

A Sony Pictures Classics Release

Armada Films and Why Not Productions present

OF GODS AND MEN

A film by Xavier Beauvois

Starring Lambert Wilson and Michael Lonsdale

*France's official selection for the 83rd Academy Award for
Best Foreign Language Film*

2010 Official Selections:

Toronto International Film Festival | Telluride Film Festival | New York Film Festival

Nominee: 2010 European Film Award for Best Film

Nominee: 2010 Carlo di Palma European Cinematographer, European Film Award

Winner: Grand Prix; Ecumenical Jury Prize - 2010 Cannes Film Festival

Winner: Best Foreign Language Film, 2010 National Board of Review

Winner: FIPRESCI Award for Best Foreign Language Film of the Year, 2011 Palm Springs International Film Festival

www.ofgodsandmenmovie.com

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SYNOPSIS

Eight French Christian monks live in harmony with their Muslim brothers in a monastery perched in the mountains of North Africa in the 1990s. When a crew of foreign workers is massacred by an Islamic fundamentalist group, fear sweeps through the region. The army offers them protection, but the monks refuse. Should they leave? Despite the growing menace in their midst, they slowly realize that they have no choice but to stay... come what may. This film is loosely based on the life of the Cistercian monks of Tibhirine in Algeria, from 1993 until their kidnapping in 1996.

PREAMBLE

In 1996 the kidnapping and murder of the seven French monks of Tibhirine was one of the culminating points of the violence and atrocities in Algeria resulting from the confrontation between the government and extremist terrorist groups that wanted to overthrow it.

The disappearance of the monks – caught in a vise between both sides- had a great and long-lasting effect on the governments, religious communities and international public opinion. The identity of the murderers and the exact circumstances of the monks' deaths remain a mystery to this day.

The case was taken up by a French court in 2003. Certain documents were recently declassified. In the upcoming months, new revelations may finally bring the truth to light.

ABOUT THE FILM

By screenwriter Etienne Comar

OF GODS AND MEN is loosely based on the Tibhirine tragedy. It explores the last few months in the life of this small community of Christian monks in a "Muslim land." The film is more interested in capturing the spirit of the events and what was at stake in the community than in recounting the exact details of a historic reality.

The story begins several weeks before the terrorists issued an ultimatum ordering all foreigners to leave the country. An armed terrorist group even broke into the monastery on Christmas Eve.

The monks' dilemma, dormant until that point, is now clear: stay or leave? The decision must be made as a group. But for them, the choice of going or staying, despite the threats, is laden with consequences. When they refuse military protection, the government asks them to return to France.

Each monk will make his decision by assessing the human, political and religious stakes and by plumbing the depths of his soul and conscience. This dramatic tension

accompanies the practical and mystical daily life of the community: their deep ties to the villagers and the spirit of peace and charity with which they try to counter the violence eating away at the country.

OF GODS AND MEN bears witness to the reality of the monks' commitment and the strength of the message of peace they wish to share by staying among their Muslim brothers: the possibility of a fraternal and spiritual common ground between Christianity and Islam.

The monks call the army "the brothers of the plain" and the terrorists "the brothers of the mountain." Far from naïve, they were aware they were walking a fine line between two sides with ambiguous positions.

Xavier Beauvois' film adopts the point of view of the monks and the rhythm of life in a Cistercian monastery.

Throughout Europe, OF GODS AND MEN is critically acclaimed and a huge box-office success in France.

MONASTIC SONGS: CHOIR OF MEN, HEART OF GOD

By Henry Quinson, monastic advisor

Besides Tchaikovsky's *Swan Lake* during the monks' last supper, OF GODS AND MEN rests solely on the music of hymns and psalms.

Songs were initially decisive during the shoot's preparatory stage: initiated and directed in Paris by choir master François Polgar, the actors were progressively transformed by the words and the musical tonality of these songs. Above all, they started to become a community. During the press conference in Cannes, Lambert Wilson expressed it clearly: "Through songs that elevate and unite us, we became brothers".

