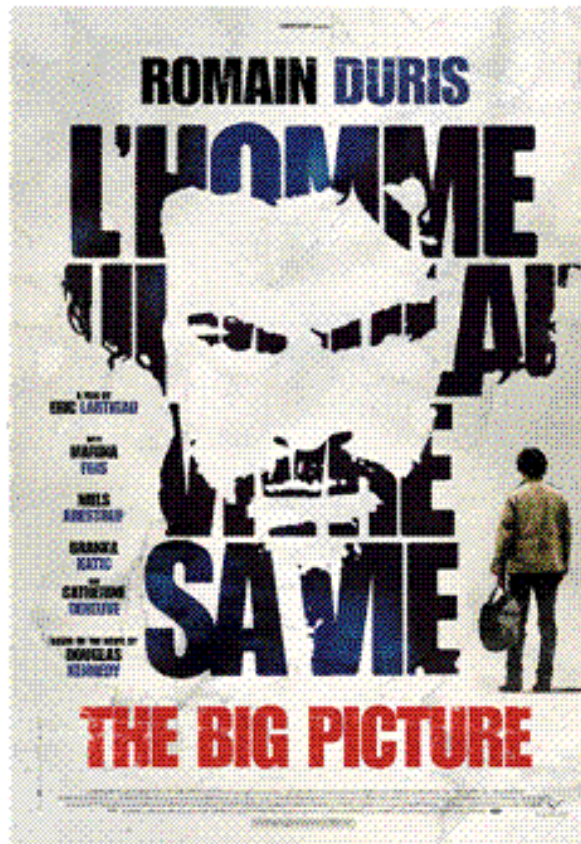


EuropaCorp

presents



A film by Eric Lartigau

Starring:

Romain Duris, Marina Foï, Catherine Deneuve, Eric Ruf, Branka Katic and Niels Arestrup

Produced by:

Pierre-Ange Le Pogam

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EUROPACORP PRESENTS

A COPRODUCTION EUROPACORP – TF1 FILMS PRODUCTION AND CIBY 2000

WITH THE PARTICIPATION OF CANAL + AND CINECINEMA

IN ASSOCIATION WITH COFINOVA 6

ROMAIN DURIS

MARINA FOIS

NIELS ARESTRUP

BRANKA KATIC

ERIC RUF

AND
CATHERINE DENEUVE

BASED ON THE NOVEL BY
DOUGLAS KENNEDY

PRODUCED BY
PIERRE-ANGE LE POGAM

A MOVIE BY
ERIC LARTIGAU

THE BIG PICTURE

Synopsis:

Paul Exben is a success story – a great job, a glamorous wife and two wonderful sons.

Except that this is not the life he has been dreaming of. A moment of madness is going to change his life, forcing him to assume a new identity that will enable him to live his life fully...

The Big Picture, an adaptation of the novel by Douglas Kennedy, is directed by Eric Lartigau and stars Romain Duris, Marina Foïs, Niels Arestrup and Catherine Deneuve. It is produced by Pierre-Ange Le Pogam.

An Introduction to the Film

Novelists are never supposed to like film versions of their books. And with good reason - as they so often lose the spirit of the original novel or because the director hasn't found the proper visual language to translate the literary into the cinematic.

Certainly *The Big Picture* was a novel that many different producers and directors kept trying to put on film. I must have read five different scripts - including one which I myself wrote over twelve years ago (and which wasn't very good) - and began to understand that the book's considerable narrative complexities and tonal shifts made it immensely challenging for a screenwriter and a director. Eric came up with a totally different ending which, in my view, rings beautifully true and is extremely graceful.

Which is why Eric Lartigau's remarkable version of my novel so astonished me. Besides being a great re-invention of the novel as a film, it is also, quite simply, a great film - and one which, like the novel itself, works on so many levels.

What Eric - working with his producer Pierre-Ange Le Pogam (who has been developing this project for over six years) and his co-screenwriter Laurent de Bartillat - has achieved is a film which, while staying so true to my novel's themes and preoccupations, is very much its own construct. Translating the story to a French setting, he has naturally altered its cultural sensibility - and has superbly used Paris, Brittany, and Montenegro as the changing visual landscape of a story that is, at heart, a tale about the search for personal identity. It was crucial for me that the film address not only the issue of identity but also the idea, recurrent in my books, that a hasty decision is likely to upset a whole life - I call it the "music of chance."

Indeed, that was, for me, one of the more intriguing things about seeing Eric's film for the first time - watching both how masterfully the story is told, yet also how he has also found a way of addressing the novel's biggest question: do we ever really know ourselves and what we want out of life?

Certainly, Romain Duris is just extraordinary in the lead role of Paul - portraying a man who, due to happenstance and one sudden, terrible act, must lose all that he has created in the world and change his identity completely. But in doing so, he also begins to discover that he has talent. Does loss accelerate creativity? Do we have to be deprived of things to become our real selves? Do we need tragic circumstances to discover our talent and, to some extent, our identity? And can we ever really let go of past identities? In Duris's fascinating performance all these themes are etched on to Paul's face - as we watch a man who, the deeper he falls into his new identity, begins to struggle with the even larger question: what is true about my life anymore? Romain Duris' amazing expression reflects his thoughts and his search for truth.

The supporting actors - Marina Fois, Nils Arestrup, Branka Katic and the great Catherine Deneuve - are all equally splendid. And I could spend several paragraphs talking about the intelligence of the script, the rich

visual texture of the film, the fact that it sidesteps all possible cliches, and is redolence of such cinematic skill and intelligence.

Quite simply I could not have asked for a better film adaptation of my novel. Especially as it is such a compulsively watchable film that also forces you to consider your own life and its attendant compromises. Like the novel, Eric's film is both accessible and profound - and I am enormously proud of his achievement.

Enjoy the book. Enjoy the film.

Douglas Kennedy

An Interview With Eric Lartigau

Appropriating the Book

I read the book eleven years ago. I immediately felt like filming it. Because even though it is a highly engrossing thriller, it is a profound piece of literature focusing on the search for identity: getting to know if one can really know oneself is a key issue raised by the book.

Obviously, you have to appropriate the book in your own way before you can turn it into a screenplay. My adaptation is just one take on the novel. There were a number of options and I took some liberties with the novel – at the risk of being unfaithful to it – but above all I did my best not to give the book an oversimplified treatment. My purpose was to thoroughly address the novel's issues. The challenge was to find a visual form to translate the written material into a movie.

Having a voiceover was not an option because it would have distanced the character from what he was experiencing. I wanted the audience to get inside the movie, just as the reader is inside Paul's mind and dwells in his inner monologue. The many subtle nuances of his thoughts, his contradictions, his fears and his mad hopes allow you to be at one with him; not to be judgemental of him, but to follow him. They allow you to understand him. But then again they may not.

I have sought to create tension, which is different from suspense. The point is not whether Paul will pull through or not, be arrested or not. The point is, will he survive his own escape? Will he survive a decision that at the same time liberates and condemns him? So this shows how much we meant to move away from a thriller.

This was the direction Laurent de Bartillat and I took for almost a year, and later with Emmanuelle Bercot and eventually Bernard Jeanjean, both of whom served as script-doctors throughout the writing process.

But the point was primarily to toy with this exhilarating subject matter. Haven't we all wished we could change our lives?

