quickly in order to maintain the subject’s essence. Jérôme and I were particularly drawn to the references to Largo’s childhood. In this story, you have a modern side, with current economic concerns like globalization or the power of sprawling corporations which are sometimes owned by only one person. And on the other hand, you have the fairy tale’s timeless aspect, this king’s son who refuses his destiny. This combination is what appealed to me in Largo.”

Jérôme Salle: “As soon as we started to work, the graphic novels’ fame no longer mattered. In any case, I preferred not to think about it. I came to terms with it: each fan will have a different vision of a character such as Largo and no matter what you do, someone is always going to give you hell and cry high treason. So, better not to think about it. That said, Jean Van Hamme’s opinion was very important, as was Nathalie’s, because the producers are there since they have their feet firmly on the ground. They are the first audience that needs to be seduced.”

Julien Rappeneau: “Writing the screenplay took over a year. Such a film takes a long time to write because it combines powerful human issues with the creation of a conspiracy plot that must not be too complicated or too simple. Jérôme and I have the same tastes and complimentary qualities and faults. Each one brings an additional layer to the characters and to the construction of the story. To both of our gazes you have to add Jean Van Hamme’s, as he gave us pertinent feedback that we used in order to improve the screenplay. It was particularly interesting to work on the film’s overall rhythm and to balance out the story’s various components, the combination of different eras and different territories.

In my mind, the purpose of an adaptation is to bring an additional vision to the original work. As an audience member, I appreciate an adaptation that is not a precise carbon copy of what I know because this doesn’t bring anything new in terms of emotions, information, or pleasure. We adapted the graphic novel not to create some kind of marketing gimmick, but because we liked it. We wanted to respect *Largo Winch*’s world and retain something of the graphic novel’s tone and universe in the film.”

Jérôme Salle: “Largo’s story was modified – the way he was adopted, Nerio’s past, as well as the fact that he’s American in the graphic novel and the heir of his grandfather’s business. We also developed the graphic novel’s gray areas. Once again, we wanted to remain faithful to the spirit of the story, but free in its interpretation. Without detailing each decision that went into the screenplay, we can say that we wanted to write a story with a resolution based on Largo’s past, the very genesis of his own story and that of Nerio’s.”

Julien Rappeneau: “The combination of genres and the multiple levels of reading the film were essential components for us. Some will see in it an adventure film or a fairy tale, others the initiation of a young man who is searching for himself. For me, it’s an intimate blockbuster thriller, with a little more lightness”.

Embodying Largo

Jérôme Salle remembers: “The casting director probably saw all the French speaking actors who are between 20 to 35 years old, going as far as Canada, the United States and Morocco! I needed a charismatic actor, athletic, capable of speaking perfect French, English and Serbo-Croatian. Connecting this film to its European roots was very important to me. That’s why, contrary to the graphic novel, Nerio was born in the former Yugoslavia and returns there to adopt a child. Along the same lines, I wanted the film to include several languages—Serbo-Croatian, English and French—to really bring to life the cultural melting pot that the hero lives and breathes in. I thought about Tomer Sisley for the part. I had noticed him for the first time a few years ago, when he was doing the opening for Jamel’s show at the Olympia. I told myself then that this guy had something—a voice, a presence. To embody Largo, an actor of course needs a good face, but also the ability to make it obvious, as early as his first step into the board of directors meeting, that he does not belong and will never belong to the same world as all these business men. I then learned that Tomer spoke four languages and above all, that he had a real passion for acting,

which is very important to me. Tomer is working in this field for a good reason; therefore, he approaches his work with sincerity. He also had the advantage of being a real athlete, used to extreme sports like skydiving and able to pilot a car, a motorcycle, a boat and even a helicopter.”

Jean Van Hamme: “Tomer Sisley doesn’t physically resemble the Largo Winch of the graphic novel, but he is close to the one in the novels. I saw Tomer perform a key scene--the confrontation with his adoptive father towards whom he is resentful and whose inheritance he is tempted to refuse. I found him excellent, invested and completely present in his character.”

Philippe Francq: “Enough comic books have been adapted for us to know that it is better to have an actor who is really different from the drawn character. For my part, I believe it’s important to emphasize his psychological traits and his performance as an actor in order for the character to be believable--essence above appearance. In any case, they will remain different. The actor will never have the voice conjured by those who read the graphic novels or the novels. If you attach too much importance to it, you can only be disappointed. To be young, a bit rebellious and cat-like, to show your intelligence in your smile and in your gaze—all of this is essential to embody Largo.”

On Board for the Adventure

Jérôme Salle explains: “*Largo Winch* is my second film and one of my goals was to progress further in my work with actors. Working with emotions was a challenge, all the more since my first film *Anthony Zimmer* was very stylized and hence a little cold. With *Largo Winch*, I was in the mood to explore other things. And I really liked the idea of working with actors from different cultural backgrounds.”

Nathalie Gastaldo: “The casting’s eclecticism nourished the film’s richness. Jérôme gathered actors from all walks of life and genres, and many perform parts they never had the opportunity to tackle before. All of them were selected based on instinct--Jérôme was able to imagine them as characters for which they were perfectly suited, without that association being easy or obvious.”

Jérôme Salle: “Each character is defined in relationship to Largo, and the alchemy with Tomer had to work. Kristin Scott Thomas is a sublime actress of great elegance and remarkable intelligence. I needed those qualities in her character Ferguson, second in command of one of the world’s biggest corporations. Kristin has this capacity to embody a woman of power. She is extremely demanding and this forces everyone who surrounds her—actors, technicians and director alike—to raise the bar. And this suits me perfectly.

