

LOUISE BOURGOIN

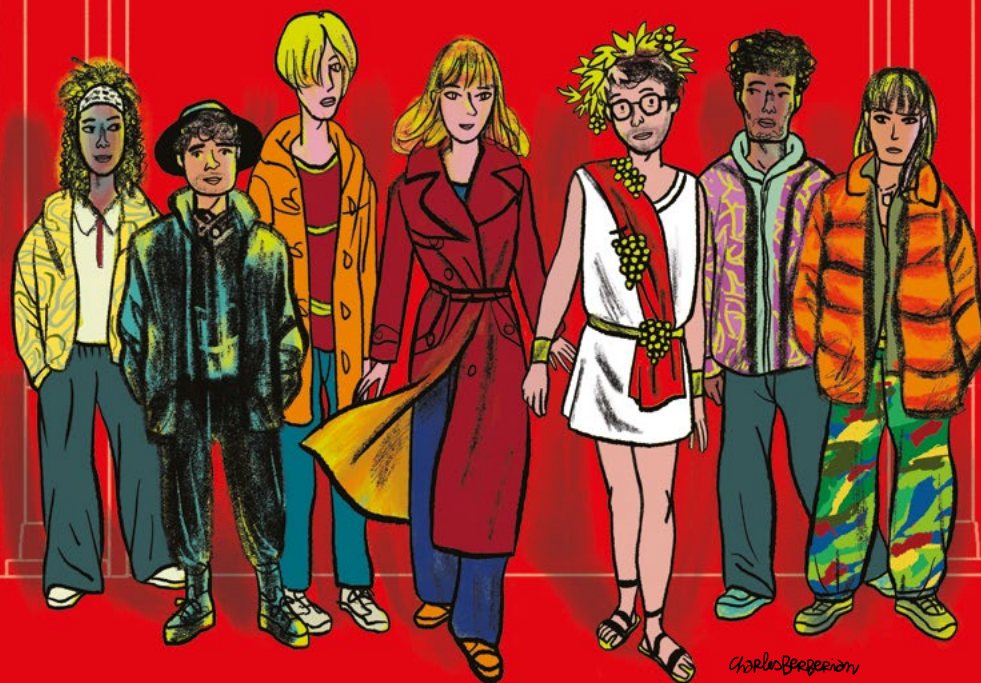
XAVIER LACAÏLLE

WITH THE PARTICIPATION OF
NOÉMIE LVOVSKY

WITH THE PARTICIPATION OF
FRANCESCO MONTANARI

LATIN FOR ALL

a film by ÉMILIE NOBLET



INTERNATIONAL SALES

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SYNOPSIS

Delphine teaches Latin in high school to a class of 5 lazy students. She made a deal with them at the start of the year: if they keep quiet, they'll all receive A grades without having to learn anything. But this situation is threatened when her class is selected to represent France at the Latin World Championships in Naples... because of their exceptional grades!

To make things worse, the principal's overzealous nephew is chosen to accompany her. To save the Latin section, and above all her comfortable situation, they have no other choice but to win the trophy.

But how can they win when they've never studied a word of Latin? Delphine sees only one solution: cheating!

INTERVIEW WITH ÉMILIE NOBLET

Interview by Anne-Claire Cieutat

Are your school memories the inspiration of this story?

In part, yes. My grandmother taught French and Latin, which is how I became interested in it at an early age, particularly through mythology. Then, I followed a classical literary path and studied Latin all the way up to literary preparation. I've forgotten everything, but the wonderful way my teacher was able to convey the history of antiquity left such an indelible impression on me that I had to tell stories of my own.

What did you do next ?

I went to FEMIS in the image section. My graduation was a comedy, which I shot at the Gaumont Opéra, where I worked at the same time. I started as a cinematographer on short and medium-length films as well as two features, *MONTPARNASSE BIENVENUE* by Léonor Serraille and *WHATEVER HAPPENED TO MY REVOLUTION* by Judith Davis. Then I was promoted as a director in the world of webseries and TV series, all the while nurturing the desire to shoot a feature film.

