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Filmfestspiele  
Berlin  
Generation

# GO WEST!



Xilam

PATHÉ  
DISTRIBUTION

A **XILAM** ANIMATION FILM

# GO WEST!

**A LUCKY LUKE ADVENTURE**

**DIRECTED BY** Olivier Jean-Marie

Based on the Morris and Goscinny comic book **LA CARAVANE**  
In association with Dargaud Marina, Lucky Comics, France 3 Cinéma  
and with the participation of Pathé and TPS Star  
Running time : 1h25

[www.lucky-luke-lefilm.com](http://www.lucky-luke-lefilm.com)



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PLEASE NOTE: High definition images can be downloaded from the 'press' section of  
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## SYNOPSIS

### **New York, 1855.**

Lucky Luke, living legend of the Wild West escorts the notorious Dalton brothers to New York, to stand trial. For the millionth time. Of course, the Daltons do what Daltons do best. They escape, robbing banks, wreaking havoc and blowing stuff up as they go. With the cops hot on their heels, the nefarious brothers stash their loot in a lonely covered wagon. After ditching the fuzz, they return for their spoils, but an unpleasant surprise awaits them: dozens of identical wagons, all headed for California. So the Daltons set out, under the lonesome cowboy's watchful eye. The wild, wild West and a world of hilarious new adventures await them.

LUCKY LUKE is the best-selling European comic series of all time, having sold over 300 million copies in more than 300 languages.

## CREW

DIRECTED BY	Olivier Jean-Marie
SCREENPLAY	Jean-François Henry Olivier Jean-Marie
PRODUCER	Marc du Pontavice
EXECUTIVE PRODUCERS	Anne Gosciny, Daniel Marquet, Patrick Malka
ORIGINAL SCORE	Herve Lavandier
HEAD ANIMATOR	Jean-Christophe Dessaint
ART DIRECTOR	Jean Journaux
LAYOUT DIRECTOR	Jean Cayrol
DESIGN & BACKGROUNDS	Zyk
PRODUCTION MANAGER	Katell Lardeux
STORYBOARD	Olivier Jean-Marie Charles Vaucelle Hugo Gittard
VOICE CASTING & DIRECTION	Jean-marc Pannetier
1ST ASSISTANT DIRECTOR	Florence Lesven
EDITOR	Patrick Ducruet
ASSISTANT ANIMATION SUPERVISOR	Jerome Guillaud
3D SUPERVISOR	Jean-luc Savarino
TITLES	Piano
COMPOSITING	Sofi Vaillant
SOUND SUPERVISOR	Bruno Seznec
SOUND DESIGN & EDITOR	Sébastien Marquilly
MIXED BY	Sébastien Ariaux
GENRE	Animated feature film
DATE OF PRODUCTION	March 2006
BUDGET	\$20 million
RUNNING TIME	85 minutes
ANIMATION TECHNIQUE	2D-3D
DELIVERY DATE	August 2007
FRENCH RELEASE DATE	December 5th, 2007
FRENCH DISTRIBUTOR	Pathé
WORLD SALES	Wild Bunch
SOME FIGURES...	230 artists and technicians 280 characters 220,000 drawings 1,200 hand-inked drawings 1,300 shots 18 months work 300,000 hours of labour 632,760 3D images 6 TB (6,000 gigabytes) of data

## **DIRECTOR'S NOTE**

GO WEST! is a riotous animated comedy, situated somewhere between the shorts of Buster Keaton and Chuck Jones' no-holds barred classic animations! A rare and explosive combination which may produce unexpected side effects!

From an artistic point of view, we never considered simply sticking something made for the small screen up on the big screen. From the beginning, the entire approach was different. The big screen is exactly that - BIG. Previously invisible details are suddenly thrown into massive relief. Sensations, old wallpaper, the details and variety of shadows... all play an important role. It's not however a question of realism. Of course, Lucky Luke's graphic inheritance remains. Meaning Morris. But Morris through a magnifying glass. I hope GO WEST! is a movie with a style all of its own, its own individual stamp.

The film mixes traditional 2D techniques with more contemporary 3D, taking the best from both worlds. This combination allowed us an almost limitless narrative flexibility while keeping the "magical" aspects of 2D. When it comes to special effects, I lean more towards Méliès and Terry Gilliam than ILM!

Again, not photo-realism, but the greatest possible freedom in the directing as far as graphics are concerned.

GO WEST! is of course a comedy centered on strong, funny, unique characters. With Joe Dalton and his brother Averell, Rintindumb, and dialogues absolutely inspired by Goscinny, how could it be otherwise? I paid particular attention to our heroes' traits and expressions, and the way they express their characters. Joe doesn't move like Averell, who is completely different from Lucky Luke and so on. All of the character's physical traits and morphologies have been reworked with this in mind, while maintaining Morris's wonderful graphic style.