The singing scenes also helped give rhythm to the story. They first allow us to see and hear the monastic community during its most frequent and regular activity: the seven daily offices, in other words, four hours of singing a day. "To chant psalms", confides actor Olivier Rabourdin "is to breathe together, to share the Breath of Life".

Afterwards, the proposed repertory sticks to the brothers' life and thus expresses their questions, their fears and their faith, as they relate directly to the increasingly serious events that are shaking the monastery and the region.

*The enemy persecutes my soul
He has smitten my life to the ground*

*He has made me dwell in darkness
with those long dead
My spirit grows faint within me
My heart within me, dismayed (Psalm 142)*

Lastly, the monks' choir is the heart of God. This chorus intervenes as it would in a Greek tragedy, as a theological and spiritual commentary of the action. The songs give God words, and God gives his Spirit of communion and peaceful resistance to the monks who are caught up in the turmoil of an increasingly menacing and problematic violence.

To the worrisome drone of a helicopter whirring above the monastery, the community opposes a mystical and disarmed hope:

*The shadows, for you are not shadows
For you, night is as clear as day.*

The military apparatus disappears, but the question lingers: should one stay or leave? The community meetings will not suffice. The answer lies in the word of God, listened to, meditated upon and celebrated:

*Save us, Lord, whilst we watch!
Keep us, Lord, whilst we sleep!
And we shall watch with Christ
And we shall rest in peace...*

Under the audience's gaze, the monks sing their life and live their singing--to the extreme:

*Because he is with us in this time of violence,
let us not dream that he is everywhere
other than where we die.
Let us make haste.*

Kidnappers and monks disappear in the snow and the fog. They all take on the color of the liturgical clothes in which the brothers prayed and sang.

In the heart of winter, the paradoxical victory of Light:

*We do not see your face,
Infinite Love,
but you do have eyes
for you weep through the oppressed
and look upon us
with a shining gaze
that reveals your forgiveness*

Interview with Lambert Wilson (Christian)

“Music occupies an absolutely primordial place in my life. I think that I could have been a singer. In fact, if I had done a little work on myself before diving into theatrical studies, I think I would have most certainly extracted from myself this passion, which suits me better. I listen to vocal music very often, as well as to a lot of religious and liturgical music-- a lot of singing especially.

Historically, since the time of the Greeks, singing - lyrical art - was always linked to the dramatic arts; unfortunately modern actors are no longer connected to singing. Today however, in theatre directing in particular, one speaks of rhythm, intonation, dynamics -- we are in fact using a lyrical vocabulary.

I think music must be constantly integrated into an actor's work. It is useful to me in my work, in order to prepare myself emotionally for certain scenes. Singing is organic, it is not intellectual-- it's a feeling, an emotion, a physical action. It was singing that prepared us the most to perform these particular roles.

During the shoot of another film, I began studying the scores we would be singing in *OF GODS AND MEN*. It was really during the classes with François Polgar that we began the real work, that the actors fused into a team and the community spirit began.

The first interactions were a bit embarrassing because none of us were great singers, but it helped break the ice between us. As actors, it is because we had to work together on singing that it helped us become this community of monks. We had to fuse in some sort of higher level and reveal our own identities at the same time. For me, singing, besides the biographical work each of us did on our respective characters, is what constituted the essential foundation of our preparation. At the Tamié Abbey, where we went on a retreat, monks spend four hours a day singing during the seven religious offices. We all loved doing this work with multiple voices--it's the principle of fusion in the choir. It was a very exhilarating journey.

In fact, it reminded me of the very simple emotions I loved when I was little. I did a little choir singing in kindergarten, and I totally loved it. In fact, that is why I say I am a frustrated singer: I think there is no more beautiful activity than singing.

What is surprising with the actors is that they gave themselves to this singular exercise with a lot of candor. On the set, when we were waiting for the lights to be adjusted, for example, instead of idling time away, we sang together. Suddenly, we would start singing a “Salve Regina” or another tune because we took real pleasure in it. We felt a real sense of sharing among us-- it's a very simple joy, almost playful, to start off from the same bar and to manage to reach the last one together”.