I'd discuss all these issues on a regular basis with Pierre-Ange Le Pogam, my producer. Interestingly, what I liked most during our talks was that I didn't have any answers to his questions. As for Pierre-Ange, he was amazingly self-composed. I believe he was never judgmental of me nor did he urge me to answer his questions. It all happened naturally.

Douglas Kennedy gave me total free rein. He only read the final draft, which he found both entertaining and surprising. What an unpredictable gentleman he is!

Life's Twists and Turns

Paul's character raises all sorts of questions, which we all try to address more or less gently: Who am I? Do I know the answer? Am I what I appear to be? Am I responsible for my choices? What have I given up on? What is the meaning of my fears? How can I pinpoint them and still live with them?

I like Paul because in the first part of the film, he doesn't ask himself these questions. Or he doesn't anymore. Or he doesn't allow himself to. We are all defined by compromises. We all make do with reality. Our identity is defined by the complex collection of what we have gained, lost or discovered, by life's twists and turns. It is defined by what is under our control and what is beyond our control. It is defined by what we accept or refuse.

Paul has become what was expected of him. Or even worse, what he thought was expected of him. He epitomizes success. His track record speaks for itself, whether it is his career, his wardrobe, his house, his wife or his car... He has built it all at his own expense. But what I find interesting about him is that he is in complete denial. He lives in self-delusion and is unaware of it. He seems unable to move on. He has lost his drive, although he looks cheerful, sincerely in love with his wife and happy with his children... Life is passing him by.

It is the accident that stirs him up. He has no other option than to take action. The sudden sense of urgency helps him recover his ability to think, make things up, and act on – I'd even say recover – his ability to feel. For that matter, his progress after he escapes is all about his retrieving his senses. But what most resonates with me is that he actually begins seeing things, then looks at them. *Looks* at things. This is one of the instructions I gave Romain Duris prior to the shoot. I suggested that during the first part of the film his gaze skim over things. Only later in the film does he actually look at people and things.

This is the story of a man who opens up and touches base with reality. He recovers his identity by losing it. Thanks to photography, and more precisely to his newfound talent, he becomes somebody. Is creativity spurred by loss? But deep within the new identity he has embraced, Paul struggles with the real issue: is there anything real left in my life? What is left of me?

Fears Across the Spectrum

Fear across the spectrum is a driving force of the film, whether it is fear of oneself, fear of others, fear of failing, or even the fear that urges us to act wildly and keeps us from thinking and making decisions... Paul is locked up in fears that he cannot put his finger on and that stop him from moving forward. Paradoxically, when he actually has to deal with danger, when fear materializes, and when he can pinpoint and accept that fear – then and only then does it become a driving force.

I was strongly opposed to Paul being a victim. He is an amazingly strong character. He never gives up. Starting this new life imposed upon him by his insane choice, he has to struggle fiercely against himself.

There must be something exciting, exhilarating about taking over somebody else's life. I wanted Paul to enjoy it from time to time and I wanted him to feel extremely powerful and revel in his newfound power. It is an overwhelming feeling and yet hard to cope with. Paul won't be able to cope with it.

Rugged and Wild

Location scouting was not an easy process, but it was key. Paris and the place he moves to had to be poles apart, just as New York City and Montana are poles apart in Douglas' novel.

I wanted Paul to be confronted by a dangerous, rough ocean. I picked Brittany because it is a rugged, craggy, uneven, mighty, indomitable region.

Then, Paul has to leave France behind. He heads for Eastern Europe because you can still blend in and vanish there. I had Croatia in mind but when I asked to be shown specific landscapes, people at the production right away mentioned Montenegro. I was immediately blown away by its rugged, wild, and terribly harsh countryside.

As Close As Can Be

In my view, it was key to stick to Paul's character at all times, and never leave him for a second. For the audience to feel in sync with him, the camera had to follow him as closely as possible. His feelings should inform the audience's way of perceiving him.

Consequently the crew had to do their utmost to adjust to his changing moods. They had to be unobtrusive, "invisible."

Clashing Styles

For the opening scenes in Paris, I wanted bright, slick lighting and I wanted to use telephoto shots so that the backdrops could be blurred and the main character could stand out.

On the other hand, in Montenegro, we chiefly used a handheld camera and wide-angle shots so that Paul could blend into the setting – which he didn't in Paris. I wanted to illustrate the idea that Paul now knows how to look at things, be himself and see landscapes and people for what they are, pure and simple.

So that's the broad outline of our story, which continues to inspire me with refreshing curiosity when I think back over the process of making the movie. The subject matter is so rich. It's fascinating to hear people give their versions, their interpretations, of choices they made.

Romain Duris: the Hero

Even as I was writing the script, I already knew I wanted to work with Romain Duris and I was very fortunate: he called me only three days after reading the script to tell me that he was blown away! There is something both graceful and wild about him which immediately attracted me. He has an amazing knack for capturing all kinds of emotions like a magnet. He is deeply haunted, which you can see in his eyes, in the way he moves, in the way he behaves. He's also totally free, which is unusual in an actor. Even as he asks questions, he will come up with suggestions. It's very exciting for a director because you know that you can explore untrodden territory with him because he's a good listener. His art is seamless, unpretentious.

Catherine Deneuve and Romain Duris: Chemistry Works Wonders

She is a highly lively, generous woman who pays great attention to people and is responsive to them. She and Romain complement each other when it comes to working together. Interestingly, she embraces new

ideas very enthusiastically and she's never blasé. She has a very keen interest in everything and an inquiring mind. It's a thrill to be working with her – it really is.

From the moment Catherine and Romain met, it immediately clicked. They share the same lust for life, the same inquiring mind and the same interest in others. They are fast and always responsive, and all the while reserved and unassuming.

Marina Foïs: A Multi-Layered Actress

She can jump from one mood to another in a single sentence, or even instantly. It's amazing! It's great to be shooting somebody who can do this. This shows she's a great listener and knows how to analyze things. She doesn't need to do much to have us understand exactly where she stands with Paul. It was crucial to have such a multi-layered actress on board at the beginning of the film so that you could relate to Paul's story. She grasped long before Paul where they stood. She's the catalyst, as women often are, aren't they? Marina is a rare, multi-layered actress. She is one of a kind.

Eric Ruff, or the Embodiment of Fortitude

You can't possibly have him move over unless he wants to. Even if you shove him away, he won't budge. I very much like his superior attitude with Paul, when he provokes him and plays cat-and-mouse with him. Characters that seem to be impervious to everything are awesome and unnerving. They are upsetting. Eric is a great actor.

Niels Arestrup: Larger Than Life

Niels Arestrup was always a natural choice for Bartholomé's role. There isn't only something mysterious and inquisitive about him, but he has a strong presence and inspires fear – or at least makes you nervous – without having to do anything. He is also very funny, and I could well see him in a comedy because he has a good sense of pace and a wild look in his eyes. I needed the ambivalence because you keep wondering whether Bartholomé is a total jerk or a good guy – and this is what it all comes down to. He stands for danger because he is associated with unfathomable power. He is also wild, unpredictable, mighty. I love it.

Branka Katic: A Hypersensitive Actress

From the start, Branka was a winning choice because she is a new face among French actors. She is passionate. She is hypersensitive. She has a searching, inquisitive eye, but she is not one to hammer home her point. She is powerful.

