

PAN EUROPEENNE PRESENTS IN ASSOCIATION WITH WILD BUNCH

FRANÇOIS CLUZET

11.6

UN FILM DE
PHILIPPE GODEAU

L'HISTOIRE EXTRAORDINAIRE DE TONI MUSULIN

BOULI LANNERS CORINNE MASIERO

JUANA ACOSTA ÉRIC BERNARD KARIM LEKLOU JEAN-MICHEL CORREIA MOHAMED MAKHTOUMI STÉPHAN WOJTCWICZ JEAN-CLAUDE LÉCAS JOHAN LIBÉREAU MIREILLE FRANCHINO
SCÉNARIO DE AGNÈS DE SACY PHILIPPE GODEAU LIBREMENT ADAPTÉ DE L'ŒUVRE DE ALICE GÉRAUD ARFI "TONI 11.6, HISTOIRE DU CONVOYEUR" PUBLIÉE AUX ÉDITIONS STOCK
UNE COPRODUCTION PAN EUROPEENNE WILD BUNCH FRANCE 3 CINÉMA RHÔNE-ALPES CINÉMA VERSUS PRODUCTION UN FILM PARTIcipatif de CANAL+ CINE+ FRANCE TÉLÉVISIONS EN ASSOCIATION AVEC PALATINE ÉTOILE 10 BAVOUE POSTALE IMAGE 6 COFIMAGE 24
AVEC LE SOUTIEN DU TAX SHELTER DU GOUVERNEMENT FÉDÉRAL BELGE ET DE L'INVEST. RÉGIONAL DE LA RÉGION RHÔNE-ALPES ET DU CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE DISTRIBUTION WILD BUNCH DISTRIBUTION WILD BUNCH UN FILM DE PHILIPPE GODEAU AVEC MICHEL AMATHIEU AVEC
VOIX OFFRTE THIÉRRY DEROGLÈS PAR JEAN-PIERRE DUREY JEAN-PAUL RUYTER RÉCITÉ PAR THÉRÈSE RIPAUD COSTUMES WATHALIE DU BOSCATY LE ASSOCIATE HEAD OF POSTER ARNAUD ESTÈREZ CASTING CONSTANCE DE MONTOLY DIRECTEUR DE PRODUCTION BAUDOIN CAPEL SUPERVISEUR TECHNIQUE VALÉRIE LINDON PHILIPPE GODEAU

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WILD BUNCH

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

Toni Musulin. Security guard. Porsche owner. Loner. Enigma.

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

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

Armored Car Guards

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

<i>Criminal Investigations Commander</i>	Lionnel Astier
<i>Monaco Police Officer</i>	Mehdi Nebbou
<i>The Police Captain</i>	Fabienne Luchetti

