

Europacorp presents

JEAN RENO

KAD MERAD

MARINA FOÏS

JEAN-PIERRE DARROUSSIN

22 BULLETS

A FILM BY RICHARD BERRY

Based on the novel L'IMMORTEL

by **Franz-Olivier GIESBERT** (75%)

Published by **Editions FLAMMARION** ©2007 (37.5%)

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SYNOPSIS

Charly Matteï has turned his back on his life as an outlaw. For the last three years, he's led a peaceful life devoting himself to his wife and two children.

Then, one winter morning, he's left for dead in the parking garage in Marseille's Old Port, with 22 bullets in his body.

Against all the odds, he doesn't die...

This film is a work of fiction inspired by real-life events in the world of the Marseille mafia.

INTERVIEW WITH RICHARD BERRY

What made you want to adapt Franz-Olivier Giesbert's book?

In the same way that comedy is an incredible vehicle for certain ideas, thrillers can also give you pause to reflect on certain issues. In the story of a guy, who was allegedly a mafia godfather in Marseille, who was left for dead in 1977 in a parking lot in Cassis, but who survived the shooting earning himself the nickname "The Immortal", I saw an incredibly strong subject and an amazing adventure. Going from gangster to immortal is a pretty astounding feat.

I situated the film beyond the anecdote. It gave me a chance to talk about identity, the central theme of most of my films. You can never shake off your culture, origins and history... To other people, you'll always be the Breton, the Jew, the Arab, the Chinaman or whatever. And between the desire to integrate and our ability to accept people, there's often a huge gulf. In *22 Bullets*, we're dealing with a gangster who has retired from the life and who is redeeming himself by living a quiet life with his wife and children, while accepting that he'll never be as rich that way. Eventually, his past catches up with him in the shape of Zacchia, his childhood friend. They'd sworn to stick together in life and in death, but Zacchia is motivated by a theory that is no less true and totally rational: "When you have blood on your hands, it never washes off. Evil is evil. It's within us. You have to accept it." Their completely contrasting approaches made me want to make a movie based on their story, but not in a didactic way, telling audiences who's right and who's wrong. In the underworld, like in the police department, there are good guys and morons. They're human beings first and foremost, before they're cops or hoodlums. So Marina Foïs's character, the female cop, is still looking for closure after her husband's death because the investigation never found any proof against the gangsters who did it. They are untouchable. And, of course, her personal perspective is completely different than her professional one. It's that human reality, those paradoxes, that I wanted to see on the screen. Similarly, I wanted each hoodlum who dies to be a man with a story, a family. These are contradictions that shine true humanity on the film.

How did you set about achieving that aim?

I bought the rights to Franz-Olivier Giesbert's book, but I only used part of the novel in the end. Some people will find the movie very true to the reality of the underworld. I conducted my own investigation, which I can't talk about in great detail because I met a lot of people in total secrecy. I spent weeks on end in Marseille and gradually, I met a woman who knew a man and so on... Discreet meetings in cafés, where I heard stories that fleshed out the story or certain characters.

What happened when you met *The Immortal*, the notorious Jacky Imbert?

Franz was the go-between. Jacky was obviously the first person I wanted to meet. The movie isn't the story of his life. I take one event and build a fictional life around it. That fiction is based on the reality

of life in the underworld, but it isn't the reality of Jacky's or anybody else's daily life. It's fiction based on fact.

Our first meeting took place one summer's evening nearly three years ago. I found myself in the company of a very funny, quite mysterious and very tight-lipped character. He saw what he'd been through from a very human perspective--friendships, backstabbing. He said, "That attempt on my life destroyed me when I was only 47 years old. Now, I'm an invalid. I've lost the use of my right hand and my body is racked with pain." But the worst thing for him, his biggest wound, was the betrayal. I soon understood that, as he did for Franz's book, Jacky wanted to stay well out of the story I wanted to tell.

But you asked to see him again...

Yes, that didn't stop me meeting with him during his trial for racketeering, a charge that went back 15 years. He'd already spent 18 months in custody. So 6 months after our first meeting, I turned up at the courthouse and was astonished by the number of photographers and TV crews. Actually, I was struck by the charisma of this guy, whose hair is completely white and who dresses all in black. As I followed the trial, I discovered an intelligent man who defended himself and explained things with a lot of humor. I also began to understand the situation he was in, prey to so many rumors. He's a victim of his reputation as a "dangerous" man.

After the trial, we had dinner together and met up often. He's as silent as the grave--never gives a name or even a nickname and says things that found their way into the movie, such as, "Heavenly justice works faster than justice on earth" or "The hitmen were wearing hoods. That's murder. You settle your scores with your face unmasked" or "The cops took me in for jobs I didn't do. For the jobs I did, they never came near me." Today, he's a guy who just wants to live the rest of his life quietly.

He trusted you right away?

Yes, because, without asking anything, he knows it's not the story of his life. But I hope the movie rings true overall. It's not an Italian or American mafia movie transposed to Marseille. I root the film in the reality of the French mafia, the Marseille mafia, which is a distinct part of local culture. There's a line in the movie telling the story of how, in the 18th century, Louis XIV turned the canons of two forts onto the city of Marseille. On set, the mayor of Marseille, Jean-Claude Gaudin, kept saying that he didn't want another movie showing Marseille as a mafia hub. But the fact is, I spent over a year in Marseille and, in that time, there were an amazing number of gangland killings. Every time I reced a location, there was a bunch of flowers "*In memoriam...*" That doesn't stop the city developing, and it will be European Capital of Culture in 2012, but the reality is there and has been a long time. I wanted that to appear on screen. That's why all the supporting actors I cast are local actors who speak with a genuine Marseille accent.

But you don't emphasize the links between politicians and the mafia. Why?

Until the late 80s, those links existed between local politics and the underworld. My film's set in the present day, so I only allude to them in the scene at the wedding of Zacchia's "spiritual son". The audience sees that all these guys were in contact with very senior politicians. I had other more explicit scenes, but they hark back to bygone times and that wasn't my angle, especially as relationships between politicians and gangsters are not what they were. As I explain in the movie, today, drugs are where it's all at, and drugs are available to smalltime crooks as well as major-league gangsters. You never see the kingpins because they have representatives who have representatives who have representatives... all the way down the economic ladder to the street-corner dealers who sell a couple of kilos and are ready to kill for no good reason at all, whoever it is they're facing. The mafia's pyramid hierarchy no longer exists, so having links with politicians has become redundant.

Tell us how you set about writing with Mathieu Delaporte and Alexandre de la Patellière once you'd done your research and chosen your angle on the story?