I love to give actors leeway to come up with fresh ideas. Because I'm not so much interested in my own vision of the film as in confronting it to the actors' vision. Interacting with them is wonderfully invigorating.

Rigour and Folly

With the help of Michael Wijnen and Alexandre Mahout from the Sound Department at EuropaCorp, we discovered a young Russian-born composer, Evgueni Galperine, who just blew me away. I asked him to write a symphonic score featuring odd sounds, offbeat rhythms and "rests." What I really enjoyed about

Evgueni – and about his brother Sacha with whom he co-wrote the score – was the subtle combination of rigor and fantasy just about to burst out. This is something you often find in Russian artists. I am particularly fond of the highly unadorned, graceful guitar piece written for the hotel scene in Serbia. And I also like the piece for the scene where Paul takes pictures in the harbour.

ERIC LARTIGAU – Biography

Eric Lartigau is a French director, born in 1964.

He first started his film career as a director's assistant in advertising. He has worked with Edouard Molinaro, Diane Kurys and Emir Kusturica.

Eric directed more than fifty commercials.

In 1988, he directed sequences of *Les Guignols de l'Info*, a very popular satiric puppet show broadcast on Canal+ for five years.

In 1989, he was assistant director on *Les Maris, Les Femmes, Les Amants*, directed by Pascal Thomas, and also had a small acting role.

He returned to Canal+ and directed episodes of the famous sitcom *H* with Eric and Ramzy in 2000 and 2001.

In 2002, he directed his first feature film, a comedy, *But Who Killed Pamela Rose?* starring the comic duo Kad & Olivier. (Kad Merad and Olivier Baroux).

Three years later, he directed a new comedy, *A Ticket For Space*, co-written with Julien Rappeneau, again starring Kad & Olivier.

Following the success of his comedies, Eric Lartigau directed *I Do*, co-starring Alain Chabat and Charlotte Gainsbourg, a huge box office success in France.

In 2009, in collaboration with EuropaCorp, he directs and adapts the screenplay for his first drama, *The Big Picture*, an adaptation of the novel by Douglas Kennedy, starring Romain Duris, Marina Foïs, Nils Arestrup and Catherine Deneuve and produced by Pierre-Ange Le Pogam.

An Interview with Romain Duris

How did you land the project?

Eric Lartigau and I had crossed paths for a long time and we intended to work together. It took me no time to accept the role because I just loved the book and the script. But it was important for me to create the character together with Eric: in my view, the character had to be the outcome of our constant interaction.

How would you describe Paul?

At first glance, you can figure out the kind of man he is, a business lawyer specializing in wealth management and living in the posh Vésinet suburb. But I didn't want to portray him as an utterly obnoxious character. Paul is quite smart and knows how to take advantage of his social status: he reluctantly agreed to conform to his father's vision of what a man should be, but he's nonetheless aware that his social status grants him power. For that matter, his passion for photography helps him break from his social environment. I had to find the right balance between his hidden hobby and the easy life he got bogged down in. I liked the idea of portraying him as a respectable guy whose wild imagination and artistic sensibility help him withstand social confinement.

What did you talk about with Eric Lartigau prior to the shoot?

We had several talks about the search for identity which materializes through a horrendous deed but then I stopped intellectualizing to focus on hard facts. I had to rapidly wonder what I'd do if I actually had to cope with such a predicament. Otherwise, I might have portrayed Paul as a daydreamer.

The character's arc is significant. How did you respond to it?

At several stages, I felt that the pace of the second part of the movie in Montenegro became very odd, whether it was when reading the script, shooting the film or even watching the editing. My character had to be engrossed in self-examination and suddenly watch others, which wasn't easy to portray. The sudden lack of action unnerved me. His hidden self gets the better of the self-confident lawyer living in a beautiful house in Vésinet. His personality becomes blurred. It was very challenging.

Your character seems to be constantly living in fear.

You're right – Paul constantly lives in fear, but the nature of this fear changes as the character progresses. First, he's afraid of not measuring up to people's expectations and of being deserted by his wife. He's also afraid of losing his friend, played by Catherine Deneuve in the film, who embodies some kind of a mentor to him. Then he becomes physically afraid of confronting his wife's lover and then obviously he's gripped by

terror when he kills him – should he call the cops or run away? Later, he's afraid of being arrested and not being able to cope with what he did. Eventually, he's simply afraid of not being able to carry on and all the while he's under the impression of crossing the line: how can he possibly have a swim and bask in the sun when he's killed another human being? It's a spiritual journey: he seeks and partly manages to turn the page on his past and start a new life.

How did Eric Lartigau direct you?

He knows exactly what he wants and still pays great attention to the actors and wants to know what they feel. It was highly enjoyable in Montenegro because we had tough shooting conditions and it was really hard to take the actors' ideas into consideration.

But more importantly, whenever tension was needed in any given scene, Eric made sure the tension would not relent. You can see this, for example, in the scenes between Marina Foïs and me at the beginning of the film. This really helped the actors find their bearings.

You play opposite Niels Arestrup in a father-and-son relationship that echoes Jacques Audiard's *The Beat That My Heart Skipped*. Did this help create an immediate intimacy between you two?

Yes, but we treat each other with a lot of modesty reserve. It may have to do with our father-and-son relationship in Jacques Audiard's film, but above all I have the utmost admiration for him. In just a few words, he moves me deeply. You can tell he has profound personal experience. And it was all the more challenging for him as he turned up in the middle of the shoot, in the remotest part of Montenegro, and so found himself like an outsider on the set.

You seem to have clicked beautifully with Catherine Deneuve. How was it playing opposite her?

We had crossed paths on Olivier Dahan's *Petit Poucet*, in which she played the Queen and I played one of her guards. However I didn't know her and I just loved her attitude! She has an amazingly inquisitive, modern mind. She's incredibly hip! She never rests on her laurels and experience, but she's always on the go and matter-of-fact. This is something I really admire about her.

ROMAIN DURIS – Biography

Charming actor Romain Duris is the exact example of those who arrived in the movie industry by chance, and to stardom without really desiring it. Discovered by a casting director while he was waiting in front of a high school in Paris, he was offered a role. Between popular successes such as "Good Old Daze", "Dobermann", "Tom Thumb", "The Spanish Apartment" or "Arsene Lupin", and independent films like "17 times Cecile Cassard", "Exiles", "Gadjo Dilo", "Being Light", "Already Dead" or "When the Cat's Away", Duris proves to be versatile enough to be credible as a bandit, as an homosexual, or simply as a French student in the streets of Barcelona.

He reached the pinnacle of success in France with "The Beat That My Heart Skipped".

Duris is considered an excellent and touching actor by both critics and audiences alike.

After that, Romain worked again with Cédric Klapisch (the director of Good Old Daze) on "The Russian Dolls", sequel to the popular "The Spanish Apartment", and in 2008 on "Paris" with Juliette Binoche.

In 2007 and 2008, Romain again won over his audiences with "Molière", "The Age of Man", and "Afterwards", shot in English with John Malkovich.

At the end of last year, he shot "Persecution", directed by Patrice Chéreau.