How did the characters in *LATIN FOR ALL* under your pen and that of Clémence Dargent, your co-writer ?

Clémence had heard about this Latin competition, which does exist - our Latin consultant on the set had won it. She had imagined a story based on a teacher's journey with her students to take part in the competition. At the time, I was moving to Italy and we started working together. I brought in the new character of Rodolphe, this young, fiery Ph. in contrast to Delphine's character. Clémence also has Latin teachers in her family, and we came together on this project quite naturally. We both love comedy, but we wanted to write a film with no defined genre, with a mix of rom-com and teacher comedy, a film that was also like us from a feminist point of view. We wanted to play with the cliché of the public employee paid to do nothing, but with an unexpected character, an irreverent and endearing teacher whose point of arrival do not depend entirely on her relationship with a man.

Delphine is something of an anti-heroine.

She's someone who no longer believes in anything, not in her job, not in love, and especially not in herself.

She assumes that, since all hope comes up against a disappointing reality, she protects herself by living only for herself. She's clearly an individualist, and lives very well with lying. This makes her an anti-heroine, with vice, selfishness, and far away from the common idea of a female character in cinema.

Rodolphe's character doesn't fit the standard romantic comedy hero either.

This was also important to us. Rodolphe is a character with an immense capacity for wonder. He's a passionate idealist. He's childlike without being a loser or clumsy. He has his rough edges, but realizes when he's being stepped on. That's why I thought of Xavier Lacaille for this role, because I know his ability to always take a step aside from what's expected, and I knew he'd enrich this character wonderfully.

The two are linked by a Latin competition, a dead language that will revive Delphine...

This dead language, which is given a new spark of life through this competition, is a bit like Delphine, who has died out and needs a new lease of life. There was also a desire to break down the elitist aspect of Latin and to say, in a broader sense, that real learning is done for life.

How did you come up with the group of and their respective profiles ?

We started out writing for middle-schoolers, but when it came to casting, I opted for high-school students, who are more likely to question authority. To write these characters, I relied on the personalities of my actors. So I characterized them during casting, with the help of Christel Baras. I started without any preconceived ideas about the characters, without wanting to create a panel of today's teenagers in France, and got inspired from these encounters. As an example, Alban didn't exist at the start, and when I discovered Elias, we imagined this teenager in love with his teacher. So I wrote it for him. In the script, Gabin did make-up tutorials, but I didn't want to make a problem of the character's sexual identity - make-up plays an important role in the film, notably with the figure of the Gorgon. I met actors who were very close to the role, but I chose Stylane, a teenager in tracksuits who knew almost nothing about make-up. I wanted to be surprised, so I tried to cast all genders equally in different roles.





Delphine and Rodolphe are also incarnated by childhood and adolescence, as suggested by the two sequences of disguises that form a rhyme in your story.

Delphine plays roles all the time, and it seemed obvious to us to have her disguised. It's also clear from these sequences that she was very different when she was young. During the amphitheater scene, she takes pleasure in passing on something to her students through theatrical exercises. The idea of disguise and play opens and closes the film, but it's a bit unconscious on our part.

How did you go about mixing genres? Do you have a particular taste for romantic comedy?

That's my passion! I love putting romantic comedies to the test of life and, above all, to the test of the characters. The script for *LATIN FOR ALL* is built up in a classic way, so that I can measure out the characterization of the characters and the side-steps in terms of respect for genres. What interests most is finding a form of realism in the representation of the feeling of love. As an example, I wanted my characters never to kiss. They end up in the same bed because they've had too much to drink at a party, and it's only afterwards that

feelings of attachment develop between them. This is also made possible by the fact that Delphine, thanks to this trip and this competition, is stepping out of her comfort zone. Her relationship with Rodolphe is built outside the commonplace of romantic comedy.