As usual, I wrote a first draft on my own to give it the tint I wanted. With several writers, the script can go off in different directions and I'm scared the film will slip through my fingers. Once I've laid down the main themes, I can start the technical job of structuring the story with Mathieu and Alexandre, two remarkable and smart writers. But I don't let them near the keyboard! *(laughs)* What's on screen is what's on the page, so it has to come from me and nobody else. I'm very demanding in this phase, a pain in the butt, you could say. I like to keep the story bubbling under, so it's told by juxtapositions as much as by what's in the scene. For me, the end of one scene and start of the next have real meaning, so I work very hard on the transitions. I also like writing dialogue. At the same time, Mathieu and Alexandre kept coming up with ideas and I used their suggestions to polish the script. They were easy to work with, passionate and perspicacious. At the end, I went over the dialogue one last time with Eric Assous.

How did you choose the leads?

Just as I try to write real characters in real situations, I cast the film so that it will be credible. For the three main male characters, who are three childhood friends, I needed two "old-timers" and a younger guy. Jean Reno and Kad Merad on the one hand, and Jean-Pierre Darroussin on the other, were just the obvious choices.

Why Jean Reno to play "The Immortal"?

Jean was there at the beginning of the project. We're good friends. After *I, Cesar...* he was one of the first actors to ask me to cast him in a movie. But I can't write for someone. The story that I have in mind has to be the right fit. But I had nothing in mind that fitted with Jean. I started working on an adaptation of Philippe Claudel's *La petite fille de Mr Linh*, which unfortunately didn't get off the ground. Then the story of "The Immortal" came along, and I immediately thought it was a role for Jean. He has the humanity of a guy who's looking for redemption, but looks like he could once have been a major gangster. Jean has the depth of someone with a past, and strength that could

potentially be very dangerous for someone. The quiet man. Also, as he confirms in the movie, he's a wonderful actor. In *22 Bullets*, his performance is quite extraordinary.

Why Kad Merad to play Zacchia, who sends his hitmen after "The Immortal"?

Zacchia is a multi-faceted character. He is, in turn or even simultaneously, charismatic, likable, temperamental and nuts. He can go off the wall at any moment. Once again, I immediately thought of Kad because he has one of the character's vital traits, genuine kindness, and because, although he's given acclaimed performances in movies like *Don't Worry, I'm Fine*, he's never played a character who scares people. I wanted to light the fuse and see what happened. I chose to take a likable actor and push him towards craziness, rather than an actor who looks like a nutcase and give him a veneer of humanity. It's fascinating to show those facets of one character. For a moment, you think you can be pals with the guy, and then he turns totally scary. Kad was the right person to capture that range of feelings.

And, to complete the trio, Jean-Pierre Darroussin?

Jean-Pierre and I have known each other ages, we've made three or four movies together and I get on really well with him. He's the ultimate nice guy, honest, loyal, trustworthy—a Robert Duvall without the hint of danger—precisely like the last member of the trio, more withdrawn and cowardly than Jean's very calm character and Kad's on-edge character. We show those traits in the flashbacks to their younger days.

Amidst all these men, you cast Marina Foïs to play the cop leading the investigation...

Marina is an actress I've adored for a long time and I wanted to see her in a more realistic setting. *22 Bullets* proves that she's a great actress with incredible range. Her character isn't as crazy as in *Darling*, nor as offbeat as in *Les Robins des Bois*. She's incredible in an extremely grounded role, she likes to take direction and she responds immediately, so I could push her really far in certain scenes. That's an enormous pleasure for a director.

You and rapper Joey Starr also make brief appearances. Why?

In the movie, there's a mystery surrounding the eighth man in the group that shot Jacky. The idea was that the audience shouldn't immediately guess his identity. I fought to have well-known faces in minor roles to increase the possibilities. That explains my role and that of Joey Starr as Pistachio. Of course, the actors had to be credible in the roles they play, and I think Joey is a wonderful actor. He was astonishingly true to life in *Le bal des actrices*. Also, we've known each other a long time. I met him before he even became Joey Starr and I like him a lot. On top of that, the camera loves him.

How do you work with your actors?

Before the shoot, I do read-throughs with the whole cast and on set I take the time to rehearse the scene with them while the crew sets up the shot. I always prepare a very detailed shot breakdown, so the technicians know exactly what I want, leaving me to focus on the actors. Most often, I stand right behind the camera, in range of my actors. They know I expect them to know their lines perfectly. I don't want any hesitations because they don't know what they're supposed to be doing. I give a lot of direction, driving them hard to get the best out of them. For the scene where Jean begs Marina to help him, I'd been on Jean's case for weeks beforehand, focusing on him so he'd be like a diamond that we'd cut to its purest state with each take. I kept asking him to go even further, to deactivate the automatic pilot. It was easy for me because we go back 35 years and I know what he can do, and he wanted to do it. I asked him to learn his lines and work out for the physical scenes where there wouldn't be a stunt-double. And he got there. He got into shape and reached the truth in its purest form.

What are your major considerations when you're directing?

This movie had to be both truthful and slick, which may seem like a contradiction in terms, but that's what I was after. To see how we did it, we have to go back to *The Black Box*, my previous film, which wasn't at all rooted in reality, because we were in the head of a coma victim. To capture that effect, I used short lenses and extreme composition to achieve shots that looked almost like paintings. I visited all my fantasies and obsessions. In *22 Bullets*, without neglecting esthetic considerations, I worked with longer lenses to increase the realism and used a handheld camera with the shutter at 45°, which is tighter than usual, as in the kidnapping scene in the street, to give a sense of snatched, true-to-life images impregnated with a sense of panic. I had to be careful not to go too far the other way—I don't like the jerky look of so many movies today, it's facile and pointless. My only aim was to tell each scene as it should be, not to use spectacular effects for the sake of it. The camera is almost never still, we're always moving, even if only slightly—a sideways tracking shot, push-in or crane movement.

Did the movie change a lot in editing?

No. I didn't cut any scenes, just shaved a little off here and there. The first rough cut was 125 minutes and we're now down to 114 minutes including the end credits. All my movies have been like that. To use the diamond metaphor again, the more you polish them, the better they look. Less is more! I talked about this with Luc (Besson) and he said, "I never wondered why I cut something out of one of my movies, but I often regretted not cutting something else."

Why did you choose Klaus Badelt to compose the score?