Both of them are currently working together on a play for the theatre, "La Nuit Après les Forêts" written by Bernard-Marie Koltès and directed by Patrice Chéreau.

Currently, Romain can be seen in the crowd-pleasing HEARTBREAKER, the most successful French movie of 2010.

ROMAIN DURIS

2010 L'HOMME QUI VOULAIT VIVRE SA VIE (THE BIG PICTURE) by Eric LARTIGAU

2009 L'ARNACOEUR (HEATBREAKER) by Pascal CHAUMEIL

2009 PERSECUTION by Patrice CHEREAU

2008 ET APRES (AFTERWARDS) by Gilles BOURDOS

2008 PARIS by Cédric KLAPISCH

2007 L'AGE D'HOMME (THE AGE OF MAN) by Raphaël FEJTO

2007 MOLIERE by Laurent TIRARD

Awards:

GLOBES DE CRISTAL 2008-Best actor

2005 DANS PARIS (IN PARIS) by Christophe HONORE

2004 LES POUPEES RUSSES (RUSSIAN DOLLS) by Cédric KLAPISCH

2004 DE BATTRE MON CŒUR S'EST ARRETE (THE BEAT THAT MY HEART SKIPPED) by Jacques AUDIARD

2004 ARSENE LUPIN (ARSENE LUPIN) by Jean-Pierre SALOME

2003 EXILES (EXILS) by Tony GATLIF

2003 OSMOSE (OSMOSIS) by Raphaël FEJTO

2002 PAS SI GRAVE (NO BIG DEAL) by Bernard RAPP

2002 LE DIVORCE by James IVORY

2002 ADOLPHE by Benoît JACQUOT

2001 17 FOIS CECILE CASSARD (SEVENTEEN TIMES CECILE CASSARD) by
Christophe HONORE

2001 L'AUBERGE ESPAGNOLE (POT LUCK) by Cédric KLAPISCH

2000 C.Q.by Roman COPPOLA

2000 SCHIMKENT HOTEL by Charles de MEAUX

2000 BEING LIGHT by Jean-Marc BARR/Pascal ARNOLD

- 2000 LE PETIT POUCKET (TOM THUMB) by Olivier DAHAN
- 1999 PEUT- ETRE (MAYBE) by Cédric KLAPISCH
- 1998 LES KIDNAPPEURS by Graham GUIT
- 1998 LA CIGOGNE (CHILDREN OF THE STORK) by Tony GATLIF
- 1997 DEJA MORT (ALREADY DEAD) by Olivier DAHAN
- 1997 GADJO DILO (THE CRAZY STRANGER) by Tony GATLIF
- 1997 DOBERMAN by Jan KOUNEN
- 1996 CHACUN CHERCHE SON CHAT (WHEN THE CAT'S AWAY) by Cédric KLAPISCH
- 1996 MEMOIRES D'UN JEUNE CON by Patrick AURIGNAC
- 1996 MADEMOISELLE PERSONNE by Pascale BAILLY
- 1994 LE PERIL JEUNE (GOOD OLD DAZE) by Cédric KLAPISCH

FIPA d'OR- Chamrousse Grand Prix 1994

Prix Coup de Cœur Festival Paris 1994

BRANKA KATIC – Biography

Branka Katic was born and raised in Belgrade, Serbia. She has been working in films since the age of 14, when she responded to an open audition advertised in the newspaper. She studied drama at Novi Sad Academy and has worked in film and on stage ever since, playing leads in many films, both drama and comedy. She has twice won the Best Actress award at the Academy Awards of former Yugoslavia and has frequently been voted 'Serbia's Favorite Actress' in public opinion polls. After starring in Emir Kusturica's *Black Cat White Cat*, which won the Silver Lion at Venice, in 1999 she moved to London to play in Peter Kosminsky's war-time drama 'Warriors' and has lived between London and Los Angeles ever since. She has frequently appeared in BBC productions and on commercial television in the UK, notably opposite Timothy Spall in the award-winning *Auf Wiedersehen*, *Pet* and recently opposite Michael Sheen in a bio-pic of HG Wells. She portrayed the notorious "Ana Sage" opposite Johnny Depp in director Michael Mann's film "Public Enemies". For numerous seasons, Branka has played Ana, the fourth wife and last wife in the HBO series, *Big Love*. In addition, Katic has made memorable guest star appearances on the HBO comedy series; *Entourage* and *Bored to Death*. Branka recently won her eighth Best Leading Actress Award in Serbia for the feature "Zena sa slomljenim nosom" aka *The Woman with a Broken Nose*.

She is married to director Julian Farino and they have two sons, Louis and Joe.

BRANKA KATIC

CINEMA

2010	L'HOMME QUI VOULAIT VIVRE SA VIE (THE BIG PICTURE)	ERIC LARTIGAU
2010	ZENA SA SLOMLJENIM NOSEM (THE WOMAN WITH A BROKEN NOSE)	SRDJAN KOLJEVIC
2009	PUBLIC ENEMIES	MICHAEL MANN
2007	THE ENGLISHMAN	IAN SELLAR
2006	BREAKING AND ENTERING	ANTHONY MINGHELLA
2004	THE TRUTH ABOUT LOVE	JOHN HAY
2004	PAD U RAJ (Falling in the Paradise)	MILOS RADOVIC
2003	STRAWBERRIES IN THE SUPERMARKET	DUSAN MILIC
2002	TEN MINUTES OLDER: THE CELLO	BERTOLUCCI/C. DENIS
2000	IM JULI (IN JULY)	FATIH AKIN
1998	CHAT NOIR, CHAT BLANC (BLAC CAT, WHITE CAT)	EMIR KUSTURICA
1998	RANE (The Wounds)	SRDJAN DRAGOJEVIC
1996	PRETTY VILLAGE, PRETTY FLAME	SRDJAN DRAGOJEVIC
1995	PREMEDITATED MURDER	GORCIN STOJANOVIC
1995	TAMNA JE NOC	DRAGAN KRESOJA
1994	SLATKO OD SNOVA	VLADIMIR ZIVKOVIC
1994	BICE BOLJE	MILAN ZIVKOVICH
1992	THE BLACK BOMBER	DARKO BAJIC
1992	BULEVAR REVOLUCIJE	VLADIMIR BLAZEVSKI
1992	MI NISMO ANDJELI (WE ARE NOT ANGELS)	SRDJAN DRAGOJEVIC
1985	NIJE LAKO SA MUSKARCIMA	MIHAILO VUKOBRATOVIC

TV

2007-2009	BIG LOVE, HBO
2008	WAKING THE DEAD
2008	TRIAL & RETRIBUTION XV : THE RULES OF THE GAME
2007	MILE VS. TRANZICIJA
2007	ENTOURAGE
2006	HG WELLS : WAR WITH THE WORLD
2004	HUSTLE
2004	THE LAST DETECTIVE

2004	RED CAP
2003	BYRON
2003	CLOCKING OFF
2002-2004	AUF WIEDERSEHEN, PET
2001	ARMADILLO
2001	ANNE FRANCK: THE WHOLE STORY
2000	THE VICE
1999	WARRIORS
1998	KOD LUDE PTICE
1998	ZLA ZENA (EVIL WOMEN)
1995	OTVORENA VRATA (OPEN DOOR)
1993	OSMEH MARGARET JURSENAR (MARGARET JURSENAR SMILE)
1993	NIKO NIJE SAVRSEN (NOBODY IS PERFECT)
1992-1994	POLICAJAC SA PETLOVOG BRDA (A COP FROM PETLOVO HILL)
1992	DEVOIKA S LAMPOM (GIRL WITH LAMP)
1987	BOLJI ZIVOT (BETTER LIFE)

SHORT MOVIES

2004	FLOATING	MARK WALKER
2002	JEALOUSY	DANIA SARAGOVIA
2001	SAND	ALEXIS DOS SANTOS

An Interview with Pierre-Ange Le Pogam

Pierre-Ange Le Pogam, who produced *The Big Picture*, strongly believes that the US film industry is not the only one able to deliver top-notch movies. An Anglo-American literature enthusiast, he first discovered Douglas Kennedy with his debut novel, *The Dead Heart*. Very early on, he felt like bringing the book to the screen. Blown away by Kennedy's *The Big Picture* – published in France in 1998 – he tried to secure the novel's rights. And thus began a great movie adventure...

