Pan-Européenne Presents
In Association with Wild Bunch

François Cluzet in

11.6

A film by
Philippe Godeau

Starring
Bouli Lanners and Corinne Masiero

Written by
Agnès de Sacy and Philippe Godeau
Loosely based on Alice Géraud "Toni 11.6 Histoire du convoyeur"

1h42 - Dolby SRD - Scope - Visa n°133.508

High definition pictures and press kit can be downloaded from
www.wildbunch.biz
SYNOPSIS

An ordinary man seeking revenge for humiliation at the hands of his bosses.
A man with a slow-burning hatred of the system.
And the man behind "the heist of the century".
Q&A with Philippe Godeau

After ONE FOR THE ROAD, how did you decide to make a film about this one-of-a-kind €11.6 million heist?

From the very beginning, what mattered to me wasn't so much the heist as the story of that man who'd been an armoured car guard for ten years with no police record, and who one day decided to take action. How come this punctual, hard-working, seemingly perfect, lonely employee, who kept his distance from unions, ended up pulling off the heist of the century and went to the other side?

With the screenwriter Agnès de Sacy, this was our driving force. What was it that drove him to take action? We did a lot of research, we visited the premises, and we met some of his co-workers, some of his acquaintances, his lawyers...

What about the real Toni Musulin? Did you actually meet him?

I didn't. He's in solitary confinement at Corbas Penitentiary. We put in a request for him to be allowed to see the film and hopefully it will come through.

When we started out working on the project, we wrote him to keep him informed, but we didn't think it was necessary to meet him. Originally, our material was Alice Géraud-Arfi's interview-based book, but then we gave free rein to our imagination. It wasn't about faithfully recreating Toni's story. We wanted to have some leeway and rewrite the actual facts. For instance, we found out that Toni Musulin had had a violent row with his co-worker a short while before the heist. We assumed that the fight had been brought about by Musulin to protect his friend. Much in the same way, he split up with his girlfriend. We're not absolutely positive. This is a fictional premise. But sometimes the more leeway you take, the closer you get to the truth. It's a strange process – you've dug so much into the real facts and all of a sudden, the story falls into place, tinged with fiction, and at some point you can't tell which is which. When you focus too much on something, you may come upon a mysterious dynamic. A dynamic of the paradoxes and contradictions in a man's life.

Speaking of paradoxes, Toni Musulin is a complex, ambiguous character...

Toni Musulin dreams of escaping into another world, a country where there is social mobility. He says "I'm a first-class citizen who can only afford second-class". That's why he buys a Ferrari on auction. He rides a bike to work wearing the same tracksuit everyday but he secretly drives a Ferrari! At the end of the film, his father quotes him "When you have a fancy car, people show you respect". He resents being ignored. At some point, Musulin says to a police officer "Do you think that people like you and me are not supposed to own a
"Ferrari?" It's a rhetorical question. Acting as he does, he exposes some kind of social discrimination. This is one of the key aspects of the character. When you make a film, imagination takes flight. I personally believe that in wartime, he'd have joined the French Underground. Musulin is a man of few words but who gets things done. He's a multi-layered, principled man who doesn't want to be caught red-handed. But more importantly, he's accepted to be trodden on for years. And then one day, he can't take it anymore. Because he's unable to voice his feelings, he sets up a heist. This is his way of taking revenge.

Although the heist is extremely well thought out, it backfires. One more paradox?

He has painstakingly set up the heist – he was almost obsessive about it – and severed all ties with people around him before he set his plan in motion. The fake wall he built at the back of the lock-up garage to conceal the money is a wild and bright idea. And then you have the modus operandi. No wonder the heist has been called "the heist of the century". Not only does it involve a huge amount of money stolen but Musulin did not resort to any violence. There was no bloodshed. No guns, no victims. Just a guy suddenly speeding off... He did not see his project through to the end... However, the police did not find the wall. He takes pride in it. He was the one who chose to let them know about it. Locked up in his cell he recovered some of his dignity.