I worked with the music of James Newton Howard in mind. I admire his work greatly. That set the standard very high because he's a composer who switches between genres with astonishing ease. He and Alexandre Desplat were the first people I contacted—I was lucky that my producers gave me a

free hand—but neither of them was free. Then I turned to Howard Shore, who's worked with Scorsese, Cronenberg and on *Lord of the Rings*. He agreed to do it after reading the script but, oddly, when we tried to put some of his music to the scenes in the editing suite, it didn't work. I tried again and again, in vain. Then I realized Howard Shore's music competes with the opera music. He works mainly with strings using very classical foundations, so it couldn't work with this movie. I had two options left: Harry Gregson-Williams and Klaus Badelt, whose work on *Premonition* and *Constantine* I really liked and who reminds me musically of James Newton Howard. Somebody recommended that I listen to his score for *Pour elle*. It was very minimalist, but beautiful and pure. I also like when he's more flamboyant, like on *Pirates of the Caribbean 3*. Then I heard he was on a rare trip to Paris, so I met him and showed him the movie. I had the intense joy and shock of hearing him say, "I'm asking you to let me work on your movie. I love it!" When such a talented person sends you emails and calls to say he's sure he could do a wonderful job on the picture, it becomes a no-brainer. He wasn't lying—he's done a wonderful job. We recorded at Abbey Road with a marvelous string section. It was an amazing moment. That's when I realized why he insisted on doing *22 Bullets*. It gave him the chance to compose flamboyantly, like on *Pirates of the Caribbean*, while creating real emotion with simple, pure feelings, and so work with a range of tones, which doesn't happen very often.

How do you feel a few weeks before the film's release?

Obviously, I'm very attentive to how the film will be received because it's very dear to my heart, and I'd like Jacky Imbert to be touched when he sees it and for audiences to be moved, to be able to relate to something even if the story is far removed from their own experience. It's about the way people look at you and accept you, or not. And the way you look at other people. The way they can feel excluded from microcosms of society that they want to belong to.

And more personally, with this movie, I feel I've pushed on both as a writer and director. Although my films have always had a good press, this time I'll be even more attentive to it than usual.

FILMOGRAPHY (Director)

2010 L'IMMORTEL (22 Bullets)

Screenplay Richard BERRY, Matthieu DELAPORTE and Alexandre de la PATELLIERE
Based on the novel of the same name by Franz-Olivier GIESBERT

2005 LA BOÎTE NOIRE (The Black Box)

Screenplay Eric ASSOUS and Richard BERRY
Based on the novel of the same name by Tonino BENACQUISTA.

2003 MOI CÉSAR 10 ANS 1/2, 1M39 (I, Cesar...)

2000 L'ART (DÉLICAT) DE LA SÉDUCTION

Based on "Kurtz" by Jean-Marc AUBERT

Charly Matteï: "The Immortal"

JEAN RENO

What other French actor could play a living legend of the Marseille mafia, a "godfather" who miraculously escapes death on his quest for redemption? With this role, the star of *The Big Blue* also achieved a certain fulfillment. Anything but a coincidence...

What appealed to you about the role of Charly Matteï?

His quest for redemption, as scripted by Richard Berry. It's always difficult to escape your environment and your past. The price to pay can be very high. It takes time, anyway, to understand where you're going. Charly Matteï chooses substance over style—his boat, wife and son over mountains of cocaine, the bling and the clichés. He goes back to the basics, and after the attempt on his life, he protects his family.

Richard Berry wrote this role for you. Does that mean the movie's also about friendship between a director and an actor?

Richard produced a wonderful script based on Franz-Olivier Giesbert's book, so it was difficult to say no. He identified it as a role for me. To be honest, we've known each other a long time and often discussed working together. We go back to Elie Chouraqui's *Mon premier amour*. After that, we were both in Planchon's production of *Andromaque* in Lyon, just after *The Big Blue*, when I was fighting not to be typecast. Richard and I meet up often and speak on the phone. He's a friend. And he's someone who doesn't label people. He's receptive to so many things, and like me he enjoys taking new directions. Deep down, I get on well with people for whom you'd happily step off the beaten path.

Did your friend surprise you as a director?

I gave myself over to him. It sounds stupid, but I think he really likes me! You can't direct without that benevolence. We didn't talk about it for hours or days on end. It's like a couple—there's an immediate implicit understanding. In any case, you don't pass on knowledge by yelling through a bullhorn. On set, Richard guides you very smartly. He sets very high standards, because he knows what he wants and he won't let anything go. I was surprised by that—seeing in him one of the qualities of a great director. Richard could work with De Niro tomorrow, no problem. Simply because he has a great eye.

22 Bullets isn't just a director-star vehicle. How did you get on with the other actors, Kad Merad, Jean-Pierre Darroussin and Marina Foïs, who come from many different horizons? Were you in some way their "godfather"?

When I arrive on set, I have a good idea of "how" we're going to get somewhere and "how far" we're going to go. Generally, I say to myself, "It's a dream and I want the dream to go here." I think the others sense that and position themselves in relation to the person who's asking the most. The aim is to achieve concordance between the characters and our aims. Even so, for me, a movie is about working with others. A group effort. You only reach it through humility. That's why you have to take it nice and easy, be sure the angle, the rhythm and the moment are right. Marina's performance, for example, is exceptional. She's a bright, talented actress—she's so restrained with her character, nails it completely. Like Kad. He let himself go and he's really good. I even think he'll be surprised when he sees himself on screen. Basically, we formed a kind of tribe on this movie.

It seems like the movie even surprised you. Where would you position it in your long and prestigious filmography?

I saw the film at Hallowe'en, on vacation with my family. I have five kids, young and old. They were choking with emotion, honestly. I was so happy to see that and, at the same time, it hurts because I realize that for me *22 Bullets* is not just a great movie, it's a movie that makes me take stock of my life and career. The lesson is that if you don't get it right with the right person, well, you keep trying, but sparks like that are very rare. At my age, the question is, what's my place in French cinema? That sounds pretentious, after just playing a character nicknamed "The Immortal", but even that is indicative of something. The fact is, the character has a revolver, he has a sense of humor and, at the same time, he's bleeding inside. It seems to me I share all of those facets. And Richard has them in his directorial eye, too.

22 Bullets is a *film noir* and you talk about it very seriously. When you're taking stock, is there still room for pleasure in your approach to acting?

Pleasure comes when everybody else is happy. On set, I wouldn't say I'm having fun. The idea that people might not like it petrifies you. It removes any pleasure you may feel. Sure, we're not down a mine, or fighting a bull, or at war, but it means something to tell the story of a man and his destiny. On top of that, I met the man my character is based on, Jacky Imbert. Believe me, after that, you don't put yourself in someone's shoes lightly. It's a responsibility. Shooting *22 Bullets* also made me even more aware of how strong my friendship is with Richard. I'd like to see what a comedy with him and me would be like. A comedy with heart, of course!