CREW

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

Christophe Offenstien's **EN SOLITAIRE** / 11.6 de Philippe Godeau / Yvan Attal's **DO NOT DISTURB** / Eric Toledano and Olivier Nakache's **THE INTOUCHABLES** / Saphia Azzeddine's **MON PERE EST FEMME DE MENAGE** / Emmanuel Mouret's **THE ART OF LOVE** / Christophe Blanc's **BLANC COMME NEIGE** / Guillaume Canet's **LITTLE WHITE LIES** / Philippe Godeau's **ONE FOR THE ROAD** / Xavier Giannoli's **IN THE BEGINNING** / Jacques Maillot's **LES LIENS DU SANG** / Cédric Klapisch's **PARIS** / Sam Karmann's **TRUE ENOUGH** / Bruno Dega and Jeanne Le Guillou's **GAME OF FOUR** / Eric de Montalier's **MY PLACE IN THE SUN** / Guillaume Canet's **TELL NO ONE** / Christian Vincent's **QUATRE ETOILES** / Bruno Herbulot's **LA CLOCHE A SONNE** / Raoul Ruiz's **LE DOMAINE PERDU** / Thomas Vincent's **JE SUIS UN ASSASSIN** / Tonie Marshall's **FRANCE BOUTIQUE** / Eric Lartigau's **MAIS QUI A TUE PAMELA ROSE ?** / Samuel Benchetrit's **JANIS AND JOHN** / Jacques Cortal's **QUAND JE VOIS LE SOLEIL** / Nicole Garcia's **THE ADVERSARY** / Stéphane Clavier's **LA VOIE EST LIBRE** / Danièle Dubroux's **L'EXAMEN DE MINUIT** / Nae Caranfil's **DOLCE FARNIENTE** / Olivier Assayas's **LATE AUGUST, EARLY SEPTEMBER** / Claude Chabrol's **THE SWINDLE** / Christophe Loizillon's **THE SILENCE OF RAK** / Tonie Marshall's **ENFANTS DE SALAUD** / Xavier Giannoli's **DIALOGUE AU SOMMET** / Pierre Salvadori's **LES APPRENTIS** / Lawrence Kasdan's **FRENCH KISS** / Jean-Paul Rappeneau's **THE HORSEMAN ON THE ROOF** / Robert Altman's **PRET A PORTER** / André Forcier's **LE VENT DE WYOMING** / Claude Chabrol's **L'ENFER** / Richard Dembo's **L'INSTINCT DE L'ANGE** de / Didier Martiny's **À DEMAIN** / Serge Meynard's **SEXES FAIBLES** / Agnieszka Holland's **OLIVIER, OLIVIER** / Robert Enrico's **LA REVOLUTION FRANÇAISE** / Claude Zidi's **DEUX** / Bertrand Blier's **TOO BEAUTIFUL FOR YOU** / Pierre Jolivet's **FORCE MAJEURE** / Pierre Pradinas's **ONCE AROUND THE PARK** / Claude Chabrol's **STORY OF WOMEN** / Claire Denis's **CHOCOLAT** / Olivier Langlois's **JAUNE REVOLVER** / Claude Zidi's **ASSOCIATION OF WRONGDOERS** / Tony Gatlif's **RUE DU DEPART** / Bertrand Tavernier's **ROUND MIDNIGHT** / Jacques Fansten's **ÉTATS D'AMES** / Didier Haudepin's **ELSA, ELSA** / Pierre-William Glenn's **LES ENRAGES** / Gérard Mordillat's **VIVE LA SOCIALE !** / Jean Becker's **ONE DEADLY SUMMER** / Diane Kurys's **ENTRE NOUS** / Claude Chabrol's **THE HATTER'S GHOST**

Corinne Masiero

Selected Filmography :

Sólveig Anspach's **LULU FEMME NUE** / Katell Quillévéré's **SUZANNE** / Philippe Godeau's **11.6** / Hélier Cisterne's **VANDAL** / Jean-Marc Rudnicki's **WRESTLING QUEENS** / Sylvain White's **LA MARQUE DES ANGES** / Jacques Audiard's **RUST AND BONE** / Stéphane Cazes's **OMBLINE** / Akim Isker's **LA PLANQUE** / Cyril Mennegun's **LOUISE WIMMER** / Patrice Chéreau's **PERSÉCUTION** / Francis Veber's **A PAIN IN THE ASS** / Xavier Giannoli's **IN THE BEGINNING** / Erick Zonca's **THE DREAMLIFE OF ANGELS** / Claude Berri's **GERMINAL**

Bouli Lanners

Selected Filmography :

Sólveig Anspach's **LULU FEMME NUE** / Laurent Tuel's **TOUR DE FORCE** / Philippe Godeau's **11.6** / Laurent Tirard's **ASTÉRIX AND OBÉLIX: IN BRITAIN** / Jacques Audiard's **RUST AND BONE** / Jalil Lespert's **HEADWINDS** / Jeanne Labrune's **SPECIAL TREATMENT** / Christophe Blanc's **WHITE SNOW** / Yasmina Reza's **CHICAS** / Dany Boon's **NOTHING TO DECLARE** / Olias Barco's **KILL ME PLEASE** / Albert Dupontel's **THE VILAIN** / Mathias Gokalp's **RIEN DE PERSONNEL** / Benoît Delépine and Gustave Kervern's **LOUISE-MICHEL** / Bouli Lanners's **ELDORADO** / Samuel Benchetrit's **I ALWAYS WANTED TO BE A GANGSTER** / Stefan Liberski's **BUNKER PARADISE** / Didier Poiraud and Thierry Poiraud's **Atomik Circus, le retour de James Bataille** / Jean-Pierre Jeunet's **A VERY LONG ENGAGEMENT** / Philippe Boon and Laurent Brandenbourger's **SHOPPING** / Benoît Mariage's **THE CARRIERS ARE WAITING...**

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.

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