A Bold Approach

"It took me years to secure the book's rights. With the help of a director I had been working with, I was eventually able to get in touch with Douglas Kennedy's agent and to obtain the novel's rights; I vowed to make an extremely ambitious movie even though it was set in France. Those were my exact words when I met Kennedy. Obviously, the director who helped me secure the rights began working on a first draft with a screenwriter but, as we progressed, I realized we were not on the same wavelength. Eventually, even though I felt I owed it to that director, we had to stop working together because the first draft did not live up to my demanding dream for the picture. At long last I was able to develop this project with total freedom. But I was so demanding that I couldn't possibly think of anyone in France who could help me bring to life my vision of the book. As chance had it, I came upon Eric Lartigau. To begin with, an agent recommended a very famous film director and yet I knew for a fact that he was not the right man for the job. Out of sheer luck, the project landed on the desk of Eric Lartigau who had been mad about the book for several years!

On the Same Wavelength

From the moment we met, I found that Eric had an answer for most of my questions about the book. We realized that we both intended to make a film on fear – a film in which the audience totally related to the main character and bought into the contradictions, anxieties and uncertainties that make his life extremely difficult. Paul is indeed a man nagged by self-doubt which he cannot always put into words. Above all, he finds himself in the wrong place: he accidentally has to deal with a kind of violence he has unwittingly brought about. By no means did I want to portray him as a murderer, let alone a runaway. Don't forget that he's constantly guilt-ridden. I was thrilled by the challenge... Eric is a true artist.

Without a Moment's Doubt

As Eric Lartigau and Laurent de Bartillat were in the process of developing the script, we didn't quite relate to the very bleak ending of the novel, with Paul losing his freedom yet again. We believed that the protagonist, despite the fact he will always suffer from the pain he has caused his children, has a right to a second chance.

So there were decisions to be made, because otherwise we would have made a four-hour film. Among other things, we could have shown Paul confronting his father – or we could have further developed Paul's relationship with his wife. The relationship must have been great at the beginning, but it gradually deteriorated. Instead we opted for another challenge: we capitalized on the audience's perceptiveness and their ability to grasp what is left out. We didn't wish to fall into the trap of the "mainstream" thriller.

We cast the lead without a moment's hesitation. From the start, we eliminated a number of options because we had set out to have a modern take on all aspects of the filmmaking. When Eric mentioned Romain Duris, I was thrilled because I immediately sensed he would be totally dedicated to the film! I must admit I wondered if he was not a bit too young for the role: I assumed that the audience were expecting a slightly older actor to account for his experience, his social status and his being a father. But Romain was able to overcome all those difficulties beautifully, slipping into the role and showing his discomfort from the very beginning, and fleshing out his character wonderfully.

We did the same when it came to casting the rest of the cast and main crew members who were all in perfect sync with Eric and me, and who all did a wonderful job.

At the Other End of the World

When Paul is all alone on his boat with the dead body, he leaves everything behind. At that moment, he's totally haunted. And he becomes a fugitive. As far as the location goes, I told Eric he should shoot in the Morbihan Gulf region, around the Auray River, the little Bono harbour and La Trinité-sur-mer, because I'm really familiar with these places and I thought they would beautifully match the character's mindset.

Then we wondered where he could go to vanish and blend in with the local population, without drawing attention or being asked any questions. He obviously could not take the chance to travel by air or by boat. So we came up with Eastern Europe and Eric and I were offered to choose from several countries: Montenegro looked both radiant and odd, and had hardly ever been filmed. This way, we were able to keep away from clichéd landscapes.

Whatever It Takes

After they read the script, the people at TF1 and Canal Plus were helpful in getting the budget together – a ballpark of €13 million. Eric and I wanted to make a sophisticated film and still engage a large audience. Much in the same way, I wanted Eric to work with highly seasoned crew members, including production manager Didier Hoarau or editor Juliette Welfling who has worked on all of Jacques Audiard's movies. To live up to our ambitions, we never gave in on a thing – whether it was the writing, or the cast & crew members.

Douglas Kennedy Overwhelmed

From the moment we met, he has trusted us. So you can easily imagine I was a bit nervous when he watched the finished movie because after all he is the writer of the original work. But I've seldom seen such an enthusiastic person after a screening. He has become a full-fledged partner for the film's release and has readily offered to participate in the promotion. I could never have hoped for such dedication.

PIERRE ANGE LE POGAM – Biography

Pierre-Ange LE POGAM, Co-founder of EuropaCorp, Member of the Management Board, Head of Development, and Producer.

After having managed a movie theater and co-founded the independent distribution company, *Les Films Molière*, with Tony Molière, Pierre-Ange Le Pogam became Programming Director at Gaumont-Pathé in early 1981, managing the booking for more than 600 screens. In 1985, he became Distribution Director at Gaumont. The innovative promotional techniques that he developed helped turn Gaumont into France's leading film distributor, with major hits like *The English Patient* (1997), *The Visitors* (1993), and *The Crimson Rivers*, directed by Matthieu Kassovitz (2000). He also played a key role in the formation in 1993 of Gaumont Buena Vista International, a film distribution joint venture between Gaumont and the Disney group.

Subway was the first hit that Pierre-Ange Le Pogam and Luc Besson worked on together at Gaumont. Subsequently, virtually all the films that Luc Besson made with Gaumont between 1985 and 1999 topped the three-million ticket mark at the box office (e.g. *The Big Blue*, *Nikita*, *Léon*, *The Fifth Element* and *Joan of Arc*).

After becoming Deputy Chief Executive Officer of Gaumont in 1997, where he was responsible for theater distribution, video and TV sales in France, Pierre-Ange Le Pogam also continued to develop Gaumont's international sales using groundbreaking promotional techniques which he applied for the first time in Luc Besson's *The Fifth Element*. This film was France's biggest export success of all time, with international box office revenue totaling over USD\$264 million, excluding box office revenue in France (*Source: Unifrance figures as of April 30, 2002*). These methods were also used for *The Dinner Game* and for *The Crimson Rivers*.

After resigning from his position as Deputy Chief Executive Officer of Gaumont in September 2000, he immediately created EUROPACORP with Luc Besson.