Interview with Choir Master François Polgar

I was contacted by the production team with a challenge which immediately enthralled me: out of a concern to seek truth and realism, they wanted to have the songs of the monastic community performed by the film's own actors instead of using a CD or a soundtrack. The goal was to bring the viewers closer to the monks' real life, and not to seek perfection in their singing. Besides Lambert Wilson, the actors had little or no previous experience with singing. So we set out to work intensely during two months with the help of the selected song scores and soundtracks they would play in a loop (in the street, in the subway, at the hairdresser's.... Thanks to frequent and intense rehearsals, the program's thirteen took form little by little. The actors were able to create and overcome the difficulty of certain songs, like the great Cistercian "Salve Regina" or the hymn "O Father of Light". I recall their training with great admiration: the seriousness, the professionalism, the rigor and the determination of these actors, although non-singers, I found to be truly admirable.

The second thing which struck me, and even more so during the shoot in Morocco, was to witness, once more, the federating power of music, and above all of song: at the beginning, no particular connection other than the love of their job as actors seemed to unite these professionals. At the end of the shoot, I found their metamorphosis was deeply moving; a group of actors had become a real community of men, obviously not a monastic community, but one with a mysterious homogeneity nonetheless.

Letter by Brother Luc

I was recently reading this "pensée" of Pascal's: "Men never do evil so completely and cheerfully as when they do it for religious conviction." Here there is confusion and violence.

We are in a "risky" situation but we persist in our faith and our confidence in God. It is through poverty, failure and death that we advance towards him.

Heavy and devastating downpours have not curbed the violence that is infiltrating itself everywhere. Two opponents are present, one wants to hold on to power, the other seize it. They are fighting with their backs against the wall. I don't know when or how it will all end. In the meantime, I perform my duty...

Caring for the poor and the sick, awaiting for the day or the time to close my eyes. My dear friend, pray for me, may my exit from this world be done in the peace and joy of Jesus.

Brother Christian's testament

Should it ever befall me, and it could happen today, to fall victim to the terrorism which seems to now want to engulf all the foreigners living here, I would like my community, my church and my family to remember that my life was GIVEN to God and to this country.

May they accept that the Unique Master of all life could not be a stranger to this brutal departure. May they be able to associate this death to so many other violent ones, consigned to the apathy of anonymity.

I've lived long enough to know that I am complicit in the evil that, alas, seems to prevail over the world and even of the one that would strike me blindly.

I could never desire such a death. In fact, I don't see how I could ever rejoice in this people I love being indistinctly accused of my murder.

I know the contempt the people of this country may have indiscriminately been surrounded by. And I know which caricatures of Islam a certain Islamism encourages.

This country and Islam, for me, are something else. They are a body and a soul.

My death will of course quickly vindicate those who hastily called me naïve or idealistic, but they must know that I will finally be freed of my most burning curiosity and will be able, God willing, to immerse my gaze into the Father's in order to contemplate with him his children of Islam as he sees them.

In this THANK YOU, where from now on all is said about my life, I include you of course, friends of yesterday and today, and you as well, friend of the last minute, who knew not what you were doing.

Yes, for you as well I want this THANK YOU and this FAREWELL which you envisaged.

And may we meet again, happy thieves in paradise, if it pleases God, the Father of us both.

AMEN! INCH'ALLAH!

MONASTIC LIFE

Cistercian-Trappists life takes as its source the Bible, the Rule of Saint Benedict (written in the 7th century) and the writings of the fathers of monasticism.

It employs traditional forms of monastic prayer. The “liturgy of the hours” is group prayer largely based on the Psalms and performed in a chapel, seven times a day. Song forms an essential part of the prayer and the rhythm of Cistercian life. The monks sing with one voice to enter into communion with the Breath of Life. In unison, they blend together as one in spiritual combat.

