

JEAN-YVES ROUBIN, DANIEL MORIN, JÉRÔME DOPFFER PRESENT

MATILA MALLIARAKIS



SEMAINE  
DE LA CRITIQUE  
CANNES 2012

# BEYOND THE WALLS

GUILLAUME GOUX

A FILM BY DAVID LAMBERT

WORLD SALES  
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WITH MÉLISSA DésORMEAUX-POULIN AND DAVID SALLES

PRODUCED BY FRAKAS PRODUCTIONS (BELGIUM), BOREAL FILMS (CANADA), LES PRODUCTIONS BALTHAZAR (FRANCE)

WRITTEN AND DIRECTED BY DAVID LAMBERT DIRECTOR OF PHOTOGRAPHY MATTHIEU POIROT DELPECH (AFC) EDITOR HÉLÈNE GIRARD SOUND JEAN-SÉBASTIEN ROY, QUENTIN COLETTE, BENOIT BIRAL, PATRICK HUBART  
MUSIC VALLEYS SET SÉBASTIEN AUTPHENNE ASSISTANT DIRECTOR CAROLINE TAMBOUR COSTUME DESIGNER SABINE ZAPPITELLI MAKE-UP JOAN PATRICIA PARRIS PRODUCTION SUPERVISOR THIERRY BAUDRAIS

WITH THE FINANCIAL SUPPORT OF CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA FÉDÉRATION WALLONIE BRUXELLES ET DE VOO, WALLIMAGE, SODEC - SOCIÉTÉ DE DÉVELOPPEMENT DES ENTREPRISES CULTURELLES - QUÉBEC, TÉLÉFILM CANADA, QUÉBEC - CRÉDIT IMPÔT CINÉMA ET TÉLÉVISION - GESTION SODEC, CANADA - CRÉDIT D'IMPÔT  
POUR PRODUCTIONS CINÉMATOGRAPHIQUES OU MAGNÉTOSCOPIQUES CANADIENNES, IN COLLABORATION WITH SUPER ÉCRAN AND IN ASSOCIATION WITH CINÉFINANCE TAX SHELTER AND WITH THE SUPPORT OF PÔLE IMAGE DE LIÈGE, IN COPRODUCTION WITH BELGACOM AND WITH THE PARTICIPATION OF CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE





© Matthieu Poirot-Delpech [afc]

**Pictures:**  
Matthieu Poirot-Delpech [afc]  
Rudy Lamboray  
Stone Design

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## PITCH

Paulo, a young pianist living an ambivalent life with Anka, meets Ilir, a loner bass player. It's love at first sight and they start living on love alone.

The day Paulo promises to love him for life, Ilir leaves town for a concert, and never comes back...



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## BIOFILMOGRAPHY

Born in 1974 in the Ardennes of Belgium, **David Lambert** is a graduate in Language and Roman Literature from Liege University, he then acts as drama-playwright, to lead towards staging.

He becomes scriptwriter when he reaches thirty. For two years, he gets involved in a children TV show on RTBF, « Ici Blabla », then collaborates on many feature film scripts with French and Belgium directors.

The last film, « La régate », was released in 2010. He was also co-writer on Delphine Noels's film "**Post partum**" with Mélanie Doutey and Jalil Lespert, the shooting ended this spring.

His first short film « **Vivre encore un peu...** » was selected at the Locarno International Film Festival and over 50 other festivals as well, and won over 10 prizes.

"**Beyond the walls**" is his first feature film, "I am yours" his second film, is currently in development.



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DAVID LAMBERT

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MATTHIEU POIROT

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# BEYOND THE WALLS

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## CAST

**ILIR:** GUILLAUME GOUIX (Minuit à Paris, Et soudain tout le monde me manque, Jimmy Rivière, Poupoupidou,...)

**PAULO:** MATILA MALLIARAKIS (Les aventures extraordinaires d'Adèle Blanc-Sec,...)

**ANKA:** MÉLISSA DÉSORMEAUX POULIN (Incendies, ...)

**GRÉGOIRE:** DAVID SALLES ( Bref, Case départ, Les petits ruisseaux,...)

With the participation of the Canadian band VALLEYS (original score/songs)



## CREW

**WRITTEN AND DIRECTED**

David Lambert

**DIRECTOR OF PHOTOGRAPHY**

Matthieu Poirat Delpech (AFC)