How did you choose your cast?

I didn't know Louise Bourgoïn personally, but I'd watched a lot of interviews with her which spoke to me far more than the films. Louise has a charismatic quality. From the first time she met him, she reduced Xavier Lacaille's jokes to nothing. And that inspired me to adjust the script and refine the relationship between Delphine and Rodolphe. From then on, the challenge was to get a guy like him to touch a woman like her. The fact that Louise used to be an art teacher really interested me. Her years working for Canal proved she could also be irreverent. The contrast between her beauty, her poise, her quirky sense of humor and her gift for poking composed a cocktail that I found very interesting for the character of Delphine. I really wanted to try and build something with her. Louise allowed me to open the gates and push the irreverence of her character even further.

I worked with Xavier Lacaille on the TV series *PARLEMENT*. Xavier's natural generosity resonated strongly with my idea of Rodolphe. He's as honest

and passionate as his character. So I asked him to participate on the writing. Xavier is also a wellspring of comedy; he has a distinctive style from Louise. He's always improvising and composing, whereas Louise is more into anticipation and reflection. This difference in their methods echoed the difference in the characters they portray, and I was very interested in how they could bring out the comedy in each other.

Noémie Lvovsky is one of the actresses who makes me laugh the most. I worked with her on the web series *LOULOU*, and we got on really well. She supported me when I was writing the script and afterwards. It was quite natural for me to offer her the role of Christine, the school principal, and here again we had a lot of fun. The funny thing is, she turned up sick on the set and, with her broken voice and unflinching smile, we accentuated the "on the edge" side of her character. She brought her rhythm, her fantasy, her rich inner world and her ability to really look at her partners.

Francesco Montanari was a wonderful discovery. I met him in Italy with Louise. He's a very gentle and deeply generous person who immediately understood where I wanted to go. His character was nothing like the Italian Latin lover. He's an intellectual who's written about Virgile, who's a seducer without being macho or a narcissistic pervert. He has a maestro

side, but he's also clumsy. And his Achilles heel is Latin... Francesco has an extraordinary voice, knows how to put himself in danger, has a great sense of humor and isn't afraid of being ridiculous.

How did you direct the teenagers, most of whom are non-professional actors?

I directed them all differently. I didn't talk to them in the same way. I adapted to them, and we were lucky enough to have had several rehearsals before shooting. Some had experience, others not. I didn't use the same language, and I didn't approach them with the same energy. They were all very different, which served the film's starting point, and they had to work together to create a real group in life as in the film, which wasn't always easy. Shooting three-quarters of the film in Italy, far from their daily lives, was a catalyst.

How did you work on the dialogue?

There were several stages. Clémence and I exchanged dialogues one after the other. Our aim was to make each other laugh. I also spent a week taking Latin classes at a lycée, where I was able to catch gems that I then used. It was important for me to know what a Latin class looks like today, and I also wanted to be in contact with young people. I was curious to understand why some had chosen to pursue Latin in



high school. For most of them, it was a pleasure to follow their teacher, whom they find sympathetic, and to play around with words and their origins. My film also asks the question: what can we teach today to teenagers who don't see the point of memorizing data in the age of Google?

You also let your actors improvise...

Yes. We search, we find, we have fun. In the dinner sequence with Christine, the principal, nothing about the rabbit was written down. They had so much fun! I love watching actors improvise.

What were your directorial and photographic choices?

Each scene has its own grammar. I rely on my actors. I set up and cut my scenes according to them, which requires a great deal of elasticity in terms of lighting and framing. For this, I'm very well supported by my cinematographer Lucie Baudinaud, who knows my need to rework each scene on a daily basis. We show each other a lot of extracts from various films, from Nanni Moretti to the Coen brothers. Together, we've found the balance between fixity and camera movement, depending on the scene. We don't set ourselves any limits, either theoretical or tastefully. We didn't hesitate to use a drone when we felt it was necessary, although we were well aware that we were borrowing from the language of the action film or the classic series. As for the lighting, we wanted the film to start out gray and cold and move towards sunshine. We opted for old-fashioned anamorphic

optics, which give the image a strong identity. Lucie and I share a taste for pop-culture, and we both love fluorescent, white and mixed colors.