Cistercian monks prefer silence, which is the rule, during most of the day. But their life is so built around the teaching of the superior (abbot or prior) and group exchanges known as “chapters.” All major decisions are made in their chapterhouse. Always voted on, they are prefaced by one-to-one discussions in the superior’s office.

The Cistercian-Trappists have no apostolic mission of evangelization and refrain from all proselytism.

The Rule of Saint Benedict calls upon monks to practice hospitality and sharing, “especially with the poor and foreigners” and those who are suffering. It privileges manual labor and the fostering of relationships with neighbors through farming – vital during periods of insecurity and restriction.

Monasteries are usually isolated from populated areas to favor a contemplative lifestyle amidst nature. Every Trappist monk sets aside one day a month to walk in nature and meditate alone.

Today the Cistercian Order of Strict Observance numbers 2,600 monks and 1,883 nuns, in 96 monasteries and 66 convents the world over.

IMPORTANT DATES

DECEMBER 26, 1991

The Front Islamique du Salut (FIS) wins the first round of legislative elections in Algeria.

JANUARY 11, 1992

A state of emergency is declared.

JANUARY 14, 1992

President Mohamed Boudiaf is assassinated.

OCTOBER 30, 1993

The Groupe Islamiste Armée (GIA) issues an ultimatum ordering all foreigners to leave the country.

MARCH 26, 1996

An armed group kidnaps the seven monks of Tibhirine: the prior Christian de Chergé (59); fathers Christophe Lebreton (45), Celestin Ringear (62), Bruno Lemarchand (66); brothers Luc Dochier (82), Paul Favre-Miville (57) and Michael Fleury (52).

APRIL 18, 1996

The GIA claims responsibility for the kidnapping.

MAY 21 and 23, 1996

The GIA announces the murder of the seven monks after negotiations between the French and Algerian governments yield nothing.

MAY 30, 1996

The heads of the seven monks are found on a road near Médéa.

SEPTEMBER 22, 1997

The massacre of the villagers of Bentalha revives suspicions about the role of the military in kidnappings and murders in Algeria.

1998 ONWARDS

Decrease in violence and instability in Algeria. Beginning of a policy of national reconciliation.

DECEMBER 9, 2003

A judicial review in France is requested by the family of one of the monks and an abbot of the Cistercian order, questioning the truth of the official version given by the Algerian government.

SEPTEMBER 29, 2005

A referendum endorses the charter of “national reconciliation” proposed by President Bouteflika, granting conditional amnesty to the members of the armed groups in the 1990s and outlawing any debate on that period of Algerian history.

NOVEMBER 20, 2009

Declassification of certain French documents, after the former French Defense Attaché in Algiers affirms that the seven monks were the victims of a mistake made by the Algerian army.

References:

"The Monks of Tibhirine" by John W. Kiser (St Martin Press)

Web site: <http://themonksoftibhirine.net/>

ABOUT WRITER-DIRECTOR XAVIER BEAUVOIS

43 year-old writer-director Xavier Beauvois was raised in a working class family in the North of France. He started his film career as an assistant director on André Téchiné's *Les Innocents* and Manoel de Oliveira's *Mon cas*. He made his first short, *Le Matou*, in 1986 and went on to write and direct his first feature *Nord* in 1991, which he also starred in. Set in the northern region of France, *Nord* chronicled the life of a dysfunctional family and earned Beauvois two Césars (France's equivalent of the Academy Awards) for Best First Film and Most Promising Actor.

During his stay at the Villa Medici, the French Ministry of Culture's prestigious artist residence in Rome, Beauvois directed his second feature, *Don't Forget You're Going to Die*, about a student who learns that he is HIV positive. Selected for the 1995 Cannes International Film Festival, it won the Jury Prize, and was later awarded the coveted Jean Vigo Prize, given by French Film Critics for Best French Film.