Some elements have remained unsolved - why didn't Musulin see his project through to the end? Where are the missing two million five hundred thousand Euros? Does the film address this question?

The film is not about the 2.5 million Euros. Nobody knows where they are and Musulin has always insisted he never took them. There is a cloud of suspicion hovering over him but there is no evidence against him. The story focuses on what drives a man to steal 11.6 million Euros. I personally don't have to take sides. I am a mere observer and I find this riddle fascinating. Here is a man who has been hatching a scheme for a whole year and has even pulled it off. He stands in a garage with millions of Euros but does not see his project through and does not stash the money away. I have trouble believing the story. Why did he leave the money on the garage floor? I think that the actual motivation was for him to get there. By pulling off the scheme he thinks he has "crossed the finish line". Then he realizes he is not done yet, he still has to drop the bundles of banknotes through the slot, one by one... At this point, like a race runner who has pulled out all the stops only to realize that there is a second finish line, he gives up.
In my opinion, if money was his real motivation, he would have hidden it and would have done his utmost to see things through to the end. I rather think that his action was meant as a challenge to the hypocrisy of the system, which forces armored van guards to go faster and faster, to work more and more, for the sake of profitability and in breach of security rules. His action exposes the guards' working conditions and the failings of the system. You must be aware that on this particular point we have understated the reality because otherwise nobody would have believed us.

Could we say that it is a thriller based on social issues?

Indeed, it was my choice from the start. The story takes place within the community of armored van security guards, but it could have been set anywhere else, in another company like Renault or France Télécom. The idea is to show why and at what point a man goes back home one evening and decides to take revenge against an employer who has been swindling and humiliating him.

Even though you portray Toni Musulin as an antihero, an introverted rebel, he was made into a modern-day Robin Hood on the Internet. Why, do you think?

The film shows how he became a Robin Hood figure for his co-workers. I am not sure that Musulin, a man of few words, who would never treat anyone to a drink, was very popular with his co-workers. And all of a sudden, after the heist, he became their hero - he had allowed them, and his close friends to recover their dignity.

The public also took hold of this story to make an icon out of Musulin, the embodiment of all those who have not given up the fight.

I insist on the fact that it was a non-violent robbery, the biggest one since the Spaggiari heist. It does matter. And then, the money was stolen from bankers. This is late 2009 and banks are to blame for the financial crisis endured by everyone else. The system is regarded as unfair. In the collective mindset, Musulin has somehow robbed the robbers.

Did you have François Cluzet in mind when you were writing the part?

I did. After ONE FOR THE ROAD we were eager to keep working together. Our relationship is based on mutual trust and respect and allows us to go further and to challenge each other. The story had aroused our interest but Musulin's persona as depicted in the book was what caused us to make the film.

Toni Musulin needed to be fleshed out and come alive. François Cluzet has portrayed the part in a very subdued fashion and given it a strong physical presence. This has to do with his particular way of standing, walking or working
out. He instantly understood how to approach the character. He gives restrained performances in terms of body language and expressions. At the end of the film, when he finds out that all his bosses have been fired, he manages a short-lived smile that tells it all… To me, François Cluzet is the epitome of non-acting – he gives a performance that comes from within and that hits you hard. The less he acts, the more emotions he conveys.

For the rest of the cast, you needed actors that could match him…

Because I was intent on grounding the fiction in reality, I had both actors and actual security guards portray the group of armored van guards. Besides, I really wanted to give François the best partners, as if in a boxing fight, and to work with actors who, just like him, have a unique, commanding quality to their acting. Bouli Lanners and Corinne Masiero, who are stunning actors, have just what it takes to fit my needs.
Q&A with François Cluzet

How did you portray such a shadowy character?

As soon as Philippe and I started working together – and throughout the various versions of the script –, our inspiration was the book that Toni Musulin co-wrote, even though I was under the impression that beyond his confessions, something remained unsaid. I didn't feel like meeting him in prison as I thought that it would be more interesting to let my imagination run wild.