**EDITOR**

Hélène Girard

**SOUND**

Jean-Sébastien Roy, Quentin Colette, Benoit Biral, Patrick Hubart

**MUSIC**

Valleys

**SET**

Sébastien Autphenne

**ASSISTANT DIRECTOR**

Caroline Tambour

**COSTUME DESIGNER**

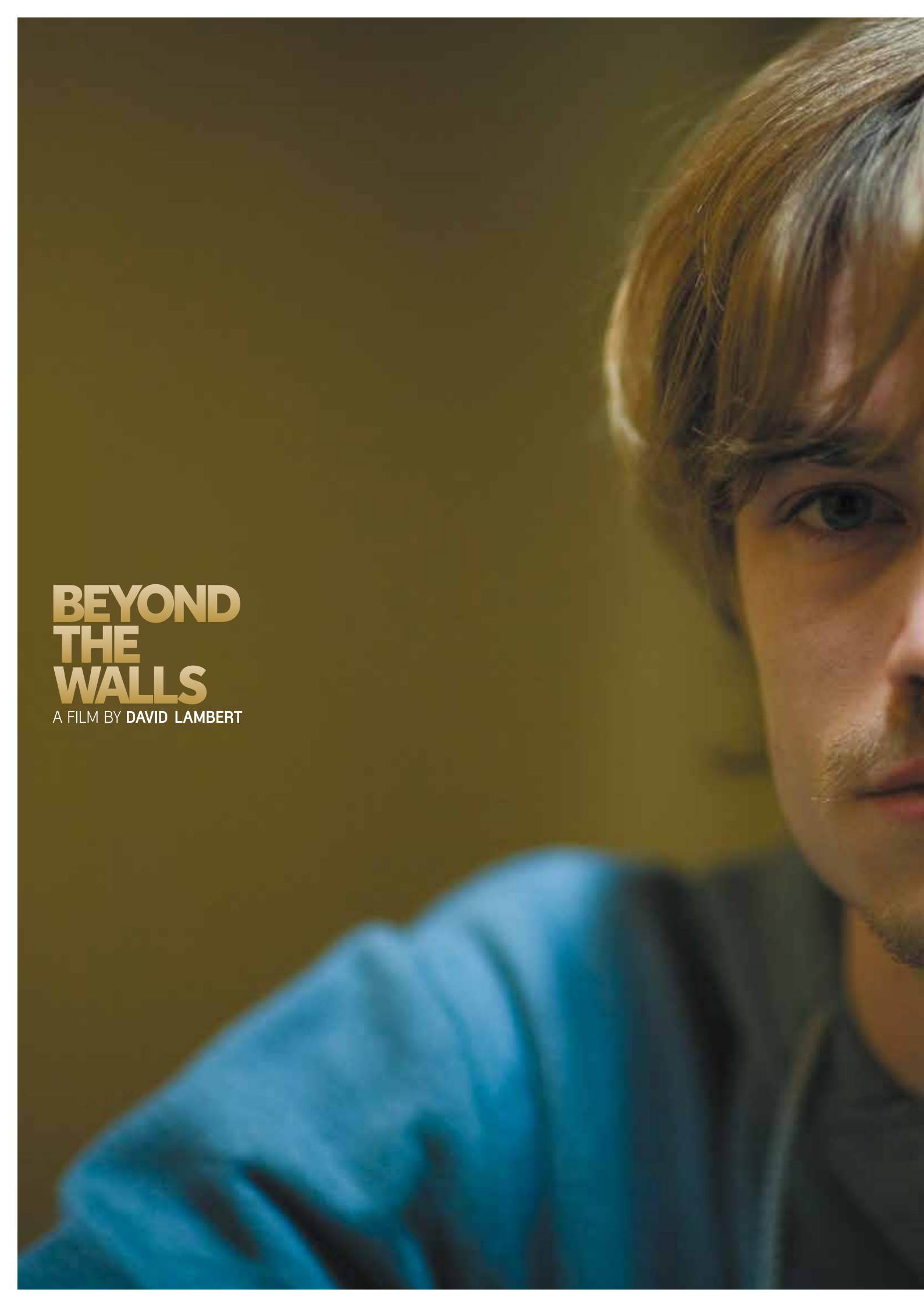
Sabine Zappitelli

**MAKE-UP**

Joan Patricia Parris

**PRODUCTION SUPERVISOR**

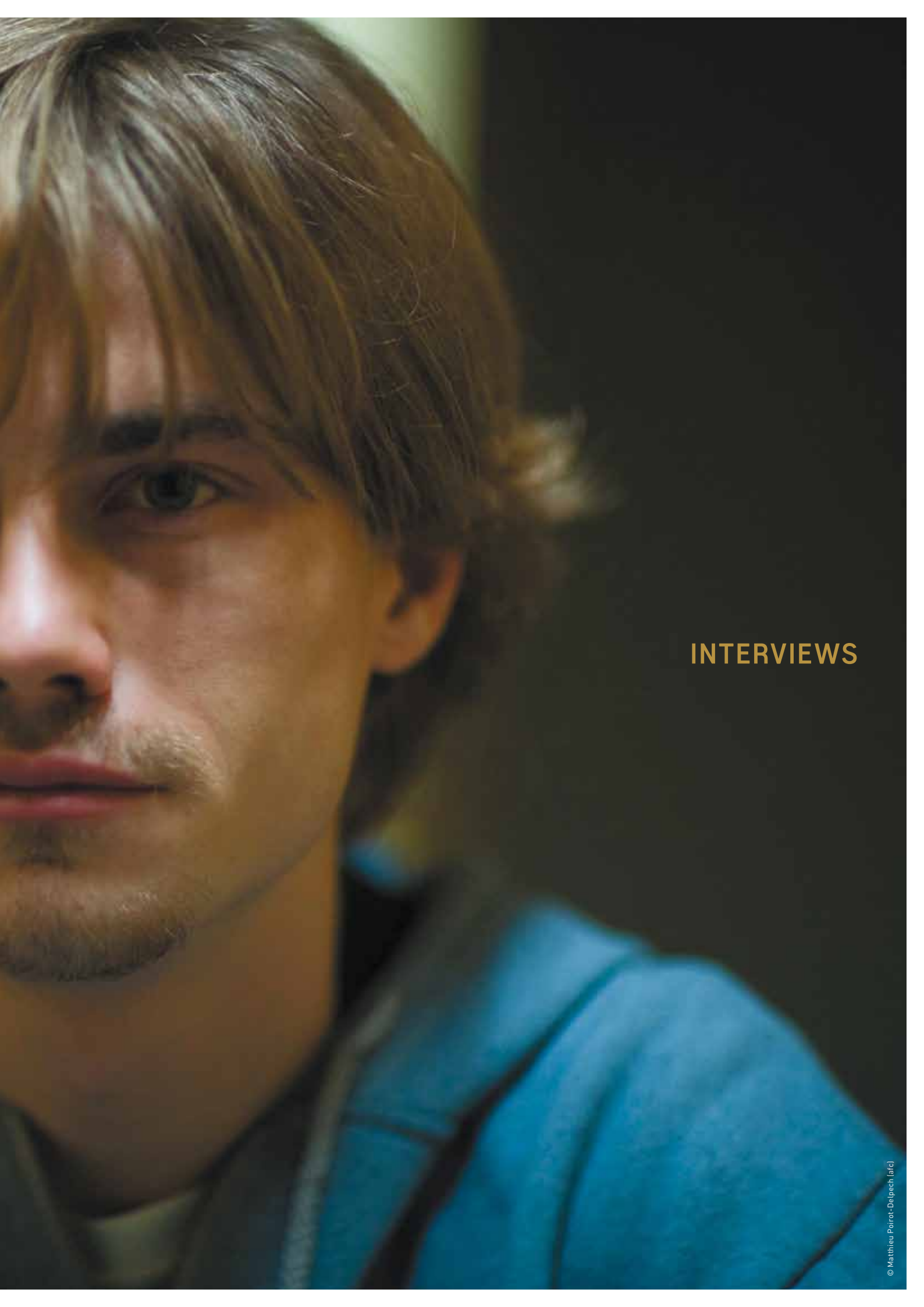
Thierry Baudrais



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## INTERVIEWS

## DAVID LAMBERT

**You are a young director. Up to here, you have co-written many scripts, but your short film « Vivre encore un peu » has really established your reputation...**

I didn't know I had a reputation! My short film had quite a good success worldwide. It happened I had to comfort some people after the film projection, sharing that type of emotions with strangers has given me confidence in my director's skills. For me, directing actors is the organic continuation of my work of writing.