SCENARIO, ADAPTATION ET DIALOGUES
DE
ERIC LARTIGAU & LAURENT DE BARTILLAT

AVEC LA COLLABORATION DE EMMANUELLE BERCOT ET BERNARD JEANJEAN

D'APRES LE ROMAN DE DOUGLAS KENNEDY

MUSIQUE ORIGINALE
EVGUENI GALPERINE
SACHA GALPERINE

DIRECTEUR DE LA PHOTOGRAPHIE
LAURENT DAILLAND A.F.C.

PHOTOGRAPHIES D'ART
ANTOINE D'AGATA
© MAGNUM PHOTOS

PHOTOGRAPHE DE PLATEAU
ET
PHOTOGRAPHIES D'ART
NICOLAS GUIRAUD

1er ASSISTANT REALISATEUR
FABIEN VERGEZ

CASTING
PIERRE-JACQUES BENICHOU

MONTAGE
JULIETTE WELFLING

DECORS
OLIVIER RADOT

COSTUMES
ANNE SCHOTTE

SON
PIERRE EXCOFFIER
GWENNOLE LEBORGNE
DOMINIQUE GABORIEAU
DAMIEN LAZZERINI

POST-PRODUCTION
ERIC BASSOFF

REGISSEUR GENERAL
GREGORY BARRAU A .F .R

DIRECTEUR DE PRODUCTION
DIDIER HOARAU

UN FILM DE
ERIC LARTIGAU

PRODUIT PAR
PIERRE-ANGE LE POGAM

	PAUL
ROMAIN DURIS	SARAH
MARINA FOÏS	BARTHOLOME
NIELS ARESTRUP	IVANA
BRANKA KATIC	ANNE
CATHERINE DENEUVE	GREGOIRE
ERIC RUF - Sociétaire de la Comédie Française	HUGO
ENZO CAÇOTE	BAPTISTE
LUKA ANTIC	FIONA
RACHEL BERGER	VALERY
ESTEBAN CARVAJAL ALEGRIA	CLARISSE
FLORENCE MULLER	JEAN-CLAUDE
JEAN-PAUL BATHANY	ANNIE
CAROLE WEISS	EMMANUEL
PHILIPPE DUSSEAU	PIERRE
OLIVIER ROGERS	

	MORGANE
PAULINE GUIRAUD	ESTELLE
VALERIE EVEN	PERE DE FAMILLE
ERIC THOMAS	ERWANN
PIERRE-ANGE LE POGAM	ALAN
THIBAUT DE LUSSY	BAPTISTE DOUBLURES
JULES LACHAUX - ROMAIN ROUET - ACHILLE GAYRARD	JUDY
JADRANKA MAMIC	LINDA
ZINAIDA DEDAKIN	AGENT IMMOBILIER
ZLATA NUMANAGIC	VENDEUR PHOTO
STEVAN RADUSINOVIC	PROPRIETAIRE GALERIE
VANJA LAZIN	VILKO
FILIP KALEZIC	VIEUX GYMNASTE
ALIJA ADEMOVIC	EPICIERE
LJUBICA BARAC	ROBIN
JOHN ROGERS	ASSISTANTE GALERISTE
KRISTINA STEVOVIC	IMMIGRANT ALBANAIS
ALEKSANDAR MARKOVIC	SERVEUSE 1
BRANKA OTASEVIC	VENDEUR DE JOURNAUX
RAJKA GACEVIC	RECEPTIONNISTE
BOJANA KNEZEVIC	

	CAPITAINE
SLOBODAN MARUNOVIC	MARIN DU PORT
PETAR BURIC	MARIN 1
DEJAN IVANIC	MARIN 2
SEJFO SEFEROVIC	CUISINIER CARGO
ZELIMIR SOSO	MARIN HAGARD
DRAGAN OLUIC	LOTHAR
BOGOLJUB MITIC-DJOSA	PROPRIETAIRE MAISON MONTENEGRO
ZEF DEDIVANOVIC	POLICIER 1
SIMO TREBJESANIN	POLICIER 2
ALEKSANDAR GAVRANIC	SERVEUSE 2
JELENA SIMIC	PATRON DE PRESSE ITALIEN
MIHAILO RADOJICIC	JOURNALISTE ITALIEN
SLAVKO KALEZIC	PARTICIPATION AU SCENARIO
STEPHANE CABEL	MISE EN SCENE
	2ème ASSISTANTE REALISATEUR
JESSICA PALUD	ASSISTANTE REALISATEUR ADJOINTE
CRISTINA FREITAS	ASSISTANTS REALISATEUR ADJOINTS RENFORT
EMMANUELLE RAMADE	
GEORGES CANDILIS	SCRIPTTE