I obviously knew the films Miki Manojlovic shot with Emir Kusturica and I had just seen him in an amazing film, Sam Garbarski’s *Irina Palm*. The first time I met him, he had just finished performing Dostoyevsky. I saw him arrive in the pre-production offices— a sort of dishevelled and dreamy character—which, I must admit, did not bring to mind the elegant silhouette of Nerio, a sophisticated businessman. We decided right away to try a haircut and a suit. In less than half an hour, Miki was transformed. He was suddenly Nerio. Miki has absolute control over his physical appearance, his voice and his body. But above all, he conveys a really great humanity, which was interesting for Nerio. I knew that no matter how harshly he treated Largo, the audience could never hate this man.

The first time I saw Mélanie Thierry was on some photographs by Peter Lindbergh, a photographer I admire. I noticed her incredible photogenic qualities. For her character, I needed an actress who could modify her physical appearance and convey the feeling that she never

allows anyone to see through her. Mélanie accepted a screen test with Tomer, and their meeting was a real success. Mélanie conveys a great strength. She is a wonderful actress.

Besides the comedy everyone knows, Gilbert Melki is actually more of an habitué of auteur cinema --a cinema in which he in fact excels. I like this combination of genres, and I thought it would be interesting to position his professional and personal experience, his acting range, in front of Tomer. I believe their meeting kept all its promises. And he carries one of the nods to the graphic novel that I wanted: his face bears a huge scar—which, in fact, forced Gilbert to get up at dawn to suffer two additional hours of make-up compared to the other actors. Even though he never complained, I wonder if he was ever resentful!

Anne Consigny is a wonderful woman. She worked with us during the first weeks of the shoot, in Europe. Through her generosity and benevolence, I am certain she really helped Tomer find his bearings. Working with her was a real pleasure. Behind her gentleness and apparent fragility there is an incredible courage and energy. The proof – she held on until the very end of the fire scene, lying down in the middle of the flames! And what I like in Anne is her open-mindedness. She has no a priori assumptions when it comes to cinema. She goes from one style to the other with the same sincerity, the same enthusiasm. I admire her a lot for that.

I was also lucky enough to work with actors such as Karel Roden (a Czech actor I had noticed a few years back), Steve Waddington, and Rasha Bukvic.”

The Visual Universe

Jérôme Salle specifies: “The film is a combination of fairy tale and thriller. Two different eras and styles are entangled: the world of childhood – a lost seaside paradise - and the contemporary part, the adult world. Each part was filmed in a slightly different manner. The rhythm is slow for the childhood stories and accelerated for the thriller part. *Largo Winch*’s style is quite different from *Anthony Zimmer*’s my first film, which was a more formal exercise in style. On *Anthony Zimmer*, I shot with only one camera and I would come to the set every morning with a specific shooting script in mind which I respected rather scrupulously.

For *Largo Winch*, the grammar was different since I wanted a much more lively rhythm. In practical terms, I was also shooting with two, even three, cameras, and I tried to be more flexible. When I would arrive on set in the morning, I always knew where I wanted to start. I knew the main angles of my shooting script, but I was ready to change everything if I felt the need to do so. I was more attentive to the actor’s comments and always ready to listen to their suggestions.

Early on in the project, we decided to set the story not in New York, but in Hong Kong. *Largo Winch* has a very powerful Anglo-Saxon influence, but with a real European culture—both in terms of the writing and the drawings. Coincidentally, I went through Hong Kong when I was coming back from a trip to Vietnam and it seemed to me that this city perfectly represented the 21st Century and all that is fascinating, exciting, and terribly troubling about it. And from a visual point of view, it’s a magnificent set.”

The Shoot

Jérôme Salle relates: “We shot for 86 days, from August 20, 2007 to January 15, 2008. We filmed in Malta, Sicily, Hong Kong and Macao as well as in France for a few interior studio shots.

For me, the first day is crucial, as I believe it sets the tone and the rhythm for the shoot. That's when the crew finds its marks. That's why I like to start with a very heavy workload. On that first day, we started with two scenes shot on two different sets in Malta, one of which involved 40 children. Everything went perfectly well and therefore, the 80 or so days that followed also went smoothly.

As for Tomer, his first important scene was entirely in Serbo-Croatian. He knew that everyone was lying in wait, and he was perfect from the beginning to the end. He earned the respect of the entire crew—an essential element for the main actor of such a long and difficult film.

The work on set always took place in a good atmosphere. I try to surround myself with technicians who are not only good, but also good people. Ultimately, my initial—and probably most important—task is to select the people who will be on the set--both the actors and the technicians.”

Nathalie Gastaldo: “On a project of such a scale, the real production challenge is to keep the momentum going for the long run and avoid anything that could destabilize the production. Such a long shoot with such a variety of situations and sets can prove to be full of hazards. We had two crews almost constantly. We also had to adapt to local constraints, work habits, changes in the weather. Jérôme and the whole crew always had to be flexible, without ever losing sight of the guiding line, the intrigue or the characters’ human evolution. Contrary to a simple action thriller, the characters are neither caricatures nor clichés.”

Jérôme Salle: “I only use story boards for very technical sequences. For acting sequences, I always feel they would kill the energy and the spontaneity.