**You have reveled that this short film was inspired from a personal experience. Is that still the case for « Hors les murs »?**

« Hors les murs » is indeed a very personal film, but at the same time, it is not an auto-fiction. I have condensed three love stories to make one. I made my best to be "in tune" and sincere, and efficient but not egocentric. I love to work with intimacy until it communicates...

**How did the main characters come alive? How did you shape them one to another?**

There is a bit of myself in each character, successive layers... It's hard to explain. My goal was to highlight the emotion and exceed the strict sexuality without over spreading it. Paulo is a fragile human being suffering from solitude and autonomy. Towards him, Ilir embody the strength. At the end, the strongest is not always the one that we believe.

**To enrich these characters, you have chosen two young unexpected actors. How did they convince you?**

They came along, simply. I found actors who have the generosity to deliver and feed a world, which is not theirs. Each had the essence of the characters. Matila, has a small « delicate » shape, and comes Guillaume with his very virile look.

**All those who read the scenario thought that for a first film, your intention was extremely precise and sharp.**

Years and years of maturation and reflection I suppose! Inspiration and good ideas do not come instantly. I believe that "hard work" lead to this result, it takes patience and humility.

**You are already an appreciate scriptwriter, you could have chosen to restrict yourself to that, what do you like in directing?**

I love actors, and for me, directing is a form of writing like the other one.

**From the script to the film as it is now, the comment seems to have become more radical. The structure has a lot of importance for you?**

Yes, the structure is important, it is what we want to portray and defend. I am in a constant formal search in that sense, I am always asking myself « how can I tell that story? Where do I put the camera? » Etc.

**What do you hold of that experience, taking place in your life for the past years?**

So many things... What I like is the permanent creation... And of course, sharing with the producers, the actors and the crew.

**You not only wrote and direct the film, you followed it step by step to the end...**

It is the slightest thing for a first film, so personal to me!

**Even by remaining discreet on the subject, we always felt you "very interested" by a Cannes selection. This "Semaine de la critique", is this a dream come true ?**

I have never dreamed about a selection in Cannes, but I have always dreamed about the film being seen by « lots of people »! What can I get better to concretize this dream?

**« Hors les murs » is a « slice of life » and especially a love story. Do love stories always finish necessarily bad?**

No, not necessarily... But, love stories that have bad ending on screen incite us to love better in life, so it has a better ending. No?

### **« Hors les murs » is your first « big » role, how did you like the experience?**

Just like a game, we have forward moment after moment, building the situations one after the other, giving as much to enhance the characters. The shooting was almost shot completely in order, which is rare and precious. So, after the first part of the scenario, David worked on the second, having known what he had directed for the first part of the film.

Along with David, we decided not to look at the « dailies ». That really provoked a deep dizziness in me since I am more familiar on a theater scène, having the crowd « live » and adapt in « real time ». In two hours, the show is over! Shooting a film is a different story, the final touch could be added a year later, and us actors will be members of the audience, powerless.

It's exciting, I am curious...

### **The success of the film rest necessarily on the alchemy that comes out from the duo between Guillaume and you, how did you manage things with him on the set?**

We met upstream during rehearsal, and then we discovered each other when the shooting started, listening to each other with our characters. We would essentially talk about work together.

Guillaume is an actor, an artist, happy and unique! He thinks about the audience and the story, nothing gets to him. I really love what comes out trying to play a story with him.

I think we were very curious towards each other, with lots of decency.

### **How do you describe your character?**

A description of my character seems quite impossible; I only know a tiny part of him. Paulo Moiro is a pianist at the Brussels' film Library. When I think of him, I think of a very lonely young man, lost in a

One-way relationship with Anka, his girlfriend. The world is going around without him. He meets Ilir and it rocks his world. He becomes curious of a new love. I had fun touching femininity and masculinity of people I love, in their relationships...