FILMOGRAPHY

2010	22 BULLETS	by Richard Berry
2009	COUPLES RETREAT	by Peter
Billingsley		
2009	ARMORED	by Nimrod Antal
2009	MARGARET	by Kenneth
Loneragan		
2009	THE PINK PANTHER 2	by Harald Zwart
2008	CASH	by Eric Besnard
2006	FLUSHED AWAY	by Dan Bowers and
Sam Fell		
2006	FLYBOYS	by Tony Bill
2006	DA VINCI CODE	by Ron Howard
2006	THE PINK PANTHER	by Shawn Levy
2005	THE TIGER AND THE SNOW	by Roberto Benigni
2005	L'EMPIRE DES LOUPS	by Olivier Dahan
2005	HOTEL RWANDA	by Terry George
2004	L'ENQUETE CORSE	by Alain Berberian
2004	LES ANGES DE L'APOCALYPSE	by Olivier Dahan
2003	TAIS-TOI	by Francis Veber
2002	DECALAGE HORAIRE	by Danièle
Thompson		
2002	ROLLERBALL	by John McTiernan
2001	WASABI	by Gérard Krawczyk
2001	LES VISITEURS EN AMERIQUE	by Jean-Marie Poiré
2000	LES RIVIERES POURPRES	by Mathieu
Kassovitz		
1997	RONIN	by John
Frankenheimer		
1997	GODZILLA	by Roland
Emmerich		
1996	UN AMOUR DE SORCIERE	by René Manzor
1996	LES VISITEURS II	by Jean-Marie Poiré
1996	ROSEANNA'S GRAVE	by Paul Weiland
1995	LE JAGUAR	by Francis Veber
1995	MISSION : IMPOSSIBLE	by Brian de Palma
1994	BEYOND THE CLOUDS	by Win Wenders

1994 Kasdan	FRENCH KISS	by Lawrence
1994	LES TRUFFES	by Bernard Nauer
1994	LEON	by Luc Besson
1992	LES VISITEURS	by Jean-Marie Poiré
1991	LOULOU GRAFFITI	by Christian Le Jalé
1990	L'OPERATION CORNEED BEEF	by Jean-Marie Poiré
1990	L'HOMME AU MASQUE D'OR	by Eric Duret
1989	NIKITA	by Luc Besson
1987	LE GRAND BLEU	by Luc Besson
1986	I LOVE YOU	by Marco Ferreri
1985	SUBWAY	by Luc Besson
1984	NOTRE HISTOIRE	by Bertrand Blier
1982	LE DERNIER COMBAT	by Luc Besson
1982	SIGNES EXTERIEURS DE RICHESSE	by Jacques Monet
1981	LES BIDASSES AUX GRANDES MANŒUVRES	by Raphaël Delpard
1981 /82	LA PASSANTE DU SANS SOUCI	by Jacques Rouffio
1980/81	NOUS NE SOMMES PAS DES ANGES	by Michel Lang
1980	VOULEZ-VOUS UN BEBE NOBEL	by Robert Pouret
1979	CLAIR DE FEMME	by Costa Gavras
1978 /79	L'HYPOTHESE DU TABLEAU VOLE	by Raoul Ruiz

Tony Zacchia

KAD MERAD

Going up against "The Immortal" wearing the black suit of a Marseille mafia godfather is the star of massive hits *The Chorus* and *Welcome to the Sticks*. Scary, unpredictable, dangerous—it's his meanest role ever.

Kad Merad acting in a thriller will surprise some people. Are you a fan of the genre? Is that why you agreed to do it?

Above all, it was new and very tempting, or even exciting. Actors are very playful. We're all children. Even if, deep down, I wasn't sure I could do it. I said so to Richard Berry when he offered me the part. I don't rush out to see gangster movies, but films like *Goodfellas*, *Scarface* and *Carlito's Way*—with their hoodlums and thugs—are fascinating. They're extremely cruel guys, outlaws that you can't identify with, but I guess I maybe know some without realizing it! Who knows? But if you wind up at dinner with a guy like that, he probably has a little something different in his eye.

Did that twinkle in the eye inspire your performance or did you draw on legendary movie gangsters?

When you play a gangster like Zacchia, dressed in black, living in a huge house, you obviously think of *Scarface*. So obviously, I thought of Pacino! But it's totally unconscious because there aren't so many different ways to approach the role of a godfather who inspires fear and pity. Fortunately, I could lean on the fact that he stammers, gets migraines and is a hypochondriac. Otherwise, he's a regular gangster. I remember something Richard said: "He's a charming guy, loves his family, is attractive to women... but you don't wanna cross him. There's something burning him up deep down." He'll kill in cold blood, so he's unpredictable and dangerous, too.

It sounds as if you're surprised you were offered the part...

I remember asking Richard why he wanted me to do it. We're all pigeon-holed or labeled, and my label is that I'm a regular Joe. And a clown, maybe. Of course, I've played dramatic roles, but nothing that involved guns! Even if it's a movie, you have to seem credible. You must never cross the line into ridicule. So, yes, it was tough, in the sense that, on set, I needed to get to a place that I rarely ever go.

More withdrawn, more introspective?

Generally, before a shoot, I let the role grow inside me and then, when I get on set, if I know how to approach the first scene, the rest comes naturally. On this movie, every day was a fresh start. I was very tense, and exhausted at the end of each day.

So you felt extra pressure?

For me and Marina Foïs—we talked about this before the shoot—a movie like this is very important. We're aware that people will be expecting us to trip up. And we want to make Richard happy. He's a very good director, very precise. You sense that he knows where he's taking you. If he'd given us the chance to veer off course, it wouldn't have been at all the same movie. But there were no problems and everybody was very professional.

Tell us about working with Jean Reno. Your characters are childhood friends and rivals, your scenes together are very intense, especially the key moment at the end.

22 Bullets was made for Jean. He knows the character, he can play redemption—he has the range and density for it. Jean's a solid guy and very charismatic. The final scene in the kitchen was like being in a dream. You feel like calling your friends up to come take a photo of you with him. Jean has been a legend since *The Big Blue*. He's an international star. I was in L.A. recently and he's as well known over there as in France. It means a lot to me to work with him.

And to work in Marseille, a city you know well?

My wife was born in Marseille, my sister lives there, my brother has a restaurant there and I have a house there. I pretty much live there. It's a wonderful, very cinematic town. You're a boat ride away from Frioul, where it's like the sun sets over the sea just for you. Unfortunately for its inhabitants, Marseille is often associated with gangster movies and thrillers. I can understand them being sick of it, but at the same time, that's how it was. Even if the movie is only based on the lives of Jacky Imbert and co., it couldn't have been shot anywhere else.