A stunt demands an enormous amount of technical preparation-- very long, very meticulous. I like to shoot them from time to time, but I would be incapable of doing a pure action film. In fact, it seems to me that over time I have become more inclined towards working with actors, for the emotions that come out of it. The shoot in and of itself was a human adventure. I hope this will come through in the film. You don't spend six months together, travelling around the world, without it leaving any marks! On a set, seeing all these very different professional categories working together has always moved me.

The shoot in Malta went well. It was a good beginning. Working in Sicily with two crews that were shooting at the same time was harder. It felt like two days packed into one. After that, we feared the worst for the shoot in Hong Kong, but it went well. We discovered the “Hong Kong Way,” a way of filming that is specific to the city, and found it to be as stimulating as it was refreshing. Over there, it's impossible to get authorization to shoot downtown. Everything is moving so fast that to block a street, a hallway, or even worse, an airport, is impossible. So you have to manage somehow, while playing hide and seek with the watchmen and the police. There is something rather paradoxical and very delightful to work on such an important production and to wind up stealing shots! The trucks loaded with equipment make constant rounds through the neighbourhood and when you need something, you contact them by radio, they stop, you serve yourself, and they take off! Working that way, we shot stunts without any authorization on the footbridges of the main neighbourhood and shot chase scenes on foot. We even shot a four car collision (including a Rolls Royce) on a street this way!

For the little scene in the Hong Kong airport with Tomer, we pretended we didn't know each other; the little camera was camouflaged as a piece of luggage on wheels. Tomer was performing in the middle of real passengers, the sound engineer was a bit further away, his Nagra lying on a

luggage cart, and the hair and make-up people were sitting in a café. These difficulties gave the crew an energy that I hope can be found in the film.

There were some difficult moments during some of the stunts. We shot a fight, a motorcycle chase, a shoot-out in a jail and a jailbreak in a 4x4 that finishes with a double flip after colliding with a truck. We also filmed a leap off a cliff, another fight scene in a monastery, a chase scene on foot and by car through Hong Kong, followed by the final confrontation on top of a building. So it was a risky shoot. But I believe the hardest part was to keep the momentum going until the end.

I was lucky to work with a crew that was able to respond to all the demands that arise from such a shoot. I remember these two Brazilian extras, twin brothers and kung fu film fans, who sold their car to buy airplane tickets to come shoot with us in Hong Kong! Their salary covered their living expenses during the shoot and they hoped to save enough of it to buy another car when they returned home.

To make a film such as this one is a childhood dream. It's an important moment in my life--a long moment since it required a lot of work for almost three years. I did it with utmost sincerity. It resembles what I hoped for. It's both an entertaining film, with action, trips and many sets, but also a fairy tale involving the life experience of this character everyone can identify with via his relationship to his father, and the difficulty of becoming yourself. For me, it's a popular film in the noble sense of the word."

Nathalie Galardo: "The actors and the crew brought a lot and Jérôme was able to make the most of everything that could serve this story. I am happy that we were able to make a film of such quality together. This is not the first film I've produce, but *Largo Winch* is my first ambitious project to be brought to fruition. It's an important milestone, a personal pleasure."

The Music

Jérôme Salle explains: "From the get-go, I knew music would be one of the determining elements of *Largo Winch*'s film universe. I wanted to work with Alexandre Desplat. I was familiar with the work he had done on other films and it's no coincidence that he is so successful, both in France and around the world. Alexandre has the advantage of being both an exceptional composer and mad about films. He is very attentive to narration. He isn't content with just composing music--he composes for a film."

Alexandre Desplat: "I had seen *Anthony Zimmer* and contrary to what you see in most French thrillers, Jérôme's directing was precise, fastidious, concise and very efficient, which really impressed me. The screenplay and my conversations with Jérôme gave me my inspiration. Together, we talked about approaches that had to be found and traps to avoid. Through these exchanges, we established a sort of list of requirements and specifications by taking into account my tastes, my aesthetic, my experience and some of Jérôme's ideas. I can flirt with various musical influences, but my style--the chords I use, the aesthetic stakes--remains the same.

Largo Winch is a genre film with obvious references to James Bond or Jason Bourne, these solitary characters fighting against a world that is stronger than they are but that they will succeed in apprehending. There are chases, very diverse locations. The music can sometimes be slightly "ethnic", but I wasn't looking to play the range of the sound cliché, the obvious. I prefer music that has a scent to it.

The film is also remarkable in that it includes real emotional scenes. I added a Balkan touch since Largo is of Bosnian origin. Here again, I didn't want to resort to an easy exoticism, but to conjure an atmosphere. On the other hand, the music that follows his journey is more Western. All together, there is more than an hour and a half of music in the film.

Largo's theme, the suspense theme, is a little rhythmical gimmick that functions as a main thread. It illustrates the mystery, the driving force. Something more melancholic could weaken it or, on the contrary, make it too heroic.

Contrary to other genre film heroes, Largo Winch deals a lot with childhood. His past is very important and follows him everywhere. He has constructed himself both on the basis of his Balkan background and on the rejection of his status. His childhood was very happy and the shocks he will have to confront during his journey will make him an orphan once more. I like this character who is thrust into a world with which he is not in sync."

INTERVIEW with Tomer Sisley

Largo Winch

How did you end up working on the project?

Although I don't read comic books and wasn't familiar with Jean Van Hamme's novels, the name Largo Winch brought to mind certain things, enough so to know that this was something important. Anecdotally, all I can say is that I was part of the casting for the TV series, for one of the secondary parts – probably Simon's!

I obviously immediately bought and read the first three graphic novels before going to my first meeting with Jérôme Salle.