Because Toni is not a pathological liar and because he keeps things to himself, it seemed natural that he shouldn't talk too much – and because he didn't reveal his secret and his doubts, it was more interesting to cut him short and to make him a man of few words. It'd heighten the mystery around him. And so it called for a more subdued performance. This way the character would have a stronger presence. The audience would then want to know more about him, and the mystery could become the key to the character. In this sense, this is what the film is all about.

Now if Toni Musulin's motive is not money, what is it?

He felt he was an underdog – he was abused at work, he'd put his life on the line everyday for €1,700 a month and everybody would talk to him like he was no one. He probably thought that his bullying bosses would pay a heavy price for their mistakes. So the film is also about an act of revenge.

How can you account for his pent-up anger and frustration?

Toni has been walked over again and again. People have no regard for him, he struggles to make a living but he has no life. When after years of painstakingly saving money he buys a second-hand Ferrari at auction, people's perception of him – and his own perception of himself – changes dramatically. I have a feeling that he's gone through an identity crisis for a long time. In his world, success is often measured by how much money you make. We've long lost the meaning of values money can't buy.

People who base everything on money have it all wrong, but society tries to keep reminding us that a man's success is measured by the material wealth he has accumulated, that human life isn't worth as much as buying power. It takes a great deal of resilience to consider that life is about curiosity, love, respect, culture, joys, pains, discoveries and meetings.
You give a very subdued, intense performance. Does this allow you to convey more feelings?

I've always felt like acting in movies without relying too much on dialogue. Theatre is the realm of words and language. Films are all about images and sound, and sounds and silences don't get the attention they deserve. But then again I always like to cross out the dialogue in the script that you can play using glances and body language – this is much more evocative. If, during the scene, I comment on what is happening or on the character's feelings, it may get redundant. Besides, what I like is when the audience are free to decide for themselves what the character is thinking.

Honestly, letting go, spontaneity, keeping away from in-your-face performances, interacting with my partners, taking risks, selflessness, and looking for subtleties while respecting the script – this is what I'm aiming at. Now I always have misgivings about the final result, and I prefer to keep it this way.

What I'm interested in is teamwork, the film itself, the emotions and the entertainment it provides.
CAST

Toni  François Cluzet
Arnaud  Bouli Lanners
Marion  Corinne Masiero
Natalia  Juana Acosta
Viktor  Johan Libéreau
Svetlana  Mireille Franchino
CEO of IBRIS  Stéphan Wojtowicz
Lepoivron  Jean-Claude Lecas

Armored Car Guards

Nabil  Eric Bernard
Morales  Karim Leklou
Arbouche  Jean-Michel Correia
Diego  Mohamed Makhtoumi
Christelle  Christelle Bornuat

Criminal Investigations Commander  Lionnel Astier
Monaco Police Officer  Mehdi Nebbou
The Police Captain  Fabienne Luchetti
CREW

Directed by Philippe Godeau
Cinematographer Michel Amathieu (afc)
Sound Jean-Pierre Duret, Stanislas Moreau & Jean-Paul Hurier
Editor Thierry Derocles
1st Assistant Director Arnaud Estérez
Production Designer Thérèse Ripaud
Costume Designer Nathalie du Roscôt
Make-up Artist Silvia Carissoli
Hair Stylist Gérald Portenart
Continuity Aurore Moutier
Casting by Constance Demontoy
Music Supervisor Valérie Lindon for Ré Flexe Music
Music Creative Consultant Pierre Godeau
Production Manager Baudoin Capet
Associate Producers Nathalie Gastaldo Godeau, Brahim Chioua, Jacques-Henri & Olivier Bronckart
Producer Philippe Godeau
A coproduction by Pan-Européenne/ Wild Bunch / France 3 Cinéma/ Rhône-Alpes Cinéma /Versus production Coproduction
With the Participation of Canal +, Ciné + and France Télévisions
In Association with Palatine Etoile 10, La Banque Postale Image 6 and Cofimage 24
And the participation of Région Rhône-Alpes and the Centre National du Cinéma et de l’image animée
And the Support of The Belgian Federal Government's Tax Shelter and Inver Invest
World Sales Wild Bunch
**Philippe Godeau**