2001	<u>"FAUTE DE GRIVE"</u> (short)	by Patrick Bosso
	<u>"LA GRANDE VIE"</u>	by Philippe Dajoux
2002	<u>"LA BEUZE"</u>	by François
	Desagnat & Thomas Sorriaux	

2002	<u>"VISITE GUIDEE"</u> (short)	by Hervé Thébault & Caroline Roucoux
Barratier	<u>"LES TOMBALES"</u> (short)	by Christophe
	<u>"RIEN QUE DU BONHEUR"</u>	by Denis Parent
	<u>"TERRE SAINTE"</u> (short)	by Xavier Giannoli
	<u>"DIALOGUE AU SOMMET"</u> (short)	by Xavier Giannoli
	<u>"J'AIME BEAUCOUP CE QUE VOUS FAITES"</u> (short)	by Xavier Giannoli
2003	<u>"LES CHORISTES"</u>	by Christophe
Barratier	<u>"BLOODY CHRISTMAS"</u> (short)	by Michel Leray
	<u>"QUI A TUE PAMELA ROSE ?"</u>	by Eric Lartigau
	<u>"LE MONDE EXTERIEUR"</u> (short)	by David Rault
2004	<u>"LES OISEAUX DU CIEL"</u>	by Eliane Delatour
	<u>"IZNOGOU"</u>	by Patrick Braoudé
	<u>"LES DALTONS"</u>	by Philippe Haïm
	<u>"PROPRIETE COMMUNE"</u> (short)	by Michel Leray
2005	<u>"UN TICKET POUR L'ESPACE"</u>	by Eric Lartigau
	<u>"LES IRREDUCTIBLES"</u>	by Renaud Bertrand
	<u>"J'INVENTE RIEN"</u>	by Michel Leclerc
	<u>"ESSAYE - MOI"</u>	by Pierre François
Martin - Laval	<u>"JE VAIS BIEN, NE T'EN FAIS PAS"</u>	by Philippe Lioret
	César 2007 - Best Supporting Actor	
	<u>"JE CROIS QUE JE L'AIME"</u>	by Pierre Jolivet
2006	<u>"LA TETE DE MAMAN"</u>	by Carine Tardieu
2006	<u>"PUR WEEK END"</u>	by Olivier Doran
	<u>"AMIS"</u>	by Michel Boujenah

2007	<u>"CE SOIR JE DORS CHEZ TOI"</u>	by Oliver Baroux
Kazandjian	<u>"MODERN LOVE"</u>	by Stéphane
	<u>"BIENVENUE CHEZ LES CH'TIS"</u>	by Dany Boon
Barratier	<u>"FAUBOURG 36"</u>	by Christophe
Colombani	<u>"MES STARS ET MOI"</u>	by Laetitia
2008	<u>"SAFARI"</u>	by Oliver Baroux
	<u>"LE PETIT NICOLAS"</u>	by Laurent Tirard
	<u>"RTT"</u>	by Frédéric Berthe
2009	<u>"PROTEGER ET SERVIR"</u>	by Eric Lavaine
	<u>"L'IMMORTEL"</u>	by Richard Berry

Detective Marie Goldman

MARINA FOÏS

For her first appearance in a genre movie, Marina Foïs plays a very modern woman: an enigmatic, obstinate and rebellious detective. Caught up by demons of the past, she juggles constantly with her ideals, disappointments and responsibilities as a single mother.

What appealed to you about this movie? Playing a cop in a *film noir*?

If you're going to be in a genre movie, why not play the detective! Actually, I played a cop in Ilan Duran Cohen's movie, *Le plaisir de chanter*, but that was more about espionage in the corridors of power. The challenge, here, was to find my own way of saying, "You're under arrest!" Everybody's heard it a thousand times—so I had to avoid the TV movie feeling, whose codes everyone knows so well. There must have been takes, in fact, where I was pitch perfect for a TV cop movie!

That's where the director steps in...

Yes, and the other thing that appealed to me was the way Richard Berry described my character to me, saying, "I want her to be enigmatic." That fires your imagination, because her whole life story plays out even if it's not up there on screen.

How did you construct the "enigma" of your character?

What interested both Richard and I in this character is her struggle to reconcile the difficulties that real women in real life face—and aren't necessarily very cinematic—and the world she's thrown into, which people can't really identify with. I'm friends with a cop who captured a serial killer, Francis Heaulme. He told me that during investigations, or after interrogations with major criminals, when you get a close-up glimpse of incomprehensible violence, your reflex is to cling to an everyday reality—just going into a café to order a coffee surrounded by normal people doing normal things. Even so, it's easy to understand the effect of the adrenalin rush... even for a junior detective like Marie. What's more, she has very personal motives—not revenge necessarily, but a need to see justice be done to help get over her husband's murder.

Your character certainly avoids the cliché of the infallible detective...

Yes, people like her are interesting because they constantly have to compromise their ideals. I guess people join the police department with a certain personal ethic. Then, faced with reality and the judicial system, some obviously have to scale back their teenage dreams. And, of course, my character has just lost her husband, who was an undercover cop probably murdered by the mafia. She's forced to wonder just how far she should go, what risks she can take, now that she's raising their child on her own. She's definitely torn between the need for detachment and obligation for commitment, while fighting the temptation to over-commit. That dilemma makes the character very interesting, even if it's not central to the movie.

The director must be vital to striking the right balance. Is it different when the director is also an actor?

In any case, I always place my trust in the director. I go where they ask me to go. Richard Berry knows exactly what he's looking for, and I think that he wants his actors to exist really, not just show that they exist. He wants something very ordinary, which I like. He enjoys the sense of catching the characters at a moment in their daily or working lives. For a cop, that means the daily grind, not the grandstanding moments.

FILMOGRAPHY

1993	<u>"LA PERME"</u> (short)	by Emmanuel Sylvestre /
T. Staib		
	<u>"CASQUE BLEU"</u>	by Gérard Jugnot
1998	<u>"SERIAL LOVER"</u>	by James Huth
	<u>"MILLE BORNES"</u>	by Alain Beigel
	<u>"TRAFIC D'INFLUENCE"</u>	by Dominique Farrugia
1999	<u>"RIEN NE SERT DE COURIR"</u> (short)	by Patrick Bosso
	<u>"TRISTE A MOURIR"</u> (short)	by Alexandre Billo
	<u>"UPERCUTS"</u> (short)	by Soren Prevost
2000	<u>"JOJO LA FRITE"</u>	by Nicolas Cuche