MARIE GENNESSEUX

STORYBOARDER

MICHEL DORE

CONSEILLERS TECHNIQUE MER

FRANK LEBRETON

CHRISTIAN ROUL

SPECIALISTES MER ET VOILE

LAURENT MAZELIER - ERWANN DUBOIS

PHILIPPE LEHUÉDÉ - GUILLAUME PLISSON

PRODUCTION

ADMINISTRATEUR GENERAL

ROMUALD DRAULT

ADMINISTRATEURS DE PRODUCTION

ROMAIN BENOIST - DOMINIQUE BARAN

ADMINISTRATEURS ADJOINTS

ALEXANDRE CHAUVET - ALEXANDRE FOURNIER DES CORATS

COORDINATRICE DE PRODUCTION

LAURA CHERON

SECRETAIRE DE PRODUCTION

ALIX SIDEM

DIRECTION JURIDIQUE

OLIVIER COTTET-PUINEL - VINCENT LEBEGUE

ISABELLE BROYARD - MARIE DEHAENE

ELISE PROUX - EMMANUELLE DEVANNE

ASSISTANTES DU PRODUCTEUR

GAELE MARESCHI - CINDY TEMPEZ

CASTING

CASTING ENFANTS

VALERIE

ASSISTANTE CASTING

RACHEL BERGER

CASTING FIGURATION

ANNE FREMIOT

ASSISTANTE CASTING FIGURATION

NANCY FERRI

REPERAGES

1ere ASSISTANTE REALISATEUR – REPERAGES

SOPHIE MUSSET

REGISSEUSE GENERALE – REPERAGES

FABIENNE GUICHENEUY

REGIE

REGISSEUR ADJOINT

DAMIEN GAYRARD

ASSISTANTS REGISSEURS ADJOINTS

ARNAUD CHABANCE

SYLVAIN MAIGNAN

ALEXANDRE PETELLAT

MATHIAS CASTENAGRO

REGISSEUR GENERAL – TOURNAGE ROAD MOVIE

DAVID DESHAYES

ASSISTANTS REGISSEURS ADJOINTS RENFORT

VINCENT BREMOND

DAVID BROUTIN

MARIE CAIRO

CHARLIE DATCHIA

NILS DUPRE

JEREMY GIOT-MIKKELSEN

FLORENT LAMBERT

PRISES DE VUE

CADREUR

JEAN-PAUL AGOSTINI

PREMIERE ASSISTANTE OPV

OCEANE LAVERGNE

SECOND ASSISTANT OPV

ARNAUD GERVET

RETOUR VIDEO

XAVIER BOMPARD

STEADICAMERS

MATHIEU CAUDROY

LOIC ANDRIEU

EQUIPE CAMERA SOUS-MARINE

ROLAND SAVOYE

PASCAL MORISSET

MICHEL REVEST

PREMIERE ASSISTANTE OPV RENFORT

AGNES JEANNEAU

CHEF OPERATEUR CAMERA HELICOPTERE

STEVE DESBROW

PILOTE HELICOPTERE

THIERRY LEIGNAC

REALISATRICE DU MAKING-OF

MARLENE CHAVANT

MONTEUR DU MAKING-OF

STEPHANE GARNIER

IMAGES MAKING-OF RENFORT

OLIVIA DESHAYES – MAKAM

PHOTOGRAPHE DE PLATEAU RENFORT

DAVID SITBON

SON

1er ASSISTANT SON

OLIVIER VARENNE

ASSISTANT SON ADJOINT

VALENTIN EXCOFFIER

COSTUMES

HABILLEUSE

LEILA ADJIR

COSTUMIERE

JULIE MIEL

HABILLEUSE Melle DENEUVE

GENEVIEVE DANGUIS

COSTUMIERE RENFORT

JUDITH DE LUZE

MAQUILLAGE - COIFFURE

CHEF MAQUILLEUSE

MYRIAM HOTTOIS

MAQUILLEUR Melle DENEUVE

CEDRIC GERARD

MAQUILLEUR RENFORT

JEAN-CHRISTOPHE ROGER

CHEF COIFFEUSE

JEANNE MILON

COIFFEUR Melle DENEUVE

JEAN-CLAUDE GALLON

COIFFEUSE RENFORT

LOLI AVELLANAS

MACHINERIE

CHEF MACHINISTE

GIL FONTBONNE

MACHINISTES

NICOLAS SOMMERMEYER

JOHAN LECOMTE

ERWANN LE POGAM

MACHINISTES RENFORT

JULIEN COTTRET

ERIC GOSSELIN

ELECTRICITE

CHEF ELECTRICIEN

PASCAL PAJAUD

ELECTRICIENS

CHRISTOPHE BASSOULET

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JEAN-BAPTISTE PERRIN

CONDUCTEUR DE GROUPE

BERNARD CAROFF

BALLONS HELIUM

OLIVIER NEVEU

ELECTRICIEN RENFORT

BENJAMIN LEFEBVRE

CONDUCTEURS DE GROUPE RENFORT

OLIVIER CAROFF

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1er ASSISTANT DECORATEUR

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2ème ASSISTANTE DECORATEUR

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ACCESSOIRISTE DE PLATEAU

CHRISTOPHE OFFRET

CONSTRUCTION

CHEF CONSTRUCTEUR

PHILIPPE AUCLAIRE

MACHINISTE

OLIVIER AGOSTINI

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THIERRY DESJARDINS

CHRISTOPHE SIMONOTTI

NICOLAS DECAUX

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PEINTRES LETTRES FAUX BOIS

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JOAN AYRTON

MARIE BREGER

DAVID BROUTIN

SEBASTIEN LEROY

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CHEF MAQUILLEUR SFX

FREDERIC LAINE

MAQUILLEURS SFX

OLIVIER AFONSO

NICOLAS HERLIN

PASCAL LARUE

CLEMENT WINTZ

COIFFEUSE PERRUQUIERE SFX

MELANIE LAINE

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ERIC PUREN- PATRICK SESTI

CONVOYEURS

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MARC GUISIANO - MICHEL PANCORBO - DENIS PESCHANG- DAVID RINER-AZOULAI
OLIVIER SUFFERT- CHRISTOPHE VALLEE- THOMAS YONGER

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CHAUFFEUR DE Melle DENEUVE

BRUNO DESCHATRETTE

CHAUFFEUR REPERAGES ROAD-MOVIE

ALPHONSE HUYNH VAN PHUONG

COORDINATEUR DES CASCADES PHYSIQUES
OLIVIER SCHNEIDER

CASCADES AUTOMOBILES - "CASCADES & CASCADEURS"
COORDINATEUR DES CASCADES AUTOMOBILES

MICHEL JULIENNE

CASCADEUR AUTOMOBILE

DAVID JULIENNE

ACCESSOIRISTES VEHICULES DE JEU

ANTONIO CIDES

ERIC GUINOT

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ANDJELKA VLASAVLJEVIC
WORK IN PROGRESS