### **Are there any scenes that you found hard to play or sensitive?**

All the scenes were complicated... They all had their challenge. The scenes where Guillaume and I get really intimate are not the most complicated one necessarily. It is work, we were putting words on acts, trying to feel where we were, and we went for the first take. It is much more simple and easy to play with somebody for who there is no desire or physical attraction. With some other partners, that could be ambiguous.

The visiting room scenes were very hard for me. We were there for three days in a very cold atmosphere, and we did extreme close-ups. I was suffocating; I must be a bit claustrophobic! Another hard part for me was the scene where I had to yell in front of the wall at the prison.

All the team was there and despite the kindness of everybody, pressure was going up, I had to repeat several times, and it became very delicate for me.

### **« Hors les murs » is a very particular film, demanding and very personal. Were you expecting the film would take you to Cannes?**

No, I would have never expected that! At one point, I thought about it, I knew that the film would be submitted and that we would be confronted to wait for a response. But then, I stopped thinking about it... I did my best; the rest is not up to me.

I hope that this film will travel and be seen by lots of people. This official selection is a great chance for the film and for that wish to be granted.

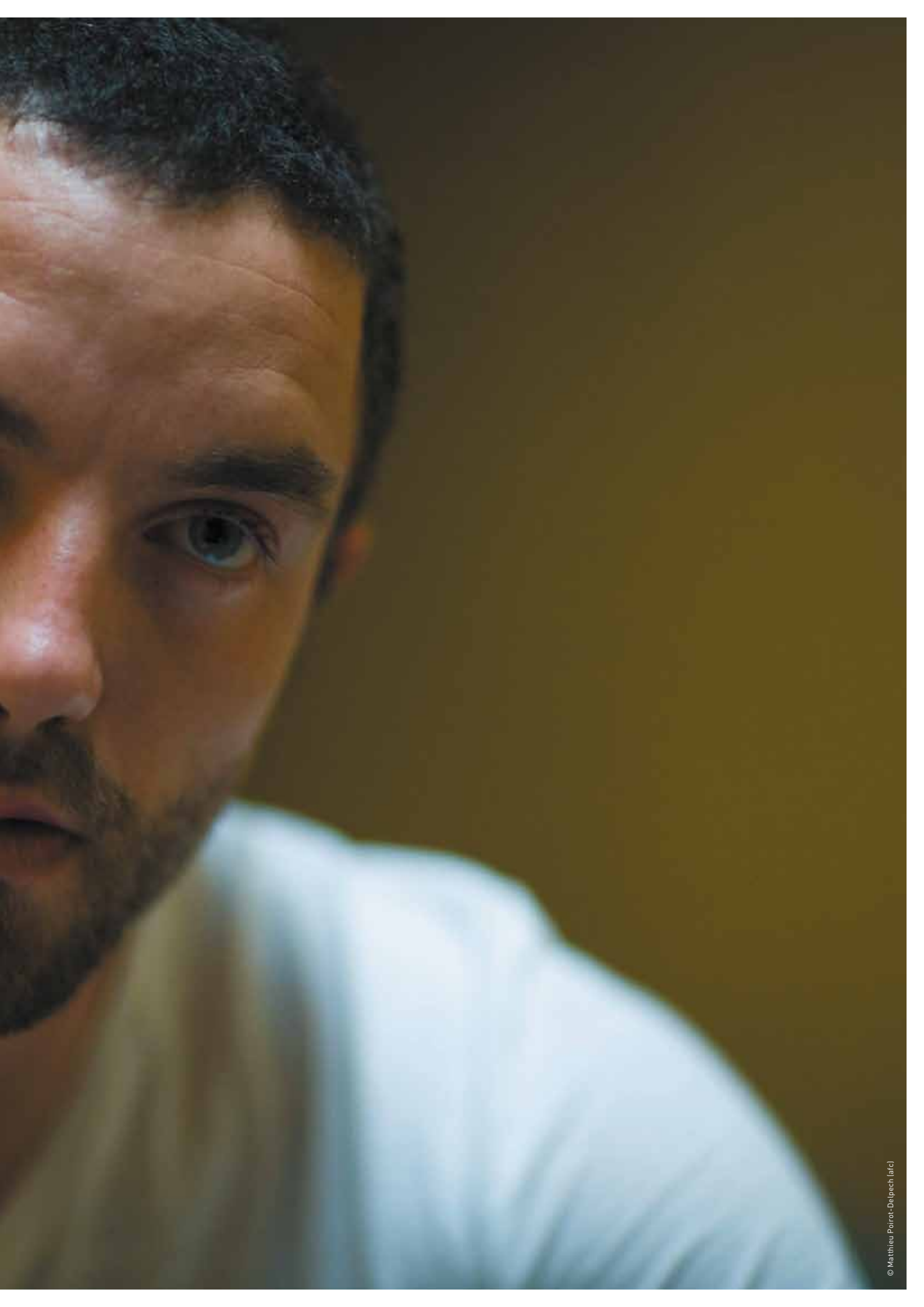
### **What do you think you learned most on this shooting?**

