

Why did you choose to film, rather than 2D/3D production, as in other video games?

Eric Viennot, the director, made that choice from the moment the game was conceived, and I think it serves his purposes perfectly. It adds a dimension of reality to the story. What's more, the characters become increasingly endearing as you get to find out about their investigation in the game. They're so touching in their quest for the truth, and their determination to stop the Phoenix doing harm, that you even end up forgiving them for their foolhardiness which – at times – borders on utter recklessness. Creating believable, human characters – that's the real explanation for shooting with flesh-and-blood actors...

How did you prepare the shoot?

The shooting of all of the films was spread out over two years. For the sake of realism, Eric wanted the filming to take place in the same light and weather conditions that his two characters would have experienced during their two-year investigation. So we shot in all seasons, beginning with two films which set the tone for the game – Karen's chase sequence in the Phoenix's cellar, and a more intimate film about their life in Paris together on board Jack's barge.

As far as preparing the shoots was concerned, it was no different from a normal movie: researching locations, casting, a lot of muddling through with good pals, and, as ever, a sprinkling of good luck... But one notable difference between this and working on a regular movie was that the filming sessions were pretty widely spaced out in time. As a result - apart from keeping a careful eye on clothing and hairstyle continuity – we had to get our bearings again each time to get back into the story and find the tone and the particular writing mode for "fictional reporting". For the rest, we had to work out everyone's availability a long time in advance for the long sessions, like those in Greece and Italy, and set up a "production department" style of organization to prepare the trips. Another big difference was that these excursions were often part of the scenario, so we had to be ready to shoot from the moment we teamed up.

How did the filming work out?

On the whole, very well. We had 26 full days of shooting and 12 days in transit, during which we were traveling - and we were always ready to film if the opportunity presented itself. The days when we were filming were always very long. We often shot at night or in conditions linked to the heroes' investigation – that is, with lots of discoveries, and sometimes a few adventures. While we were waiting for the right light and weather conditions, we didn't always know when we were going to stop. And we often re-shot scenes that were already in the can because the conditions improved later. That's the advantage of have a small, flexible team that gets on well together.

All in all, I reckon we were very lucky with the weather. Apart from Tuscany – where we acted in rainy, sunny and cloudy conditions, whenever we got a chance – the weather often lived up to our expectations. Sometimes it even exceeded them – in Prague and Venice, for example, where we had snow and fog.

How are the video sequences woven into the game?

Each video corresponds to a piece of the investigation that first Jack, then Jack and Karen together, carried out. Taken together, the videos make up the report they left behind before being caught in a trap. The killer got hold of the videos, then doctored them and cleverly cut them up. You find things out as you go along in the game. Each element corroborates the progress of your own investigation by showing you how the two heroes reached the same stage you've got to yourself.