	<u>"LA TOUR MONTPARNASSE INFERNALE"</u>	by Charles Nemes
2000	<u>"ASTERIX ET OBELIX"</u>	by Alain Chabat
	<u>"MISSION CLEOPATRE"</u>	
2001	<u>"LE RAID"</u>	by Jamel Bensalah
	<u>"FILLES PERDUES CHEVEUX GRAS"</u>	by Claude Duty
2002	<u>"BIENVENUE AU GÎTE"</u>	by Claude Duty
	<u>"MAIS QUI A TUE PAMELA ROSE ?"</u>	by Eric Lartigau
2003	<u>"RRRrrrrr !!!..."</u>	by Alain Chabat
	<u>"CASABLANCA DRIVER"</u>	by Maurice Barthélemy
	<u>"J'ME SENS PAS BELLE"</u>	by Bernard Jeanjean
2004	<u>"A BOIRE"</u>	by Marion Vernoux
	<u>"UN PETIT JEU SANS CONSEQUENCE"</u>	by Bernard Rapp
2005	<u>"UN TICKET POUR L'ESPACE"</u>	by Eric Lartigau
	<u>"ESSAYE - MOI"</u>	by Pierre François Martin
- Laval		
	<u>"LES HOMMES S'EN SOUVIENDRONT"</u> (short)	by Valérie Müller
2006	<u>"DARLING"</u>	by Christine Carrière
	Césars 2008 - Nomination for Best Actress	
2007	<u>"UN CŒUR SIMPLE"</u>	by Marion Laine
	<u>"LA PERSONNE AUX DEUX PERSONNES"</u>	by Nicolas & Bruno
	<u>"LE PLAISIR DE CHANTER"</u>	by Ilan Duran
Cohen		
2007	<u>"LE BAL DES ACTRICES"</u>	by Maïwenn
2008	<u>"LE CODE A CHANGE"</u>	by Danièle Thompson
	<u>"NON MA FILLE, TU N'IRAS PAS DANSER"</u>	by Christophe Honoré
2009	<u>"22 BULLETS"</u>	by Richard Berry

Martin Beaudinard: the *consigliere*

JEAN-PIERRE DARROUSSIN

A return to Marseille for one of Robert Guédiguian's favorite actors in the pivotal role of the attorney friend of the two godfathers, Matteï and Zacchia. Professionally and personally, between legality and loyalty, how long can he remain above their rivalry?

Darroussin in a thriller set in Marseille. Some people might say, Of course!

I don't want it to seem obvious. I don't want to be pinned down to a particular genre or style. What appealed to me about *22 Bullets* was the chance to work with Richard Berry. I know him well, he's a friend. I made an appearance in his first movie, but here he offered me a great character, slightly offbeat, with some interesting stuff to act. And I haven't done many action movies.

Is the strength of your character his contradictions?

Yes. In general, in genre movies, the characters are all or nothing, but this guy is caught up in so many contradictions, he escapes most of the clichés. He's at the core of the crisis, the war. He's shaken up so much on all sides that his weaknesses are gradually revealed. With him, we're talking about the reluctance to act, but he's not really an anti-hero. Each level of the plot has its protagonists, and elements that conform to the character's potential. My character is easy for the audience to relate to. He became the gangsters' lawyer, but you could easily imagine him as an apprentice mobster in the housing projects, except that he got a place at law school... It happens!

Did you draw your inspiration for him from real or fictional characters?

Richard introduced me to a lawyer, who was a woman, so I could hardly project my character onto her! Of course, he brings to mind Robert Duvall's character in *The Godfather*. Except that they're totally different. Duvall plays a kind of Secretary of the Interior, directly involved in mafia business, whereas the gangsters in *22 Bullets* are all pretty individualistic. They're not fighting over a neighborhood or business. It's a moral issue. I know cinema's so young that it delights in quoting itself, but I don't have references in mind when I act. I try to avoid them.

Talking of references, could *22 Bullets* have been shot anywhere other than Marseille?

No, I don't think so. Firstly, because it draws on the life of a famous figure in Marseille, Jacky Imbert. Of course, we could have transposed it to Hamburg... But no. The Marseille underworld features strongly in the collective imagination, in France and beyond. Playing with archetypes means taking on the classics of the genre. Historically, being close to Italy, Marseille has had links to the mafia in Naples and even Corsica. On top of that, Marseille is a port, so there's a lot of trafficking. And then there's history. Before WW2, all around the port, it was the mobsters who laid down the law. After the war, the Resistance heroes and their friends took power. Marseille is a city where adventures are always possible, so the adventurers go there, too. It's harder to imagine adventurers in dull, smalltown France, isn't it?

As a result, even if it's not totally invented, the movie isn't completely realistic either.

It all depends on what you have to say. Richard wants to make striking movies. He likes camera movements and lighting. He started out in the theatre, so he reaches out to audiences on a different level, more fairytale, more heroic and epic, if you like. And I agree that there's tragedy in this tale of battle and betrayal.

Quite a lot of violence too...

I saw Richard at work. He tried to ensure it wasn't gratuitous—to show that the victims are people, not just characters. I like it when a film shows that violence causes collateral damage to families, mothers and sisters—people whose lives will be torn apart. It's important to show that.

It sounds like you enjoyed the shoot?

Yes. It went very smoothly. Richard is a director who exudes the pleasure he feels and that gives you energy and momentum. And, as an actor himself, he senses just how far each actor can go. He's not easily pleased. It's a good thing, I think for a director to sense he's making the movie he wanted to make. That's how I saw it.

2009	"L'IMMORTEL"	RICHARD BERRY
2008/09	"RIEN DE PERSONNEL"	MATHIAS GOKALP
2008	"LA DAME DE TRÈFLE"	JÉRÔME BONNELL
2008	"ERREUR DE LA BANQUE EN VOTRE FAVEUR"	GÉRARD BITTON AND MICHEL MUNZ