I was able to experiment how it really works on a set. In 35 days of shooting, I was able to observe and establish a Relationship with all the team, and from that, I really understood how to be a better actor.



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## GUILLAUME GOUIX

### **How were you involved with the project ?**

When David and I first met, the characters were not exactly the same as they are in the film, perhaps Ilir was different. David called me at some point and told me he had rethought the character of Ilir from what he had perceived of me, he had then found his Paulo. He offered me the role, for him it was the evidence. I was really taken by the fact that David was composing his film that way; he was reconsidering his decisions and thoughts along with what life was bringing on his road. I quickly read the script again and I was excited to be part of the adventure.

### **What did you think of the script when you first read it ? And why did you feel like being part of the film ?**

I immediately realized that David was telling a beautiful love story, with the joys and sorrows that it brings, without specifically referring to a specific community. He was talking about love in the broadest sense of the term, like so many great epic love stories. There are many factors in my decision when it comes to be part of a film as an actor, the chemistry with the director is one of them as the construction of a film takes time and energy from both part. In this case here, we were both liven by the project, from there, it was just a gift to be able to interpret such complex character.

### **You played in two feature films in Belgium lately, do you think there is a specific peace of mind in Belgium ?**

I don't really care about the nationality of the directors, but I admit that the « Belgium cinema » allows liberty and has a deep respect for the authors. But I cannot generalize; it is simply what I felt during the shooting of those films. Each director is unique, but I believe that the culture of the country has an influence on the story and its narrative form. But then again, each artist is unique, even in his country.

### **Even if some scenes are funny, the general tone of the film is quite tense and dramatic. Was it a fun shooting?**

Absolutely, we were not taking care of sick people, we were making cinema. And with Matila, we needed those moments of complicity and laughter. Having fun on a set is important for me; I am not really fascinated by the image of the tortured actor.

### **Were you driven by personal sensations and feeling to build and play your role?**

It always starts from a part of me, or else I would not understand what I have to deliver. Then, I do my best to feel the script, the director, the other actors, and have fun playing my role. No matter what I have to deliver, it remains me and my voice, my face and me; I deal with what's there after.

### **You are one the young French promising actor. After a nomination at the « Césars » for the film « Jimmy Rivière », you will present a film in Cannes. Did you expect that?**

Being a promising actor scares me, with all my optimism, I really hope that the actors are more than some « in vogue » momentum.

I take advantage of being able to choose the projects and I realize that I am lucky. But when we like a film, we always hope that the others will like it too and that it will make them blossom. Now, here, we couldn't ask for more.

## JEAN-YVES ROUBIN, PRODUCER

### **How came this collaboration that brought you to work with David, and that led you to produce not only his short, but also get in that adventure of his feature film?**

David was working as a collaborator on a project I was developing. One day he called me saying « I have a short film scenario I have written, would you like to read it? Do not hesitate to throw it in the garbage ». Eleven months later, we were in Locarno, in competition, with this short film. It was indeed the beginning of a great relationship with David. I have an alter ego with him. We work the same way, each in our tasks, instinctively. A producer needs to know all the aspects of a production: financing, legal, technical, and postproduction. David also has an interest in everything. He likes to look over all those aspects, including production. We work in a total mutual trust; it is a rare thing in this industry.

### **Why produce a film such as « Hors les murs » ?**

The answer is the result. Producing is a human story, the relationship with the director is important. It's a total symbiosis between the production and the director. It's essential. « Hors les murs » is a project that David wanted to direct for a long time now, and behind this classic story, I knew David would put his personal touch. Just like his short film, it is a mix of « radical » and deep « emotions »...