The Italian scenery is sumptuous. In the midst of historical splendor, you'll find yourself the world of Harry Potter, including Quidditch at one of the sporting event...

The reference is voluntary! We chose to set the film in Naples, because we absolutely wanted to shoot in Pompeii. It was a huge aesthetic shock for me. When I lived in Rome, my Neapolitan neighbors introduced me to the Villa Campolieto in Ercolano, where we were lucky enough to shoot. It has a baroque feel and is, indeed, reminiscent of Harry Potter. I found it amusing to accentuate the staged, pompous nature of this competition which only concerns very few people in the world. We needed to feel the discrepancy between the context and the reality of this competition, where Delphine's students are going to cheat.

You'll be joined again by Julie Roué on the music.

We met at the Émergences workshop and worked together on TV series and films. Julie has a very strong instinct. I always let her tell me where the script takes her. It's her idea to go for jazz. I like the fact that she takes me where I wouldn't have gone on my own. Jazz is, in fact, Delphine's walk, her rhythm. de Delphine.

Why this title french - Bis Repetita?

It was Clémence's idea. It's about second chances, and the repetition that is essential to teaching. Rodolphe can be annoying when he sings, but he also knows that his students will learn something from it.

A moment of grace on this shoot?

I had planned to shoot a scene in which Rodolphe sings a Latin song on his guitar, while in despair because Vittorio has just destroyed his thesis work in thirty seconds. Delphine looked at him tenderly and suggested we go for a drink. We shot this scene at

sunset... and I wasn't at all convinced by the result. It was clichéd and boring. Luckily, at some point during the shooting, we had a very big storm just as we were filming the end of the film. We had to stop because the wind was blowing everything away. Noémie Lvovsky was there, and said to me: "It's rare to have rain like that in cinema". I called Louise and Xavier back and asked them to shoot the sunset scene in the rain. We shot it in twenty minutes, in a totally different mood from what was written, and it was much better. I liked the idea of twisting the romanticism of the scene in favor of the rain rather than the setting sun!



INTERVIEW WITH LOUISE BOURGOIN AND XAVIER LACAILLE

by Anne-Claire Cieutat

Le latin et vous faisiez-ils bon ménage lors de vos années collège ?

Louise Bourgoïn : My mother is a literature teacher, so she wanted me to take Latin to be in a good class. But we were all bad, and I spent more time preparing my crib notes than studying Latin. Until one day, having stashed my notes behind a radiator, my hand got stuck inside when I grabbed it...

Xavier Lacaille : I was very bad at school and in Latin in particular. Also, our teacher had no authority. I dropped out in the eighth grade. It was a disaster.

Did you reinitiate yourself with this dead language to approach your characters?

L. B. : Emilie and I went to a class of Terminale students to attend a Latin lesson. The level of the students wasn't great, but they all participated a lot. When they answered questions - obviously at random - their teacher had the elegance to ask them: "Is this something you've read, or is it your linguistic intuition? We liked this formulation so much that we kept it in the film's dialogues. I was also advised by André Bayrou, who is an agrégé de lettres and who made me realize that there are different schools of Latinists and different ways of pronouncing Latin. It's very difficult to learn a language you don't understand, so you go about it phonetically. But I'm proud to have been able to declaim Catullus!

X. L. : I had access to a time machine developed by Americans, which enabled me to acquire perfectly authentic pronunciation! On a more serious note, I had to learn dialogues in Latin and also in Italian, which wasn't easy for me as I don't speak the language. As someone who likes to improvise, when you don't understand anything about a language like Latin, it's impossible, so I had to stick to phonetics. However, in Italian, I could rely on a few basic sounds and vocabulary words to try and improvise.