In addition to his directing career, Xavier Beauvois has acted in numerous films by French luminaries such as Michel Deville, Jacques Doillon, Benoit Jacquot and Philippe Garrel. In 2001 he directed *Selon Matthieu* starring Benoit Magimel and Nathalie Baye. He cast the latter in *Le Petit Lieutenant*, his 2005 police drama, which earned him three César nominations for Best Film, Best Director and Best Original screenplay.

FILMOGRAPHY AS WRITER/DIRECTOR

- 2010 OF GODS AND MEN (DES HOMMES ET DES DIEUX)
- 2005 THE YOUNG LIEUTENANT (LE PETIT LIEUTENANT)
Official Selection, Venice Film Festival
- 2000 ACCORDING TO MATHIEU (SELON MATHIEU)
Official Selection, Venice Film Festival
- 1995 DON'T FORGET YOU'RE GOING TO DIE (N'OUBLIE PAS QUE TU VAS MOURIR)
Priz Jean Vigo
Jury Prize, Cannes International Film Festival
- 1992 NORTH (NORD)

SELECTED FILMOGRAPHY AS ACTOR

- 2009 THE CHAMELEON (LE CAMÉLÉON) by Jean-Paul Salomé
VILLA AMALIA by Benoît Jacquot
- 2007 THE WITNESSES (LES TÉMOINS) by André Téchiné
- 2005 THE YOUNG LIEUTENANT (LE PETIT LIEUTENANT) by Xavier Beauvois
- 1999 NIGHT WING (LE VENT DE LA NUIT) by Philippe Garrel
- 1998 DISPARUS by Gilles Bourdos
- 1997 LE JOUR ET LA NUIT by Bernard-Henry Lévy
- 1996 PONETTE by Jacques Doillon

- 1995 DON'T FORGET YOU'RE GOING TO DIE (N'OUBLIE PAS QUE TU VAS MOURIR) by Xavier Beauvois
- 1994 AUX PETITS BONHEURS by Michel Deville
- 1994 LES AMOUREUX by Catherine Corsini
- 1991 NORTH (NORD) by Xavier Beauvois

ABOUT DIRECTOR OF PHOTOGRAPHY CAROLINE CHAMPETIER

After graduating in 1976 from the directing and cinematography program at the FEMIS, France's acclaimed film school, Caroline Champetier joined cinematographer's William Lubtchansky's team and worked for nine years on films by such French luminaries as Jacques Rivette, Claude Lanzmann, François Truffaut, Jean-Marie Straub, and Danièle Huillet. Her first feature film as director of photography was Chantal Akerman's 1981 *Toute Une Nuit*.

"I'm looking for someone who knows a bit but not too much" is what Jean-Luc Godard said when he was looking for a cinematographer to shoot his 1985 *Soigne ta Droite*. That film jump-started Ms. Champetier's career as one of France's most acclaimed cinematographers and marked the beginning of her long collaboration with Godard. She worked on *Greatness and Decline of a Little Movie Business* (1986), *Power of Word* (1986), *King Lear* (1987), *History of Cinema* (1988), *Hélas pour moi* (1992), and *Children Play Russia* (1993).

Ms. Champetier has also worked with Jacques Doillon, Philippe Garrel, Benoît Jacquot, André Techiné, Jacques Rivette, and Barbet Schroeder. She shot *Sobibor...* by great documentary director Claude Lanzmann in 2001. Her work with the new generation of French directors includes films by Arnaud Desplechin, Laetitia Masson and Xavier Beauvois. For the latter she shot *Don't Forget You're Going To Die* (1995), *The Young Lieutenant* (2005) and *OF GODS AND MEN* (2010). She also shot the "Merde" segment by Leos Carax for the collaborative film *Tokyo* (2008). Ms. Champetier has worked with Japanese directors Nobuhiro Suwa and Naomi Kawase along with Israeli director Amos Gitai.

Besides her cinematography activities, Ms. Champetier teaches at the FEMIS, has written for the French publication "Cahiers du Cinema" and hosted a film show on France's national public radio station, France Culture.