2007	"L'ARMÉE DU CRIME"	ROBERT GUÉDIGUIAN
2007	"LE VOYAGE AUX PYRENEES"	ARNAUD AND JEAN-
	MARIE LARRIEU	
2007	"LES GRANDES PERSONNES"	ANNA NOVION
2007	"LADY JANE"	ROBERT GUÉDIGUIAN
2006	"LE cœur DES HOMMES 2"	MARC ESPOSITO
2006	"FRAGILE (S)"	MARTIN VALENTE
2006	"DIALOGUE AVEC MON JARDINIER"	JEAN BECKER
2006	"J'attends quelqu'un"	JÉRÔME BONNELL
2006	"LE VOYAGE EN ARMÉNIE"	ROBERT GUEDIGUIAN
2005	"LE PRESENTIMENT"	JEAN-PIERRE
	DARROUSSIN	
2005	"LE CACTUS"	GÉRARD BITTON AND
	MICHEL MUNZ	
2005	"COMBIEN TU M'AIMES ?"	BERTRAND BLIER
2004	"TOUTE LA BEAUTE DU MONDE"	MARC ESPOSITO
2004	"SAINT-JACQUES ... LA MECQUE"	COLINE SERREAU
2003	"CAUSE TOUJOURS "	JEANNE LABRUNE
2003	"UN LONG DIMANCHE DE FIANCAILLES"	JEAN-PIERRE JEUNET
2004	"MON PERE EST INGENIEUR"	ROBERT GUÉDIGUIAN
2003	"FEUX ROUGES"	CÉDRIC KAHN
2002	"LE CŒUR DES HOMMES"	MARC ESPOSITO
2002	"AH ! SI J'ÉTAIS RICHÉ"	GÉRARD BITTON AND
	MICHEL MUNZ	
2002	"C'EST LE BOUQUET"	JEANNE LABRUNE
2002	"LE RETOUR DU PRINTEMPS"	CARLOS PARDO
2001	"MILLE MILLIÈME "	RÉMI WATERHOUSE
2001	"MARIE-JO ET SES 2 AMOURS" IN COMPETITION, CANNES 2002	ROBERT GUEDIGUIAN
2001	"UNE AFFAIRE PRIVÉE"	GUILLAUME NICLOUX
2000	"15 AOÛT"	PATRICK ALESSANDRIN
2000	"L'ART DÉLICAT DE LA SÉDUCTION"	RICHARD BERRY

1999	"CA IRA MIEUX DEMAIN"	JEANNE LABRUNE
1999	"LA VILLE EST TRANQUILLE"	ROBERT GUEDIGUIAN
1999	"A L'ATTAQUE"	ROBERT GUEDIGUIAN
1999	"INSÉPARABLES"	MICHEL COUVELARD
1999	"LA BÛCHE"	DANIÈLE THOMPSON
1998	"C'EST QUOI LA VIE ?"	FRANÇOIS DUPEYRON
1998	"QUI PLUME LA LUNE ?"	CHRISTINE CARRIERE
1997	"LE POULPE"	GUILLAUME NICLOUX
	CÉSARS 1999: NOMINATION FOR BEST ACTOR	
1997	"SI JE T'AIME, PRENDS GARDE A TOI"	JEANNE LABRUNE
1997	"A LA PLACE DU COEUR"	ROBERT GUEDIGUIAN
1997	"ON CONNAIT LA CHANSON"	ALAIN RESNAIS
1996	"MARIUS ET JEANNETTE"	ROBERT GUEDIGUIAN
	CÉSARS 1998: NOMINATION FOR BEST SUPPORTING ACTOR	
1996	"UN AIR DE FAMILLE"	CÉDRIC KLAPISCH
	CÉSAR AWARD FOR BEST SUPPORTING ACTOR	
1995	"MON HOMME"	BERTRAND BLIER
1995	"A LA VIE A LA MORT"	ROBERT GUEDIGUIAN
1994	"LE FABULEUX DESTIN DE MME PETLET"	CAMILLE DE
	CASABIANCA	
1993	"CACHE CASH"	CLAUDE PINOTEAU
1992	"CUISINE ET DEPENDANCES"	PHILIPPE MUYL
	CÉSARS 1994: NOMINATION FOR BEST SUPPORTING ACTOR	
1992	"RIEN DU TOUT"	CÉDRIC KLAPISCH
1991	"L'AMOUR EN DEUX"	JEAN-CLAUDE GALLOTTA
1990	"MADO, POSTE RESTANTE"	ALEXANDRE
	ADABACHIAN	
1989	"DIEU VOMIT LES TIEDES"	ROBERT GUEDIGUIAN
1989	"MES MEILLEURS COPAINS"	JEAN-MARIE POIRE
1985	"KI LO SA ?"	ROBERT GUEDIGUIAN
1985	"ON NE MEURT QUE DEUX FOIS"	JACQUES DERAY
1985	"ELSA ELSA"	DIDIER HAUDEPIN
1984	"TRANCHES DE VIES"	FRANÇOIS LETERRIER
1983	"NOTRE HISTOIRE"	BERTRAND BLIER

<i>1981</i>	"EST-CE BIEN RAISONNABLE ?"	<i>GEORGES LAUTNER</i>
<i>1980</i>	"CELLES QU'ON N'A PAS EUES"	<i>PASCAL THOMAS</i>
<i>1980</i>	"PSY"	<i>PHILIPPE DE BROCA</i>

Marseille and *Film Noir*: a dip into murky waters

Since the invention of the camera, Marseille—the "French Chicago"—has been a breeding ground for crime movies. With its roll call of high-profile crimes and criminals, glamour and violence, is Marseille the gangland of popular myth or is there a more prosaic reality?

by Ariane Allard

Could it be, as Marseille-based author René Frégni suggests, that "the blue of the Mediterranean lights up the darkness of crime"? It's no understatement to say that in the movies Marseille equates to a dip into murky waters. Cosmopolitan and a port, and therefore shady, its convulsions, illicit trades and clans have over the years become a staple of the collective imagination, constantly fed the cinema which preys on eye-catching images. And God only knows, the harbor, even rotten to the core, can be amazingly photogenic!

From *Justin de Marseille* (Maurice Tourneur, 1935) to *The French Connection 2* (John Frankenheimer, 1975) via *Borsalino* (Jacques Deray, 1970), *Total Kheops* (Alain Bévérini, 2002) and now *22 Bullets* (Richard Berry, 2010), there is a long list of movies that capture the chaos and tumult of their respective eras to make Marseille a very dark mirror. Even Marseille's most unconditional fans have to agree this can't be pure coincidence.

Crime

Let's start at the beginning. Once upon a time... "Mobsters", "mafia", "crooks" and "hookers" are words that have swirled around the Old Port from the 1920s, just like Marseille's mistral wind. So many colorful figures picked up on by the movies to confirm the city's reputation as "the French Chicago". Flim-flam? Nobody can deny the turbulent history of this city of rebels, or even outlaws, culminating in the rise to power of the triumvirate Sabiani, Carbone and Spirito, one elected mayor and two gangsters.

From reality to fiction, with a number of famous gangland killings and murders in the 70s and 80s, not everything has been exaggerated. In their excellent book, *A Marseille Crime Guide*, two journalists Angélique Schaller and Marc Leras demonstrate that throughout its history "the oldest city in France has certainly lived up to its somber reputation."

The interesting thing about the movies, even if they don't all avoid falling into cliché, is that they go beyond the litany of killings and corruption to show why Marseille is such a superb backdrop for *film*

noir. At a time when sociologists suggest the city is now the "15th or 16th most dangerous in France", its violent destiny, as captured by the movies, has made it a myth.