You sing in Latin!

X. L. : That's not as complicated as I thought. Lyrics combined with music are much easier to learn. Try reciting the words of the Marseillaise without singing it, and you'll see that you get stuck pretty quickly: music

helps the memory. I really like the idea conveyed by this film: you can convey feelings orally, in song or drama, even in Latin.

The idea here is to bring a dead language back to life. Delphine, too, is gradually revived by contact with Rodolphe and this competition.

X. L. : The trajectories of these characters will intersect: Rodolphe will be able to reconnect with the present, and Delphine will be able to reconcile with her past and move forward.

L. B. : That's what I liked about the script: Delphine is going to be turned upside down by this guy, with whom she doesn't see herself at all. In the end, he connects her to her students through this competition. I liked that Delphine's cynicism faded towards the end, that she stopped cheating and started being sincere again. It was Emilie's good idea to modernize the Latin by linking it to the Céline Dion song, which will enable Delphine to connect with Rodolphe at the end of the story.

Strangely enough, it's the one who's most connected to the past, through his passion for Latin, who's most forward-looking: Rodolphe, enthusiastic, is planning a new pedagogy. Delphine, on the other hand, has lost faith in her vocation as a teacher and is treading water...

X. L. : Rodolphe is a naïve boy who swims in a world of theories, while Delphine, for the past ten years, has had to face up to the reality of the field and the lack of interest shown by her pupils. On the contrary, Delphine was betrayed as a PhD student. Their relationship with reality is not the same.

L. B. : Delphine has given up and. By giving 19/20 marks to all her students, she has given herself the peace of mind to shop on the Internet during class. These are the consequences of her disenchantment. This competition and Rodolphe's fervor will shake her out of her torpor and get her back on track.



Louise, you've already played a teacher in Thomas Lilti's A REAL JOB. Sandrine was overwhelmed by her students. Delphine, on the other hand, assumes her defeatism. Did you secretly get these two women to talk to each other? And did you conjure up memories of your brief experience as an art teacher?

L. B. : I didn't really get them to talk to each other, but having played a teacher before, I used it as training for this film. Every shoot is an opportunity to fill your toolbox. The difference, however, is that in A REAL JOB, my students were middle-schoolers, whereas in LATIN FOR ALL, they are high-school students. In Thomas Lilti's film, which has a documentary feel to it, my character is a tired woman at the end of her career but with a very strong professional conscience. She's the perfect opposite of Delphine's character, more modern, at a turning point in her life where anything is still possible. Delphine is something of a teenager. I was amused by the fact that her students ended up giving her advice on relationships.

As for my teaching experience, after graduating from the Beaux-arts, I was supposed to become an art teacher and took courses at the IUFM (University Institute for Teachers Training). I did several internships in secondary schools as a trainee teacher, and I was absolutely no good at teaching. I was 22, which might be different today. But at the time, it was these internships that made me realize that I wanted to radically change my career path.

Delphine is a born liar. Is it fun to play?

L. B. : Delphine lives very well with lying, but at some point she's going to have to be called to account. I love playing liars, because if there's the slightest deviation in the accuracy of her acting, not only does it not show, but it's useful the scenes!

There's something childlike about your characters. In fact, the film includes two disguise sequences, which form an internal rhyme.

L. B. : Delphine doesn't have a boyfriend or children; she's a kind of nonchalant adolescent. The disguise suits her well. All these scenes are great fun to play. It's quite rare for me, who's usually offered naturalistic roles, and it allows me to do more with my acting. I love it.

X. L. : These disguise sequences are like a mise en

abyme. In fact, when Rodolphe removes his, he stops acting and makes that clear.

This film also has a rom-com feel to it...

X. L. : It's funny, because when we were shooting, everything was so fluid and simple that I hardly noticed. That's the magic of Émilie Noblet's direction of the actors, who make us forget all about the script and take us to surprising and sincere places without us realizing it. And when I see the finished film, I find that this rom-com aspect works well.