*As a Director:*

2013  11.6
2009  ONE FOR THE ROAD (starring François Cluzet, Mélanie Thierry, Michel Vuillermoz)

**Pan-Européenne**

Philippe Godeau's 1st feature films as a producer and/or distributor include:

Pierre Godeau's **JULIETTE** / Bernard Campan's **LA FACE CACHÉE** / Roschdy Zem's **BAD FAITH** / Alexandra Leclère's **ME AND MY SISTER** / Xavier Giannoli's **EAGER BODIES** / Zabou Breitman's **BEAUTIFUL MEMORIES** / Valérie Guignabodet's **MONIQUE** / Virginie Despentes and Coralie Trinh Thi's **RAPE ME** / Noémie Lvovsky's **OUBLIE-MOI** / Danny Boyle's **SHALLOW GRAVE** / Jacques Audiard's **REGARDE LES HOMMES TOMBER** / Pascale Ferran's **COMING TO TERMS WITH THE DEAD** / Cyril Collard's **LES NUITS FAUVES** / Tim Robbins' **BOB ROBERTS** / Arnaud Desplechin's **THE SENTINEL** / Marc Esposito's **PATRICK DEWAERE** / Bernard Giraudeau's **L'AUTRE** / Jaco Van Dormael **TOTO THE HERO**/ Vitali Kanevsky's **FREEZE DIE COME TO LIFE** / Christian Vincent's **LA DISCRÈTE**

And

Jérôme Salle's **LARGO WINCH** and **LARGO WINCH II – THE BURMA CONSPIRACY** de / Jaco Van Dormael's **MR NOBODY** and **THE EIGHTH DAY** / Emanuele Crialese's **RESPIRO** / Jean-Pierre Améris's **C’EST LA VIE** / Maurice Pialat's **LE GARÇU** / André Techiné's **THE WILD REEDS** / Mike Newell's **FOUR WEDDINGS AND A FUNERAL**...
Agnès de Sacy

Selected Filmography:

Agnès de Sacy has co-written 11.6 and ONE FOR THE ROAD with Philippe Godeau.
Also with Valéria Bruni-Tedeschi (ACTRESSES / IT'S EASIER FOR A CAMEL… / UN CHÂTEAU EN ITALIE), Zabou Breitman (THE MAN OF MY LIFE / THE WOMAN I LOVED / NO AND ME), Hélène Angel (SKIN OF MAN, HEART OF BEAST / RENCONTRE AVEC LE DRAGON),
Orso Miret (DE L’HISTOIRE ANCIENNE / RULES OF SILENCE), Mostéfa Djadjam (BORDERS), Roschdy Zem (BAD FAITH), Jean-Marc Moutout (LA FABRIQUE DES SENTIMENTS), Pascal Bonitzer (CHERCHEZ HORTENSE), Michel Spinosa (SON EPOUSE)…
François Cluzet

Selected Filmography:

Corinne Masiero

Selected Filmography:


Bouli Lanners

Selected Filmography:


Bouli Lanners's films as a director include LES GÉANTS (2011), ELDORADO (2008) and ULTRANOVA (2005)
About Toni Musulin

On May 11, 2010, The Lyon Criminal Court sentenced Toni Musulin to three years in prison without parole for the €11.6 million theft.

On September 14, 2010, his sentence was extended to five years by the Criminal Court of the Court of Appeals. The Appeals judges took advantage of an offence related to the theft – i.e. Musulin’s motor vehicle insurance fraud attempt – to sentence him to a harsher penalty, although people who committed such an offence had always been sentenced to suspended penalties when they had no criminal record. Today, Toni Musulin is serving his time at Corbas Penitentiary.

Because he's gained fame and because his being in contact with other inmates is considered as risky, Toni Musulin has been held in solitary confinement for more than three years. Only his lawyers can visit him. They have made several release requests which have so far been rejected.