I did some screen tests, first performing some lines, then an entire day in costume with the Director of Photography for lighting tests. This part was very appealing because the character is really suited to me. Sometime later, Jérôme called to ask what I was doing that Summer, because he was going to make a film, and if I was interested... It was a nice way to announce that I had the part. A very nice memory!

How did you approach your role?

The character immediately appealed to me because of his non-conformist side, as well as the fact that he is uprooted, with no family, an ambitious hot-headed young thing, a seducer and nature lover. The wounds he's been carrying since childhood are not developed in the graphic novels, but those are what interested me. As an adopted child, Largo never asked anyone for anything, and grew up happily in a family he considers his own. When he turned ten, his life was suddenly toppled over and everything was taken away, without even any compensation in the form of a father's love. Simple, well-balanced, he was thrust into an unhealthy environment where he must continuously fight. Actors often tend to identify with the parts they are offered, and in this case, I found I had a lot in common with this eternally uprooted kid who bears the wounds of his childhood.

How would you define Largo?

In my opinion, he is not a hero. When he does stunts, it's not because he is an übermensch, but due to survival instincts. He is a fallible human being, a wounded child. His adventures help him evolve. At the end of the movie, he is no longer the crazy young dog he was at the beginning. Events such as Nerio's death change him by forcing him to confront what he did not want to accept. One key element that helps us better understand the character is revealed during a conversation with Freddy. Largo does not want Nerio's fortune; he believes Nerio never loved him and only adopted him because he needed an heir. But Freddy replies that this money belongs to him whether he wants it or not and that fleeing is impossible.

How did you construct your character?

I had five months of preparation with almost daily weight lifting, training, and preparation for the choreographed fighting. I usually live on milk chocolate, so between the diet and the physical discipline, the shock to the system was pretty harsh!

For the physical demeanor, we worked on the sequences in which I'm stylishly dressed because unlike me, Largo is very comfortable in upper class settings. Since the age of 10, he has received the best education in private schools in Switzerland and England—whereas that's the same age I arrived in France, without knowing a single word of the language! In my opinion, Largo is a wild child who must be able to fantasize as soon as he is well-dressed. This couldn't depend on some supposed charm, but had to be first and foremost an attitude, a sort of instinctive nobility. To that, I just wanted to add nonchalance. He doesn't sit just like anyone else would at a board meeting.

Jérôme and I spoke a lot about the screenplay and he accepted some of my suggestions. For instance, Léa's character, performed by Mélanie Thierry, is very important. It seemed to me that a scene was lacking to show the attraction between her and Largo, even once he knows she is his enemy.

After our conversation, Jérôme and Julien added an interesting scene. Following my escape from the jail to which she sent me, we end up in a spa where I question her during a massage session. We mutually recognize each other, without ever talking about it.

Do you remember the first scene you shot?

It was in the orphanage that Largo broke into. There weren't a lot of lines, but it was in Serbian. I had worked on the diction and still remember the lines today! After the take, Jérôme came to see me to tell me I had done pretty well. I hadn't realized it, but many people were waiting to see what I could deliver. After that, they began to be convinced.

How did the shoot go?

Six months in several different countries—that obviously represents something. Even if the physical scenes can be difficult, the crew is there to make sure everything goes well. On the other hand, for the comedic scenes, you're on your own! So that was my main concern. I dread action scenes much less. I love them and am convinced that people only ask me to do what I am capable of doing. Although not a high-level athlete or a stunt man, I learn very quickly. I practice various extreme sports – one of my numerous commonalities with Largo.

I focused on the acting scenes, because those interest me most and are the most fragile. I was working with both the first and second crew. I was everywhere, sometimes with additional training or rehearsals in the evening. But I was aware of my luck every day. I would wake up at four in the morning after three hours of sleep and was happy to come on set—happy to see Jérôme and the whole crew again every day. I felt comfortable with this “big machine”. The idea that all these people were working so that I would be good on screen was reassuring. No other film ever gave me so much pleasure. When you've tasted the joy of such heavy workdays spent in such a good atmosphere, it's difficult to start working otherwise.

Did you have certain expectations for certain scenes?

I was impatiently waiting for the acting scenes, especially the massage scene in the spa, the ultimate fight with the father, and the confrontation with Freddy in the plane—when he explains

to Largo that he is mistaken regarding Nerio's love for him. The death of my mother is also an incredibly moving scene. Paradoxically, I was less worried about the action scenes. I loved hanging onto the roof of a bus going 60km/hour, being forced to crunch down to pass under bridges. Likewise, for the famous jump scene from the top of the cliff, I knew how things were going to unfold, that everyone would make sure things went well. I knew I would reach the bottom without breaking anything, ready to do the scene again and above all, loving it.

For these acting scenes, how did you work with Jérôme?

The work was mainly done ahead of time. We spoke a lot, without ever having had rehearsals or readings. The first take was done like I always felt it should be. If Jérôme did not agree or if I forgot something fundamental, we would readjust things and go at it again. I did what he asked because I learned to trust him. Since my screen test, I know he sees everything. He notices the slightest little change in intention. That's the big difference between the stage and the screen. Like Marlon Brando used to say: "On stage, you have to show that you are thinking, whereas in the movies, you just need to think". Jérôme knows how to capture that.

Were you dreading certain scenes?

Without dreading them, I was wondering how I was going to succeed in meeting the challenges of some scenes. In particular, the key scene in which I ask my father for explanations and the one in the plane with Freddy. I was hoping for a paternal gaze from Freddy, who embodies reason and maturity. For me, at that moment as he is facing Freddy, Largo reacts like a child. I wanted this aspect to come through because it was important for him not to be too perfect.