CAST BIOGRAPHIES

LAMBERT WILSON (Christian)

Born in Paris, French actor Lambert Wilson studied theatre in London at the Drama Centre.

Fred Zinnemann gave him his first leading screen role opposite Sean Connery in *Five Days One Summer*. He went on to act in more than fifty films with such European luminaries as Claude Chabrol, Luigi Comencini, Andrzej Wajda, Peter Greenaway, Carlos Saura, André Téchiné, Alain Resnais, Jacques Doillon, James Ivory, John Duigan and Deborah Warner.

More recently, Lambert played the Merovingian in *Matrix Reloaded* and the *Matrix Revolutions* by the Wachowsky brothers. He worked with Richard Donner (*Timeline*), Pitof (*Catwoman*), Breck Eisner (*Sahara*), Michael Radford (*Flawless*), Marc Caro (*Dante 01*), Mathieu Kassowitz (*Babylon A.D.*), John Glenn (*The Lazarus Project*), and Vincent Garenq (*Baby Love*).

Besides his starring role in *OF GODS AND MEN*, Lambert Wilson is the lead in Bertrand Tavernier's new film, *The Princess of Montpensier*.

On stage, Lambert has performed with some of the best European directors and playwrights including Jean-Louis Barreault, Antoine Vitez and Harold Pinter. He has acted in numerous plays in Paris and London, including Cocteau's "The Infernal Machine," with Maggie Smith, "A Little Night Music," with Dame Judi Dench at the National Theatre, and "Ashes to Ashes," directed by Harold Pinter. He recently played the part of Fredrick in a new production of "A Little Night Music" with Greta Schacchi and Leslie Caron at Paris' Théâtre du Chatelet. Lambert has also directed several plays, including Racine's "Bérenice" with Kristin Scott-Thomas at the Avignon Festival in 2001, and again in 2008 with Carole Bouquet at Peter Brook's Théâtre des Bouffes du Nord. He directed Fanny Ardant in "Music-Hall," by Jean-Luc Lagarce in 2009 and Marivaux's "La Fausse Suivante," at the Théâtre des Bouffes du Nord in 2010.

Lambert has produced and performed as a singer in three musical one-man shows: "Lambert Wilson Chante" (1990), "Démons et Merveilles" (1997) and "Nuit Américaine" (2004), a tribute to modern American composers. He has recently played the roles of Pangloss, Voltaire and Martin in Bernstein's "Candide," directed by Robert Carsen at Paris' Théâtre du Châtelet and Milan's Teatro Alla Scala (2007). Lambert has recorded several albums as a singer, including EMI's "Musicals" (2004), and Virgin Classics' "Loin" (2007).

LAMBERT WILSON (Christian) – SELECTED FILMOGRAPHY

- 2010 OF GODS AND MEN by Xavier Beauvois
- 2010 THE PRINCESS OF MONTPENSIER by Bertrand Tavernier
- 2009 VICTOR by Thomas Gilou
- 2008 BABYLON A.D. by Mathieu Kassovitz
- 2008 THE GREAT ALIBI by Pascal Bonitzer
- 2008 DANTE 01 by Marc Caro
- 2007 FLAWLESS by Michael Radford
- 2006 PRIVATE FEARS IN PUBLIC SPACES by Alain Resnais