EQUIPE - MONTENEGRO

CHEF DECORATRICE

JASNA DRAGOVIC

CHEF D'EQUIPE

RADOSLAV MIHAJLOVIC

2ème ASSISTANT CAMERA

DRAGAN DJORDJEVIC

RETOUR VIDEO

BRANIMIR ZIVKOVIC

CHEF ELECTRICIEN

SLOBODAN GOJKOVIC

1er ASSISTANT ELECTRICIEN

SRDJAN GOJKOVIC

ELECTRICIENS

MILOS VIDA KOVIC

KOSTADIN DONCEV

ELECTRICIENS MONTAGE

BORISLAV ROMCEVIC

VLADIMIR BODIROGA

NIKOLA IVANCEVIC

CHEF MACHINISTE

NENAD VASIC

1er ASSISTANT MACHINISTE

CEDOMIR SUBOTIC

TECHNICIEN MONTAGE

MILENKO KNEZEVIC

REGISSEUR GENERAL

ALEKSANDAR TADIC - LEKA

COORDINATRICE DE PRODUCTION

ZOJA DJORDJEVIC

ASSISTANTE DE PRODUCTION

IVA PLEMIC

SECRETAIRE DE PRODUCTION

SILVA BAKOVIC

REGISSEUR DECORS

SASA RADULOVIC

ASSISTANTE REGISSEUSE DECORS

MILICA BREGOVIC-TADIC

REGISSEUSE DECORS à PODGORICA

VELISA POPOVIC

2ème ASSISTANT MISE EN SCENE

MILAN KILIBARDA

3ème ASSISTANTE MISE EN SCENE

MILANA MILUNOVIC

ASSISTANT DE PRODUCTION PLATEAU

VLADIMIR POPOVIC

REGLEUR DE CASCADE

SLAVISA IVANOVIC

CASCADEUR SECURITE

MILAN ALAVANJA

CASCADEURS

MIROSLAV VUCKOVIC

DALIBOR KOSTIC

VLADAN GOSTILJAC

VLADISLAV HUJBNER

MIROSLAV BORKOVIC

ADMINISTRATRICE DE PRODUCTION

SANDRA DJURICKOVIC

ASSISTANT ADMINISTRATION DE PRODUCTION

MILAN KOBALI

TECHNICIEN EFFETS SPECIAUX

MILOS VUKOVIC

ENSEMBLIERE COORDINATRICE

SARA SABLIC

ASSISTANT ACCESSOIRISTE DE PLATEAU

BOSKO DELIC

RENFORT PEINTRE / MENUISIER

TERMET NUKI

REGISSEUR EXTERIEUR

MARKO DIMITRIJEVIC

ACCESSOIRISTE MEUBLES

GORAN MILOSEVIC

ASSISTANT REGISSEUR ACCESSOIRES ET CHAUFFEURS

DEJAN STEVANOVIC

DANIJELL ZUTIC

ANTONIJE STEVANOVIC

DECORATEUR 1

GORAN MISIC

DECORATEUR 2

SLOBODAN CADJO

ASSISTANTE COSTUMIERE

JELENA DJORDJEVIC

COIFFEUSES RENFORT

STANISLAVA KOLOUH

VANJA BURZAN

MAQUILLEUSE RENFORT

EMINA ZECEVIC

DIRECTRICE DE CASTING

VESNA MILIC

CASTING FIGURATION

SLOBODAN IVETIC

CANTINE

ZELJKO HREN

CHEF

JADRANKO ANTICEVIC

TRAITEURS

MILICA ALEKSIC

MISLAV BRADVIC

NIKOLA OJDANIC

COORDINATEUR DES VEHICULES DE JEU

NIKOLA SIMIC

TECHNICIEN DES VEHICULES DE JEU

NEBOJSA FIREZ

COORDINATION DES TRANSPORTS

SLAVKO NOVAKOVIC

CHAUFFEURS

VLATKO NEDOVIC

GORAN LAKOVIC

ALAN PETKOVIC

IGOR JABUCANIN

SASA MILASEVIC

VLADIMIR MARIC

BRANISLAV ANDJELKOVIC

IGOR LATKOVIC

RADOMIR PAJOVIC-PAKO

ZORAN BOZOVIC

DEJAN UVICIC

VLADIMIR ZECEVIC

MATIJA BRAJKOVIC

CHAUFFEURS DE CAMIONS

MILAN MILISIC

DUSKO PROKOPIC

MILAN BORIC

KOSTADIN DONCEV

NENAD POPOVIC

SANDRO CURUVIJA

NENAD KRAINOVIC

CHAUFFEURS CAMPING-CAR

MATIJA COLIC

NENAD NOVAKOVIC

CONDUCTEUR DE CARAVANE PRODUCTION

VLADIMIR ZECEVIC

CONDUCTEUR DE CARAVANE MAQUILLAGE

UROS BORIC

CHAUFFEURS GROUPE ELECTROGENE

ANTONIO METODIEV

VOJISLAV DJORDJEVIC

EUROPACORP ET WORK IN PROGRESS REMERCIENT
LE GOUVERNEMENT DU MONTENEGRO
LA MUNICIPALITE DE KOTOR CITY

	ETALONNEUSE LUSTRE
ISABELLE JULIEN	
	MONTEUSE ADJOINTE
MARGOT MEYNIER	
	ASSISTANTES MONTEUSES RENFORTS
LARA COURCELLE	
STEPHANIE PEDELACQ	
	MONTEUR PAROLES
CEDRIC DELOCHE	
	ASSISTANTE MONTEUR SON
GERALDINE MANGENOT	
	BRUITEUR
PHILIPPE PENOT	
	ASSISTANT BRUITEUR
FLORIAN PENOT	
	ENREGISTREMENT BRUITAGE ET POSTSYNCHRO
DOMINIQUE GABORIEAU	
	ASSISTANTE ENREGISTREMENT BRUITAGE
GERALDINE FALIEU	
	DIRECTRICE DE PLATEAU POSTSYNCHRO
FREDERIQUE LIEBAUT	
	ASSISTANTE MONTEUSE POSTSYNCHRO
ANNE MAISONHAUTE	
	PERCHMANS POSTSYNCHRO
PIERRE PICQ	
LIONEL LEBRAS	
ERIC FERRET	
	AUDITORIUMS POSTSYNCHRO
CINEPHASE	
LES AUDITORIUMS DE LA COUPOLE	
	CONSEILLER TRADUCTION
MLADEN DURISIC	
	CHARGEE DE POSTPRODUCTION
PAULINE GILBERT	

REGISSEURS POSTPRODUCTION

JOSE DA SILVA - GILLES MARSALET

MOUNIR BOUJNAIEH - JOEL PETIJEAN

THOMAS MAGNERON

DIGITAL FACTORY

SITE NORMANDIE

DIRECTEUR GENERAL

BRUCE GUERRE-BERTHELOT

DIRECTEUR TECHNIQUE

FREDERIC WARNOTTE

ASSISTANT LUSTRE

RODNEY MUSSO

LABORATOIRE VIDEO

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RECORDERS

THOMAS BERNARD - ALEXIS DAVID

LOIC GOURBE - FABRICE SAURE

SEBASTIEN DEVAUX - SAMUEL POTIN

RESPONSABLE MAINTENANCE

CHRISTOPHE DE ROCQUIGNY

ASSISTANTE D'EXPLOITATION

VERONIQUE TOUTAIN

ASSISTANTE ADMINISTRATIVE

LUCIE CHAMBERLAND WARNOTTE

SITE PARIS

COMPTABILITE

NADIA BELLAMAMMER

COMPTABILITE

CHRISTELLE BELLANDI

RESPONSABLE TECHNIQUE

BERTRAND GERVILLE

CHARGEE D'EXPLOITATION

LORRAINE HOUPPERT

TECHNICIENS

MAURICE CAM - NICOLAS HUSQUIN

LOGOS ECLAIR LABORATOIRES ET ECLAIR NUMERIQUE

DIRECTEUR COMMERCIAL

FREDERIC BAROUEL

DIRECTRICE DES PRODUCTIONS

CATHERINE ATHON

RESPONSABLES DU SCAN / SHOOT

SEBASTIEN GUYOT - ROBERT KFOURY

RESPONSABLE POSTPRODUCTIONS PHOTOCHIMIQUES

FREDERIC CASNIN

ETALONNAGE PHOTOCHIMIQUE

MARINE LEPOUTRE

COORDINATION DES RUSHES

THIERRY GAZAUD

ETALONNAGE DES RUSHES

MIGUEL BEJO

LOGO ECLAIR VFX

DIRECTEUR VFX

PASCAL LAURENT

COORDINATRICE VFX

BERENGERE DOMINGUEZ

ASSISTANT MONTEUR VFX

THOMAS GEIGER

COMPOSITING

GAELE BOSSIS

DELPHINE GARRELIS

THIBAUT MARTEGANI

JULIEN ROUSSEAU

JEAN-FRANCOIS THEAULT

OLIVIER VEAU

AURELIE VILLARD

DREAM-ON + Logo

PAULINE GUIRAUD

BERANGERE ROQUES

CONCEPTION GENERIQUES

DIRECTRICE DE CREATION

PRODUCTRICE ARTISTIQUE

MUSIQUE COMPOSEE ET ORCHESTREE PAR
EVGUENI GALPERINE
ET
SACHA GALPERINE

INTERPRETEE PAR
L'ORCHESTRE SYMPHONIQUE DE SAINT-PETERSBOURG
SOUS LA DIRECTION DE VSEVOLOD POLONSKY
PREMIER VIOLON : MICHAIL KRUTIK
ENREGISTREE AU STUDIO DE LA MAISON DE LA RADIO DE SAINT-PETERSBOURG
INGENIEURS DU SON : SERGEI SOKOLOV, DANIL ZOSIN
SUPERVISEUR DE L'ENREGISTREMENT: VADIM SHAKOV
MONTAGE MUSIQUE: AYMERIC LETOQUART
PARTITIONS: VSEVOLOD POLONSKY, HERVE JAMET

GUITARE ELECTRIQUE, GUITARE ACOUSTIQUE, BASSE ELECTRIQUE, PROGRAMMATION: SACHA
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