I was also waiting for the scene of my mother's death, a five minute long sequence shot without any dialogue. I wind up with my mother's body in my arms, without any lines or partner as a reference point, alone and facing my deepest feelings.

Can you tell us about your partners?

The casting was diverse and I met a lot of very different people. Kristin Scott Thomas masters her performance to perfection, as well as her body, her intonations. She is truly remarkable. We got along very well. Paradoxically, it was in a scene in which she does not perform directly that impressed me the most. During the board meeting, I was facing fifteen or so actors and the framing was on me. Kristin was facing me, completely out of frame. The shoot lasted a long time and I realized that she was there, involved 100%. Many actors of her standing would have gone back to their dressing room. She stayed. That's the perfect example of the generosity she brings to her performance.

I "fell in love" with Miki Manojlovic. I am a total fan of his work. We have different performing techniques, and yet we found a common ground. I spoke with him a lot. Despite his age, he's a twelve year old boy, with the same sensitivity, the same openness and energy. He has absolute goodness. I was very frustrated not to have more scenes with him.

Shooting with Mélanie Thierry was a real joy. She absorbs everything, adapts herself, and completely lives out the scene based on the dialogue. You sense how involved and implicated she is; it's very nice.

I must also mention Anne Consigny, who plays my mother. She has such a maternal instinct--she releases an incredible quantity of love. I didn't have to force myself to see my real adoptive mother in her! We had some great times together. She really made an impact on me.

What does this experience mean to you?

For the first time, I had the main part in a feature film, and not just any film! And yet, I didn't feel like I was carrying the weight of the film on my shoulders.

This film obviously changed me, if only because the shoot lasted six months and we experienced a lot of things together, both on a human and on a professional level. Like Largo, I am no longer the same!

Ann Ferguson

by Kristin Scott Thomas

While reading the screenplay, I discovered a breathless story. The main character is atypical. The combination of unusual adventures and very realistic feelings, all in a spirit that brings graphic novels to mind, intrigued me.

I really wanted to work with Jérôme Salle. From our first meeting, his frankness, his calm, his strength and his enthusiasm were all good reasons to take part in this project. I work based on instinct, and I really like varying styles and genres. That helps you change. I've always performed composition roles, whether they are main or secondary characters. I find great fun in that.

To some extent, Ferguson brings to mind parts I've played in other films. She is a very powerful woman, intimidating, cold in appearance and a little frightening. And yet, there exists within her some kind of despair. She almost reached the top of this corporation that she has known since its inception. In my opinion, she was Nerio's mistress for a long time. She has been protecting his memory since his death. She is probably upset that no one told her about the existence of a hidden heir. Despite what she considers his irreverent and nonchalant attitude, she is attracted to Largo because she sees Nerio in him. She wants to encourage and support him, all the while fearing for the corporation to which she sacrificed 20 years of her life. She is torn between contradictory feelings that she hides in order not to be weakened or put the corporation in jeopardy. I like performing this kind of character; for me it's a wonderful performing and training terrain.

The costume designer, Khadija Zeggaï and the hairdresser, Patrick Giraud, helped me come up with a silhouette that was very clean and square but also very glamorous, as I wished. Without wanting to wind up with a caricature, we wanted to keep the very graphic, legible aspect of the graphic novel.

I mainly shot in Hong Kong, which I had visited during my childhood, although I had never worked there before. Although this city has changed to the point of being unrecognizable, I found a bit of the Hong Kong I had known, with its narrow streets, innumerable staircases, municipal buses that go down hills at high speeds, and the boats in the harbour. The skyscrapers dominate everything. You really feel the weight of authority and the power of money. I drew inspiration from this for my part.

Physically, Tomer is incredible. He is very handsome and can do phenomenal things with his body. I was really impressed by his fight scenes with Steven Waddington, who plays my bodyguard. Aside from the stunt scenes, Tomer performs in a very sensitive and delicate way.

On the set, Jérôme is very directive. He really likes guiding actors, giving performance cues, and I had no trouble conforming to his vision. For a film such as this one, very narrative with an incredible dénouement, everything has to be regulated like clockwork. You first have to make the film move forward, in an enigmatic and mysterious way, to keep the audience entertained and on the edge of its seat.

I can't say anything more, from fear of spoiling the audience's pleasure, but I really enjoyed making this film.

One of the scenes that left the greatest impression on me remains the final confrontation on the hotel's 38th floor, on which the set design crew had built an amazing apartment. With the sun setting on the bay as a backdrop, the boats and the enormous scintillating buildings, the set was incredible and the action spectacular. It was really great! In moments like those, you become aware of the privilege this profession holds.