Symbol

Just as Marseille's mazy streets are a metaphor for crime fiction, Marseille on screen and in literature has become a symbol of crisis in society, through the expression of a very specific Mediterranean culture and Latin mentality.

Jeanne Baumberger, film critic and historian, explains that, "The first movie, the benchmark if you like, the Marseille equivalent of Hawks' *Scarface*, is *Justin de Marseille*, which created the image of the gangster and his code of honor. A paternalistic hoodlum. That mythology developed in the 30s and 40s, confirming the Marseille-Chicago analogy."

Things changed considerably in the 1960s. "Marseille became the ideal place for gangsters on the lam to lay low," says Baumberger. "We see it in Godard's *A bout de souffle*, and also in Melville's *Le deuxième souffle*." Then, in the 70s, the two *French Connection* movies attributed to Marseille gruesome links with the New York mafia, while heartthrobs Delon and Belmondo left an irrevocable mark on the city in *Borsalino*.

"Crucially, *Borsalino* picks up on the 1930s mythology," adds Baumberger, "but gives the gangster glamour, which was never the case with *Justin*. As a result, the legend fascinates people, but has damaged the city's reputation for some time to come." Which maybe explains the emergence of a new figure in the 80s and 90s--the weary cop. This is the Marseille of recession, flirting with extreme rightwing politics, with an underworld dominated by drug dealers from the housing projects. Goodbye to the glamour of *Borsalino*'s handsome hoods, hello to screen adaptations of the new gritty Marseille crime novels.

Survival

As Philippe Carrese, one of those novelists, points out, "Marseille has never been a rich city except for a period of a hundred years after the construction of the Suez Canal. It's always been a city keeping its head above water and integrating influxes of immigrants—a situation favorable to the spread of illicit behavior, and to its representation in so many *films noirs*."

Philippe Carrese is also the director of three documentaries on major figures of the Marseille underworld, from the Zampa family, an old-style Corsican clan that reinvented itself in the *French Connection* period, to Jacky Imbert, aka Jacky Le Mat, whose story is the inspiration for *22 Bullets*. "He has amazing charisma," says Carrese. "But then comes the myth. All I know is that there is a huge dichotomy between fact and fiction. Not just in his case. In general terms, the police, the courts and fiction are twenty years behind today's criminal reality. That reality is extremely tough, dangerous and pretty scary."

So, René Frégni, who for many years ran writing workshops at Les Baumettes prison in Marseille, was right: the blue of the Mediterranean can seem very dark in Marseille. It's easy to understand why the movies constantly return to this port that is so fertile in amazing stories. And that's what Richard Berry shows by setting the shooting of his "immortal" hero in the parking garage under the Old Port. The sea, crime, tragedy, eternity... Let there be light. It's all there!

"Marseille is the symptom of a universal fever"

Marseille, city of rebels, is much more than a backdrop for *22 Bullets*. Through the history of its very specific ties to the Mafia, Richard Berry films Marseille as a cluster of deeper paradoxes.

Of course, nothing questions society's established order, and reveals its indiscretions and paradoxes like a *film noir*. And what better setting than a rebellious old port whose scams and cross-cultural mix contain the ebb and flow of more universal tensions? Which is why *22 Bullets* roots its turbulent darkness in Marseille, not to condemn the incorrigible city or reduce it to the sum of local misdeeds, but to situate the city in a broader context and culture. "Marseille is a symptom," says Richard Berry. "That's where the fever is, but you can find the same thing all over France, a country of rebels and protesters."

It's another way of looking at the convulsions of the Marseille underworld. Drawing its inspiration from the story of Jacky Imbert and freely adapted from Franz-Olivier Giesbert's eponymous novel, the movie soon transcends anecdotal realism to opt for the tone and rhythm of a great fable—that of a man on the difficult if not impossible quest for redemption. "Using a true story that's become part of Marseille's culture, I wanted to show how your past always catches up with you," says the director. "Your culture. Your identity. In this instance, his identity is that of a mafia godfather, but the fundamental question is, However well you integrate, to somebody else, aren't you always a Breton, a Jew or whatever?"

A universal question, indeed, which Richard Berry couldn't have asked anywhere else but Marseille. "This city is a cultural crossroads, a refuge and a haven, where historically people have often come to hide out," adds the filmmaker, who researched his movie for over a year before starting to write the script. "But Marseille also has a real working port that generates business, unlike Nice just down the coast." Finally, Marseille remains a rebel. A smuggler's paradise, literally, symbolically and sometimes politically. The violence there is different. It's more passionate."

Rebellious

In Marseille, rebellion is not just a pose or empty words, of which many swirl around Marseille when the mistral starts to blow. Fortress, pirate city, then city exempted of taxes, Marseille's history speaks for itself—a history of centuries of independence. Every inhabitant of Marseille knows that Louis XIV built the forts of Saint Jean and Saint Nicolas first and foremost to protect his power, directing the canons not at any threat from the sea, but at the city itself.

"Perhaps this rebelliousness is perpetuated through the mafia," muses Richard Berry. "I guess it's surprising that there aren't more French films rooted in that culture. With this movie, I hope to shake things up." Because deep down, beyond this universal story of redemption and identity that is perfectly suited to the context of Marseille, the question is, "What are the limits of our generosity?" And if we know them, "Can we transgress them?" And there's nothing like a *film noir* set in Marseille to come up with an answer.

CAST

Charly Matteï	Jean RENO
Tony Zacchia	Kad MERAD
Martin Beaudinard	Jean-Pierre DARROUSSIN
Marie Goldman	Marina FOÏS
Pascal Vasetto	Luc PALUN
Aurelio Rampoli	Richard BERRY
Pistachio	Joey STARR
Ange Palardo	Dominique THOMAS
Franck Rabou	Martial BEZOT
MaleTelaa	Daniel LUNDH
Eva Matteï	Joséphine BERRY
Anatole Matteï	Max BAISETTE DE MALGLAIVE

CREW

Director	Richard BERRY
Screenplay	Richard BERRY, Matthieu DELAPORTE and Alexandre de la PATELLIERE
Dialogue	Richard BERRY, Matthieu DELAPORTE, Alexandre de la PATELLIERE and Eric ASSOUS
Music	Klaus BADEL
Producer	Pierre-Ange LE POGAM
Director of Photography	Thomas HARDMEIER
Film Editor	Camille DELAMARRE
Sound	Amaury de NEXON

First Assistant Director
Production Designer
Costume Designer
Wardrobe Stylist
Production Manager
Line Producer

Ludovic BERNARD
Philippe CHIFFRE
Carine SARFATY
Vincent DUMAS
Franck LEBRETON
Didier HOARAU