2005 L'ANNIVERSAIRE by Diane Kurys
 2005 PALAIS ROYAL! By Valérie Lemerrier
 2005 SAHARA by Breck Eisner
 2004 CATWOMAN by Pitof
 2003 THE MATRIX REVOLUTIONS by The Wachowski Brothers
 2003 THE MATRIX RELOADED by The Wachowski Brothers
 2003 NOT ON THE LIPS (PAS SUR LA BOUCHE) by Alain Resnais
 2003 IT'S EASIER FOR A CAMEL by Valeria Bruni Tedeschi
 2000 COMBAT D'AMOUR EN SONGE by Raoul Ruiz
 2000 JET SET by Fabien Onteniente
 1999 THE LAST SEPTEMBER by Deborah Warner
 1998 TROP (PEU) D'AMOUR by Jacques Doillon
 1997 SAME OLD SONG by Alain Resnais
 1997 MARQUISE by Véra Belmont
 1994 JEFFERSON IN PARIS by James Ivory
 1993 L'INSTINCT DE L'ANGE by Richard Dembo
 1989 HIVER 54, L'ABBE PIERRE by Denis Amar
 1989 LA VOUIVRE by Georges Wilson
 1988 EL DORADO by Carlos Saura
 1988 LES POSSEDES by Andrzej Wajda
 1987 THE BELLY OF AN ARCHITECT by Peter Greenaway
 1986 CORPS ET BIENS by Benoît Jacquot
 1986 BLEU COMME L'ENFER by Yves Boisset
 1985 RED KISS by Véra Belmont
 1985 L'HOMME AUX YEUX D'ARGENT by Pierre Granier-Deferre
 1985 RENDEZ-VOUS by André Téchiné
 1984 THE PUBLIC WOMAN by Andrzej Zulawski
 1984 THE BLOOD OF OTHERS by Claude Chabrol
 1982 FIVE DAYS ONE SUMMER by Fred Zinnemann
 1977 JULIA by Fred Zinnemann

MICHAEL LONSDALE (Luc) – SELECTED FILMOGRAPHY

2010 OF GODS AND MEN by Xavier Beauvois
 2009 AGORA by Alejandro Amenabar
 2007 PARK BENCHES (BANCS PUBLICS) by Bruno Podalydès
 2006 THE LAST MISTRESS (UNE VIEILLE MAITRESSE) by Catherine Breillat
 2006 HEARTBEAT DETECTOR (LA QUESTION HUMAINE) by Nicolas Klotz
 2006 GOYA'S GHOSTS by Milos Forman
 2005 MUNICH by Steven Spielberg
 2004 LE PARFUM DE LA DAME EN NOIR by Bruno Podalydès
 2003 5 X 2 by François Ozon
 2003 LE FURET by Jean-Pierre Mocky
 1999 ACTORS (LES ACTEURS) by Bertrand Blier
 1998 RONIN by John Frankenheimer

1998 DON JUAN by Jacques Weber
 1994 NELLY & MONSIEUR ARNAUD (NELLY ET MONSIEUR ARNAUD) by
 Claude Sautet
 1994 JEFFERSON IN PARIS by James Ivory
 1992 THE REMAINS OF THE DAY by James Ivory
 1991 MY LIFE IS HELL (MA VIE EST UN ENFER) by Josiane Balasko
 1986 THE NAME OF THE ROSE (LE NOM DE LA ROSE) by Jean-Jacques Annaud
 1985 THE HOLCROFT COVENANT by John Frankenheimer
 1985 THE INSOMNIAC ON THE BRIDGE (L'EVEILLE DU PONT DE L'ALMA)
 by Raoul Ruiz
 1984 GOOD KING DAGOBERT (LE BON ROI D'AGOBERT) by Dino Risi
 1983 UNE JEUNESSE by Moshé Mizrahi
 1979 THE PASSAGE by J. Lee Thompson
 1978 DIE LINKSHÄNDIGE FRAU by Peter Handke
 1977 THE ACCUSER (L'IMPRECATEUR) by Jean-Louis Bertucelli
 1977 A DIRTY STORY (UNE SALE HISTOIRE) by Jean Eustache
 1976 MR. KLEIN (MONSIEUR KLEIN) by Joseph Losey
 1975 LE TELEPHONE ROSE by Édouard Molinaro
 1975 GALILEO by Joseph Losey
 1975 THE ROMANTIC ENGLISHWOMAN (UNE ANGLAISE ROMANTIQUE) by
 Joseph Losey
 1975 SECTION SPECIALE by Costa-Gavras
 1975 INDIA SONG by Marguerite Duras
 1974 THE PHANTOM OF LIBERTY (LE FANTOME DE LA LIBERTE) by Luis
 Buñuel
 1973 NO POCKETS IN A SHROUD (UN LINCEUL N'A PAS DE POCHE) by Jean-
 Pierre Mocky
 1973 STAVISKY by Alain Resnais
 1973 SUCCESSIVE SLIDINGS OF PLEASURE (GLISSEMENTS PROGRESSIFS
 DU PLAISIR) by Alain Robbe-Grillet
 1973 LA CHOISIE by Gérard Mordillat
 1973 NAISSANCE ET MONT DE PROMETHEE by Jacques Rivette
 1972 THE DAY OF THE JACKAL by Fred Zinnemann
 1971 CHUT! by Jean-Pierre Mocky
 1971 JAUNE LE SOLEIL by Marguerite Duras
 1970 OUT 1: SPECTRE by Jacques Rivette
 1970 OUT 1: NOLI ME TANGERE by Jacques Rivette
 1970 MURMUR OF THE HEART (LE SOUFFLE AU COEUR) by Louis Malle
 1970 LAW BREAKERS (LES ASSASSINS DE L'ORDRE) by Marcel Carné
 1970 PAPA THE LITTLE BOATS (PAPA, LES PETITS BATEAUX) by Nelly
 Kaplan
 1969 THE STUD (L'ETALON) by Jean-Pierre Mocky
 1969 DETRUIRE DIT-ELLE by Marguerite Duras
 1968 THE BIG WASH (LA GRANDE LESSIVE) by Jean-Pierre Mocky
 1968 STOLEN KISSES (BAISERS VOLES) by François Truffaut