IN FRONT OF THE CAMERA

TOMER SISLEY

Largo Winch

2011

SLEEPLESS NIGHT by Frédéric Jardin

LARGO WINCH II: THE BURMA CONSPIRACY by Jérôme Salle

2008

LARGO WINCH by Jérôme Salle

2007

CRIME INSIDERS by Frédéric Schoendoerffer

2006

THE NATIVITY STORY by Catherine Hardwicke

TOI ET MOI by Julie Lopes-Curval

2005

VIRGIL by Mabrouk el Mechri

2003

LABYRINTH by René Manzor

BEDWIN HACKER by Nadia El Fani

KRISTIN SCOTT THOMAS

Ann Ferguson

2010

SARAH'S KEY by Gilles Paquet-Brenner

LOVE CRIME by Alain Corneau

2009

EASY VIRTUE by Stephan Elliott

CONFESSIONS OF A SHOPAHOLIC by P.J. Hogan

2008

BRONTË by Charles Sturridge

LARGO WINCH by Jérôme Salle

SEULS TWO by Eric Judor et Ramzy Bedia

THE OTHER BOLEYN GIRL by Justin Chadwick

I'VE LOVED YOU SO LONG by Philippe Claudel

2007

THE GOLDEN COMPASS by Chris Weitz (Stelmaria's voice)

THE WALKER by Paul Schrader

2006

TELL NO ONE by Guillaume Canet
CHROMOPHOBIA by Martha Fiennes
KEEPING MUM by Niall Johnson
THE VALET by Francis Veber

2005

MAN TO MAN by Régis Wargnier

2004

ARSÈNE LUPIN by Jean-Paul Salomé

2003

SMALL CUTS by Pascal Bonitzer

2002

GOSFORD PARK by Robert Altman
Screen Actors Guild Award for best ensemble performance 2002
LIFE AS A HOUSE by Irwin Winkler

2000

UP AT THE VILLA by Philip Haas
PLAY by Anthony Minghella

1999

RANDOM HEARTS by Sydney Pollack
THE REVENGERS' COMEDIES by Malcolm Mowbray

1998

THE HORSE WHISPERER by Robert Redford
SOUVENIR by Michael Shamberg

1997

THE ENGLISH PATIENT by Anthony Minghella
Nominated for an Oscar for Best Actress 1997
Nominated for a BAFTA Award for Best Actress 1997
Nominated for a Golden Globe for Best Actress 1997
National Board of Review Award for Best Actress in a Secondary Role 1996
Nominated for a Screen Actors Guild Award for Best Ensemble Performance 1997
AMOUR ET CONFUSIONS by Patrick Braoudé

1996

MICROCOSMOS by Claude Nuridsany
MISSION: IMPOSSIBLE by Brian De Palma
RICHARD III by Richard Loncraine
THE POMPATUS OF LOVE by Richard Schenkman

1995

ANGELS AND INSECTS by Philip Haas
LE CONFESSIIONNAL by Robert Lepage
LES MILLES by Sebastien Grall

EN MAI FAIS CE QU'IL TE PLAÎT by Pierre Grange
PLAISIR D'OFFRIR by François Morel
BELLE ÉPOQUE by Gavin Millar

1994

AN UNFORGETTABLE SUMMER by Lucian Pintilie
FOUR WEDDINGS AND A FUNERAL by Mike Newell
BAFTA Award for Best Actress in a Secondary Role 1995

1992

BITTER MOON by Roman Polanski

1991

THE BACHELOR by Roberto Faenza

1990

AUX YEUX DU MONDE by Eric Rochant
THE SECRET LIFE OF IAN FLEMING by Ferdinand Fairfax

1989

FORCE MAJEURE by Pierre Jolivet
BILLE EN TÊTE by Carlo Cotti
Best Performance Award at the 1989 Cabourg Romantic Film Festival

1988

A HANDFUL OF DUST by Charles Sturridge
LE BAL DU GOUVERNEUR by Marie-France Pisier
LA MÉRIDIDIENNE by Jean-François Amiguet
THE TENTH MAN by Jack Gold

1987

AGENT TROUBLE by Jean-Pierre Mocky

1986

UNDER THE CHERRY MOON by Prince

MIKI MANOJLOVIC

Nerio Winch

2010

CIRCUS COLUMBIA by Danis Tanovic
JUST BETWEEN US by Rajko Grlic

2008

LARGO WINCH by Jérôme Salle
PROMISE ME THIS by Emir Kusturica

2007

IRINA PALM by Sam Garbarski

Nominated for a European Film Award for best actor 2007
THE TRAP by Srdan Golubovic
LA FINE DEL MARE by Nora Hoppe

2005

HELL by Danis Tanovic
ZE FILM by Guy Jacques
GORGOMEESH by Nora Hoppe

2004

NE FAIS PAS ÇA ! by Luc Bondy
THE WHORE'S SON by Michael Sturminger
100 MINUTES OF GLORY by Dalibor Matanic

2003

LES MARINS PERDUS by Claire Devers
A SMALL WORLD by Milos Radovic
GATE TO HEAVEN by Veit Helmer

2002

AS A BAD DREAM de Antonio Mitriceski

2001

JEU DE CONS by Jean-Michel Verner
MORTAL TRANSFER by Jean-Jacques Beineix

2000

ÉPOUSE-MOI by Harriet Marin
UNLEADED by Muriel Teodori
VOCI by Franco Giraldi

1999

CRIMINAL LOVERS by François Ozon
CABARET BALKAN by Goran Paskaljevic

1998

SET ME FREE by Léa Pool
BLACK CAT, WHITE CAT by Emir Kusturica
THE WOUNDS by Srdjan Dragojevic
THE BUTCHER by Aurelio Grimaldi

1997

ARTEMISIA by Agnes Merlet
PORTRAITS CHINOIS by Martine Dugowson

1995

UNDERGROUND by Emir Kusturica
SOMEONE ELSE'S AMERICA by Goran Paskaljevic
L'INCONNU by Ismael Ferroukhi

1994

TANGO ARGENTINO by Goran Paskaljevic
LA PISTE DU TÉLÉGRAPHE by Liliane de Kermadec