The road movie aspect of the film allows us to alternate between all-out comedy, with a pared down narrative, and pure chase scenes where the accent will be on the creativity and multiplicity

of visual linkups and multi-shots. In the end, this is the story of a mixed bag of European migrants on their way to the promised land, their joyful, colourful chaos accompanied by a soundtrack reminiscent of Kusturica as they bite their lips and suck in their bellies in order to overcome hardship and learn to live together...

*Olivier Jean-Marie*

## **PRODUCER'S NOTE**

When we began planning our movie adaptation of Lucky Luke, we faced a two-pronged challenge: measuring up to both the beloved comic books and the success of our animated French-language TV series.

We decided to choose a narrative particularly suited to the big screen: a wagon train heading across the United States for the Wild West, an adventure that had already been developed in one of the best Lucky Luke comics, by the undisputed masters Morris and Goscinny. This choice, while assuring a real link to the past, promised an exciting spectacle, scope for endless comic escapades and a gallery of wildly colourful characters. From the moment we decided to begin our story in late 19th century New York City, other nods to the past began to appear: the world of burlesque comedy, the classic slapstick of Mack Sennett and Buster Keaton, and more recently, THE BLUES BROTHERS.

I am particularly proud of three choices we made, and that have turned this into such an exciting and, I hope, successful adventure.

Although the majority of our artists and technicians have worked on animated films, with Disney or elsewhere, the major players, beginning with our director, had all spent most of their career with Xilam, and had been instrumental in creating our most successful TV series: OGGY AND THE COCKROACHES and SPACE GOOFS.

Secondly, GO WEST! was made entirely in France - for the most part, in our Paris studios. Thus each director or manager of a given team, working under one roof, was able to oversee and control every step in the making of the film in an atmosphere of dynamic cohesion.

Finally, the marriage of 2D and 3D techniques allowed us to exploit the astonishing plasticity of traditional animation, which offers such an extraordinary platform for acting talents, while drawing on new digital technology for some of the most spectacular set designs and directing yet seen.

## MORRIS

Born Maurice de Bévère in Courtrai, Belgium, on December 1st, 1923, Morris studied law before turning his attention to the graphic arts. He developed a passion for animation thanks to his studies with Jean Image and became friendly with André Franquin and Peyo. His first comic strip, published in 1947 in the "Almanach de Spirou", introduced the world to a laconic, super-efficient cowboy lawman destined for extraordinary things. Thus began the adventures of Lucky Luke. The lonesome cowboy was an instant success.

At the beginning of the 1950s, during a long trip to the United States with his friends Franquin and Jijé (Jerry Spring), he made the acquaintance of a certain René Goscinny in New York. The two men shared an understanding and a friendship that lasted until Goscinny's death in 1977, and which resulted in a remarkable collaboration on both comic books and animated film.

Not even Goscinny's death could curtail the continuing success of Lucky Luke. Morris worked with a number of highly talented writers to continue the adventures of the dashing cowboy, his horse Jolly Jumper and his dog, the indefatigable Rintindumb.

Morris died in 2001 leaving behind a vast body of work: more than 70 albums, two animated TV series, three animated feature films and millions of inconsolable readers worldwide!

Cinema, television and computer game adaptations of Morris' unique graphic universe have consolidated Lucky Luke's position as one of the best known and best loved comic creations of our times.

## RENE GOSCINNY

Born on August 14, 1926 in Paris, Goscinny grew up in Argentina. At the age of 19, he left Buenos Aires for New York, and it was there that two destinies were to cross, when Goscinny struck up a friendship with a young Belgian cartoonist: Morris. During the 22 years of their flawless collaboration - Goscinny scripting every Lucky Luke adventure between 1955 and 1977 - the magical duo created one of the most fantastic (and fantastically successful) sagas of the American Wild West, producing some 40 Lucky Luke books and two masterpieces of animated cinema, DAISY TOWN and LA BALLADE DES DALTON.

A hugely prolific writer, Goscinny was also responsible for the creation of a whole series of heroes and the adventures that befall them, including Petit Nicolas (with Jean-Jacques Sempé), and Iznogoud (with Tabary). Perhaps his crowning achievement was the creation of Astérix with Albert Uderzo. The brave little Gaul proved an unstoppable success. Goscinny may no longer be with us but his heroes live on. (And a number of his expressions have entered our daily language: "He fell into it when he was a kid", "find the magic potion", "These Romans are crazy!", "He can shoot faster than his shadow", "I want to be Caliph in place of the Caliph"...) )