L. B. : It's also true that we improvised so much on set that we didn't really distinguish between the film's different genres. It was really in the editing that this aspect became apparent.

Xavier, you were a consultant on Émilie Noblet and Clémence Dargent's script. How did this collaboration go? And, Louise, what was your reaction when you read the script?

L. B. : I was struck by the inventiveness of the script. I was delighted not to read a story set in a Parisian apartment or housing estate. The film was shot in Naples, and in fact, on the set, Émilie knew perfectly how to adapt to the weather, and I admired that in her. I was also delighted to be offered a comedy after so many naturalistic films.

X. L. : Émilie and Clémence, with whom I also work, told me about this story a long time ago. I gave them some friendly feedback. The script was perfect, but to justify my salary, I had to come up with a few ideas here and there, such as the mirror exercises, which I'd learned from my acting classes.

How did you work together, and with the young people? And how did Émilie direct you?

L.B. : We did several readings and worked on pushing certain scenes. On the set, we improvised quite a lot. As I got to know the young people, I realized that they saw me as much older than they were. As an example, filming myself between takes saying swear words that were out of date in their ears, amused them greatly. It helped me find the distance to play their teacher.

X.L. : The readings enabled us to adjust certain sequences, and I must say that Louise had excellent intuitions. Émilie and I had already worked together on the PARLEMENT TV series. I really like the way she welcomes accidents and transforms them into mise en



scène. She always adapts on set. Her experience as a cinematographer comes through in these moments. She knows how to bring out the natural in her actors. As for the teenagers, I loved playing with them. Some of them had no previous acting experience, yet it was very easy to improvise with each of them.

Was playing with Noémie Lvovsky an experience in itself?

L. B. : I was very impressed! Noémie is one of my favorite actresses and directors. She's able to improvise while respecting the text, to be fair while adopting outrageous behavior: she's amazing. She's a comedy genius, capable of great inventiveness. In the failed risotto sequence, she blends tragedy and comedy like no one else. I loved working with her.

X.L. : I was also honored to share a scene with Noémie. She's very intense and capable of motivating an entire team, as well as keeping a macro view of the film while remaining in her place as an actress. You feel she's at the service of the film, and that's invaluable.

And what about Francesco Montanari?

L. B. : Francesco is a great actor. He immediately understood what was at stake in the film. He's a very subtle person, and when he makes a big deal out of being Julius Caesar, I think he's great!

X.L. : He's very intense and charismatic. We improvised a lot with him.

How did you work on your characters' appearance?

L.B. : I wanted to cut my hair. Since Delphine makes her headmistress believe she's a great teacher, she adopts a rather serious style, with her turtleneck, velvet pants and tapestry-patterned spencer, which contrasts with the scenes where she lets herself go in the evening.

X.L. : My character is more into comfort than style. From time to time, he'll adopt a slightly cooler look by pulling out a Metallica T-shirt, but it's still very shaky!

You shot in some sumptuous settings in Italy. What influence did they have on your performance?

X. L. : The Italian sets were insane! We shot for almost three weeks at Villa Campolieto in Ercolano, near Naples. It's a place steeped in history. It was

also very impressive to shoot in the ruins of Pompeii.

L. B. : Shooting in Italy was very empowering. We were immersed, with no return to our families at weekends. It was hot, sunny and we had an Italian crew with us. It was crazy to shoot in the ruins of Pompeii, empty of tourists.

What new experiences did you have as actors on this project?

L. B. : I felt very free. Émilie let me try a lot of things. She loves surprises. I've shot comedies where I had to deal with the camera, whose position was predefined, whereas on this film, Émilie adapted a lot to her actors. I felt carried along by all the actors, and I loved shooting abroad.

X.L. : Acting in a foreign language reminded me of my student days, and I loved going back to the basics of acting. It put me back in an almost childlike state at times. I'd directed teenagers, but not played with them, and I found it a lot of fun.