1992

TITO AN DME by Goran Markovic

1990

UN WEEK-END SUR DEUX by Nicole Garcia

1989

TIME OF MIRACLES de Goran Paskaljevic

1988

SEOBE by Aleksandar Petrovic

1985

WHEN FATHER WAS AWAY ON BUSINESS by Emir Kusturica

1981

THE MELODY HAUNTS MY MEMORY by Rajko Grlic

1974

OTPISANI by Aleksandar Djordjevic

MÉLANIE THIERRY

Léa / Naomi

2010

DUMAS by Safy Nebbou

2008

LARGO WINCH by Jérôme Salle
BABYLON A.D. by Mathieu Kassovitz

2007

CHRYSLIS by Julien Leclercq
TWISTED SOULS by Cheyenne Carron

2006

PARDONNEZ-MOI by Maïwenn
PU-239 by Scott Z. Burns

2001

AUGUST 15th by Patrick Alessandrin

2000

THE LEGEND OF 1900 by Giuseppe Tornatore
CANONE INVERSO – MAKING LOVE by Ricky Tognazzi

1999

QUASIMODO D'EL PARIS by Patrick Timsit

GILBERT MELKI

Freddy

2008

LARGO WINCH by Jérôme Salle

2007

LE TUEUR by Cédric Anger

MADE IN ITALY by Stéphane Giusti

2006

LA PROMENADE by Marina de Van

LE DEUXIÈME SOUFFLE by Alain Corneau

2005

ÇA BRÛLE by Claire Simon

COW-BOY by Benoît Mariage

TRÈS BIEN, MERCI by Emmanuelle Cuau

ANNA M. by Michel Spinoso

2004

CÔTE D'AZUR by Olivier Ducastel, Jacques Martineau

LA RAISON DU PLUS FAIBLE by Lucas Belvaux

2003

INTIMATE STRANGERS by Patrice Leconte

SWINDLED by Miguel Bardem

THE RED KNIGHT by Hélène Angel

CHANGING TIMES by André Téchiné

PALAIS ROYAL! by Valérie Lemerrier

TO TAKE A WIFE by Ronit Elkabetz

2002

AN AMAZING COUPLE de Lucas BELVAUX

ON THE RUN by Lucas Belvaux

AFTER THE LIFE by Lucas Belvaux

NEAREST TO HEAVEN by Tonie Marschall

MONSIEUR IBRAHIM by François Dupeyron

2001

LOVE BITES by Antoine de Caunes

LA VÉRITÉ SI JE MENS 2 by Thomas Gilou

A HELL OF A DAY by Marion Vernoux

ANNE CONSIGNY

Hannah

2009

ANGEL AT SEA by Frédéric Dumont

LA PREMIÈRE ÉTOILE by Lucien Jean-Baptiste

MESRINE : PUBLIC ENEMY #1 by Jean-François Richet

WILD GRASS by Alain Resnais

2008

LARGO WINCH by Jérôme Salle

MESRINE : KILLER INSTINCT by Jean-François Richet

JOHN RABE by Florian Gallenberger

A CHRISTMAS TALE by Arnaud Desplechin

THE GREAT ALIBI by Pascal Bonitzer

COUPABLE by Laetitia Masson

2007

THE DIVING BELL AND THE BUTTERFLY by Julian Schnabel

ANNA M. by Michel Spinoso

2006

ON VA S'AIMER by Ivan Calbérac

DU JOUR AU LENDEMAIN by Philippe Le Guay

2005

JE NE SUIS PAS LÀ POUR ÊTRE AIMÉ by Stéphane Brizé

2004

36th PRECINCT by Olivier Marchal

THE LIGHT de Philippe Lioret

PLAYING « IN THE COMPANY OF MEN » by Arnaud Desplechin

2003

LE BISON (ET SA VOISINE DORINE) by Isabelle Nanty

1986

LE SOULIER DE SATIN by Manoel de Oliveira

BEHIND THE CAMERA

JÉRÔME SALLE

Director

Screenplay, adaptation and dialogue

As director

2011

LARGO WINCH II: THE BURMA CONSPIRACY – Director, screenplay

2008

LARGO WINCH – Director, screenplay, adaptation and dialogue

2005

ANTHONY ZIMMER – Director, screenplay, adaptation and dialogue

Nominated for a 2006 César for best first film

As screenwriter

2004

DUPLICITY by Harry Cleven – co-screenwriter with Harry Cleven

2000

LE JOUR DE GRÂCE (short film) – director and screenplay

JULIEN RAPPENEAU

Screenplay writer

2011

LARGO WINCH II: THE BURMA CONSPIRACY by Jérôme Salle

2008

LARGO WINCH by Jérôme Salle

PARIS 36 by Christophe Barratier

2007

HAVE MERCY ON US ALL by Régis Wargnier

2006

THE JUNGLE by Matthieu Delaporte

A TICKET TO SPACE by Eric Lartigau

2004

36th PRECINCT by Olivier Marchal

2003

MAIS QUI A TUÉ PAMELA ROSE ? by Eric Lartigau

BON VOYAGE by Jean-Paul Rappeneau

ACTORS

LARGO WINCH Tomer Sisley
ANN FERGUSON Kristin Scott Thomas
NERIO Miki Manojlovic
LEA / NAOMI Mélanie Thierry
FREDDY Gilbert Melki
HANNAH Anne Consigny
MIKHAÏL KORSKY Karel Roden
MARCUS Steven Waddington
GORAN Rasha Bukvic
GAUTHIER Nicolas Vaude
MELINA Bojana Panic
LARGO WINCH, teenager, Benjamin Siksou