### **When did you think that the film was going to be strong enough for Cannes ?**

I was already thinking about it when I read the last few versions of the scenario. It was just a thought, something we both, David and I, felt. A reward for the work we both did. When we talked about his approach and intentions, I understood that he had an untypical film in mind. The type of film we rarely see on screen.

### **After the first week of shooting, you were very satisfied by David's work. What did you feel ?**

The most remarkable thing is the work that was accomplished by all the members of the team. The shots that were planned with his assistant, the actors rehearsal with the actors months before the shooting, the work of Mathieu Poitot-Delpech, the director of photography, scouting... Everything was prepared meticulously. It is the first shooting without having stress on the first day. David brings a great feeling on a set, he holds the crew together and everybody works without any tension. And that is fundamental to have the best result.

### **« Hors les murs » is a coproduction between many countries. Was it complicated to set up ?**

There was a real artistic collaboration between Belgium and Canada. It is always complex to combine all the elements to respect the coproduction agreements between countries. Here, it was totally natural. We have had many conversations with David in order to elaborate a realistic structure for both the artistic and financial issues. Then, we went to Montreal and met with Daniel Morin, our Canadian producer, and David met the candidates Daniel had suggested for the positions to fill. David agreed immediately as Daniel had pointed out the right people for David.

The first meeting between H el ene Girard (editor / J'ai tu e ma m ere - Xavier Dolan) and David was quite amazing. They went for a walk, talked about the scenario and David's vision, and came back hours later... The couple director-editor was sealed.

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## DANIEL MORIN, CANADIAN PRODUCER

### **Why produce a film such as « Hors les murs » ?**

Simply for the good quality of the script, for the passion of its director, and most of all for the unique opportunity to discover an amazing director.

### **From the first week of the shooting, we felt your excitement towards David Lambert's work.**

#### **What did you feel particularly ?**

Mainly, what really caught my attention was the the control of the director on his work, and the way he was directing the actors.

### **« Hors les murs » is a coproduction between three countries. Was it a complicated implementation ?**

Complexity and rules comes with coproduction, but on the Canadian side, I received a warm welcome from the beginning and the financing was quickly set up. That really helped and the whole production structure was established on solid bases.





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## PRODUCTION

**FRAKAS PRODUCTIONS** is a production company that works with young directors, targeting films with ambitious and hard-hitting subjects.

Most of Frakas Production films have been part of the major international film festivals and have won many prizes.

After a few co-productions such as « **Sans Rancune!** » by Yves Hanchard (with Thierry Lhermitte),

« **La Permission de minuit** » by Delphine Gleize (with Vincent Lindon and Emmanuelle Devos)

and « **Bye Bye Blondie** » by Virginie Despentes (avec Béatrice Dalle et Emmanuelle Béart).

Frakas has just finished the first feature film of David Lambert « **Beyond the walls** »,

And is now preparing for Delphine Noels's film « **Post Partum** » and Ismaël Saïdi's « **Moroccan Gigolos** ».

### BORÉAL FILMS

Founded in September 2000, Boréal Films is a feature film production company specializing in fiction, with an accent on first films and young emerging French-speaking filmmakers as well as a bold and novel approach to cinema.

We also prioritize international coproduction projects. With over ten feature films produced such as « **Comment conquérir**

**l'Amérique en une nuit** » by Dany Laferrière, « **Faro, la reine des eaux** » by Salif Traore,

« **Les mots gelés** » by Isabelle D'Amours and « **Hors les murs** » by David Lambert.

Boréal Films was also associated to the production of the two first acclaimed Xavier Dolan films in Cannes, « **J'ai tué ma mère** »

and « **Les amours imaginaires** ». Boreal Films is presently in pre-production of a two co-production, the first film of Ismaël

Saïdi, « **Moroccan Gigolos** », and « **La beauté des Loutres** » by Damien Peyret.

**BALTHAZAR PRODUCTION** is a production company based in Paris. The company has been supporting, developing and producing art house films and projects for cinema and television, feature-length drama and documentary, for over ten years (3 documentaries, 8 feature-length drama, 20 short films). All the films produced by Balthazar have had acknowledgment of international festivals (Cannes, Toronto, San Sebastian), and Louis Delluc was in nomination for a Cesar for Best First Film.

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