Were there any memorable moments on the set ?

X.L. : The night sequence in the bar! It was tough, because it was cold and we had to shoot in total silence. We had to make it look like magic was working between our characters in that context. We did two or three takes, each lasting half an hour; we shot all night, so it was a very instructive acting experience.

L.B. : The ending sequence was also difficult. The emotion reached a climax. We were shooting in the real Naples train station. It was a long improv sequence with the teenagers, where Delphine has to declare her love for Rodolphe - which makes the scene non-traditional - but I'd never played a woman who opens up to a man like that. Even today, it's usually the man who declares his love!



EMILIE NOBLET

FILMOGRAPHY

DIRECTOR

- 2024 **ZORRO** (TV SHOW)
LATIN FOR ALL (FEATURE FILM)
- 2022 **LOULOU – 90 MIN** (ARTE FILM)
PARLEMENT – SAISON 2 (10X26 MIN) (TV SHOW)
- 2021 **LES 7 VIES DE LÉA – SAISON 1** (3X45 MIN) (NETFLIX SÉRIE)
- 2020 **C – SAISON 1** (10X26 MIN) (TV SHOW)
- 2019 **LOULOU – SAISON 2** (WEB SERIE, ARTE)
- 2018 **HP – SAISON 1** (10X26 MIN) (TV SHOW, OCS)
- 2017 **LOULOU – SAISON 1** (WEB SERIE, ARTE)
- 2016 **IRRESPONSABLE** (PILOTE OF THE TV SHOW OF FRÉDÉRIC ROSSET)
- 2015 **L'ALGORITHME DE MONTE CARLO** (SHORT MOVIE) (CANAL+)
- 2014 **TGV** (SHORT MOVIE)
- 2013 **TRUC DE GOSSE** (SHORT MOVIE)
A PROPOS D'ANNA (SHORT MOVIE)
- 2012 **LA-BAS, LA MER** (SHORT MOVIE)

SCREENWRITER

- 2024 **LATIN FOR ALL**
- 2021 **BRIGADE MOBILE** (7X10 MIN) **DIRECTED BY FANNY SIDNEY** (ARTE WEB)
- 2015 **L'ALGORITHME DE MONTE CARLO** (SHORT MOVIE) (CANAL+)
- 2014 **TGV** (COURT MÉTRAGE) **CO-ÉCRIT AVEC THOMAS PUJOL**
- 2013 **TRUC DE GOSSE** (SHORT MOVIE)
A PROPOS D'ANNA (SHORT MOVIE)
- 2012 **LA-BAS, LA MER** (SHORT MOVIE)





ARTISTIC LIST

DELPHINE	LOUISE BOURGOIN
RODOLPHE	XAVIER LACAILLE
VITTORIO	FRANCESCO MONTANARI
CHRISTINE	NOÉMIE LVOVSKY
STÉPHANIE	ROSIE BOCCARDI
ALBAN	ELIAS DONADA
ILONA	GABRIELLE GARCIA
GABIN	STYLANE LECAILLE
ISMA	ISSA PERICA



TECHNICAL INFORMATION

DIRECTOR ÉMILIE NOBLET
SCREENPLAY CLÉMENCE DARGENT AND ÉMILIE NOBLET
PHOTOGRAPHY LUCIE BAUDINAUD, AFC
EDITING CLÉMENCE CARRÉ
ORIGINAL SOUNDTRACK JULIE ROUÉ
SET DESIGNER QUENTIN MILLOT
SOUND ANNE DUPOUY, PABLO CHAZEL,
ALEXANDRE HECKER AND NIELS BARLETTA
1ST DIRECTOR ASSISTANT MAXIME L'ANTHOËN
SCREENPLAY MANON ALIROL
CASTING CHRISTEL BARAS
COSTUMES MATTHIEU CAMBLOR AND MARION MOULÈS
MAKE-UP AMÉLIE JAVEGNY

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