CREW

Based on the graphic novel series “Largo Winch” by Van Hamme and Francq published by Editions Dupuis

DIRECTED BY Jérôme Salle

SCREENPLAY, ADAPTATION AND DIALOGUE Julien Rappeneau - Jérôme Salle

CINEMATOGRAPHY Denis Rouden (A.F.C)

SOUND François Maurel

ASSISTANT DIRECTORS Fanny Aubrespin

Brieux Vanderswalm

EDITOR Richard Marizy

SOUND EDITORS Pascal Villard

Nicolas Javelle

SOUND MIXING Jean-Paul Hurier

CASTING Gigi Akoka

PRODUCTION DESIGNER Michel Barthelemy

COSTUME DESIGNER Khadija Zeggai

MAKE-UP DESIGNER Thi Loan Nguyen

HAIR DESIGNER Patrick Giraud

CONTINUITY ASSISTANT Virginie Le Pionnier

PRODUCTION MANAGER Roxanne Pinheiro

SET PHOTOGRAPHER Thomas Bremond

ORIGINAL MUSIC Alexandre Desplat

MUSICAL SUPERVISION Valérie Lindon

MAKING-OF Vincent Casiro

POST PRODUCTION Guy Courtecuisse

EXECUTIVE PRODUCER Eric Zaouali

Produced by Nathalie Gastaldo for PAN-EUROPÉENNE

A coproduction of Pan-Européenne - Wild Bunch - TF1 Films Production – Casa Productions
in association with ARANEO BELGIUM S.A, SOFICA Valor 7 and SGAMAI CINEMA 1

with the participation of Canal +

Produced with the support of the Belgian Federal Government Tax-Shelter Distributed by PAN-EUROPÉENNE, WILD BUNCH DISTRIBUTION

Original language press notes and interviews : Pascale & Gilles Legardinier

ORIGINAL MUSIC

Original music composed and conducted by
ALEXANDRE DESPLAT
Performed by the London Symphony Orchestra
Recorded at Abbey Road Studios by Peter Cobbin
Mixed at the Guillaume Tell studio by Andy Dudman
© Pan-Européenne / Galilea Music
Pan-Européenne

« Dimna Yuda »
(Roussille / Ruocco / Gardou / Fernandez)
Performed by : Chet Nuneta
Arranged by : Juliette Roussille
Recorded and mixed at the Accousti studio par Benjamin Caillaud
Courtesy of Mon Slip and Mon Pauvre Ami
© Pan-Européenne / Mon Pauvre Ami
Pan-Européenne

Closing credits song performed by Razorlight
Excerpt from their new album - Release date fall 2008
Courtesy of Mercury / Universal Music France,
Sony ATV Musique Publishing France
Musical supervision for Pan-Européenne : Valérie Lindon.

PAN-EUROPEENNE

2009

MR NOBODY by Jaco Van Dormael

2008

LARGO WINCH by Jérôme Salle

MAGIQUE by Philippe Muyl

2007

DÉTROMPEZ-VOUS by Bruno Dega and Jeanne Le Guillou

LA FACE CACHÉE by Bernard Campan

THE PRICE TO PAY by Alexandra Leclère

DANCE WITH HIM by Valérie Guignabodet

2006

BAD FAITH by Roschdy Zem

Nominated for 2007 César for Best first film

THE MAN OF MY LIFE by Zabou Breitman

Official selection - Toronto 2006

2005

CAMPING À LA FERME by Jean-Pierre Sinapi

2004

LES SOEURS FACHÉES by Alexandra Leclère

2003

LIGHTWEIGHT de Jean-Pierre Améris

Official selection « Un certain regard » - Cannes 2004

MARIAGES! by Valérie Guignabodet

Official selection - Yokohama 2004

CHEMINS DE TRAVERSE by Manuel Poirier

Official selection – London and Montréal 2004

2001

MONIQUE by Valérie Guignabodet

2000

C'EST LA VIE by Jean-Pierre Améris

Official Selection - Toronto 2001

Best Director - San Sébastian 2001

Best Actor Jacques Dutronc - Marrakech 2001

Nominated for a 2002 César for Best Actor Jacques Dutronc

CHANGE MY LIFE by Liria Bégèja

1999

RAPE ME by Virginie Despentes and Coralie Trinh Thi

Official selection - Locarno, Hamburg and Helinski 2000

1998

BAD COMPANY by Jean-Pierre Améris

Best Foreign Film - Santa Barbara 2000

Official Selection - Sundance 2000

Nominated for Best Young Actor César Robinson Stévenin 2000

1995

THE EIGHTH DAY by Jaco Van Dormael

Double Award for Best Actor - Cannes 1996

Joseph Plateau Award (Belgium) – Best Popular Film, Best Director, Best Actor: Pascal Duquenne

Nominated for Best Foreign Film - Golden Globe 1997

Best Actor Daniel Auteuil - Lumière de Paris 1997

Hydro Québec Grand Prize of the International Film Federation 1997

1994

LE GARÇU by Maurice Pialat

ADULTERY: A USER'S GUIDE by Christine Pascal (co-producer)

Official Selection - Cannes 1994

1992

PATRICK DEWAERE by Marc Esposito

Official Selection - Cannes 1992

1991

SAMOSTOYATELNAYA ZHIZN (An Independent Life) by Vitali Kanevski

Jury Prize - Cannes 1992

1989

LE SIXIÈME DOIGT by Henri Duparc