- 1967 THE BRIDE WORE BLACK (LA MARIEE ETAIT EN NOIR) by François Truffaut
 1966 IS PARIS BURNING? (PARIS BRULE-T-IL?) by Réne Clément
 1964 LES COPAINS by Yves Robert
 1964 BEHOLD A PALE HORSE by Fred Zinnemann
 1962 THE TRIAL (LE PROCES) by Orson Welles
 1962 ADORABLE MENTEUSE by Michel Deville
 1960 THE ITCHY PALM (LA MAIN CHAUDE) by Gérard Oury
 1958 A BULLET IN THE GUN BARREL (UNE BALLE DANS LE CANON) by Michel Deville

CAST

Christian	LAMBERT WILSON
Luc	MICHAEL LONSDALE
Christophe	OLIVIER RABOURDIN
Célestin	PHILIPPE LAUDENBACH
Amédée	JACQUES HERLIN
Jean-Pierre	LOÏC PICHON
Michel	XAVIER MALY
Paul	JEAN-MARIE FRIN
Nouredine	ABDELHAFID METALSI
Rabbia	SABRINA OUAZANI
Omar	ABDALLAH MOUNDY
Bruno	OLIVIER PERRIER
Ali Fayattia	FARID LARBI
Terrorist	ADEL BENCHERIF

A Why Not Production – Armada Films – France 3 Cinéma Coproduction
 With the participation of
 France Télévisions – Canal+ – Cinécinéma
 Centre National du Cinéma et de l’Image Animée
 in association with
 Cofinova 6 – Soficinéma 6 - Cinéimage 4

CREW

Directed by	XAVIER BEAUVOIS
Screenplay	ETIENNE COMAR
Adaptation and dialogues by	XAVIER BEAUVOIS ETIENNE COMAR
Director of Photography	CAROLINE CHAMPETIER (A.F.C.)
Production Designer	MICHEL BARTHELEMY (A.D.C)
Sound	JEAN-JACQUES FERRAN ERIC BONNARD
Editor	MARIE-JULIE MAILLE
First Assistant Director	GUILLAUME BONNIER
Monastic Advisor	HENRY QUINSON
Continuity	AGATHE GRAU
Costume Designer	MARIELLE ROBAUT
Unit Managers	THIBAUT MATTEI KHALED HAFFAD
Line Producers	FRANTZ RICHARD MARTINE CASSINELLI