



and

**IFC**Films

Present

# DAYS OF GLORY

(INDIGÈNES)



**79th ACADEMY AWARDS® –**  
**Algeria's Official Entry, Best Foreign Language Film**  
**Award for Best Actors – 2006 CANNES FILM FESTIVAL**  
**Official Selection – 2006 TELLURIDE FILM FESTIVAL**  
**Official Selection – 2006 TORONTO FILM FESTIVAL**  
**Official Selection – 2006 MILL VALLEY FILM FESTIVAL**  
**Official Selection – 2006 AFI FILM FESTIVAL**

Production Notes

120 minutes

Not Yet Rated by the MPAA

A French Moroccan Algerian Belgian Co-Production  
In French with English subtitles

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## **DAYS OF GLORY**

### **The Cast**

Saïd	JAMEL DEBBOUZE
Yassir	SAMY NACÉRI
Messaoud	ROSHDY ZEM
Abdelkader	SAMI BOUAJILA
Martinez	BERNARD BLANCAN
Leroux	MATHIEU SIMONET
Captain Durieux	BENOIT GIROS
Girl from Vosges Village	MELANIE LAURENT
The Colonel	ANTOINE CHAPPEY

### **The Filmmakers**

Director	RACHID BOUCHAREB
Screenwriter	OLIVIER LORELLE
Associate Producer	THOMAS LANGMANN JEAN BREHAT
Co-producer	JAMEL DEBBOUZE
Executive Producer	MURIEL MERLIN
Screenplay and Dialogues	OLIVIER LORELLE RACHID BOUCHAREB
Production Manager	ANTOINE BEAU
Post Production Manager	CÉDRIC ETTTOUATI
Casting	NORA HABIB
First Assistant Director	MATHIEU SCHIFFMAN
Continuity Assistant	VIRGINIE BARBAY
Sound Engineers	OLIVIER HESPEL OLIVIER WALCZAK FRANCK RUBIO THOMAS GAUDER
Costume Designer	MICHÈLE RICHER
Visual Effects	L'EST
Special Effects	LES VERSAILLAIS
Art Director	DOMINIQUE DOURET
Editor	YANNICK KERGOAT
Cinematographer	PATRICK BLOSSIER A.F.C
Original Soundtrack	ARMAND AMAR KHALED
Screenplay and Dialogues	OLIVIER LORELLE RACHID BOUCHAREB
Set Photographer	ROGER ARPAJOU

A French Moroccan Algerian Belgian co-production

Producer Tessalit Productions  
Co-producer Kissfilms  
In co-production with France 3 Cinéma and France 2 Cinéma  
Studiocanal  
Taza Productions (Morocco)  
Tassili (Algeria)  
Versus Production and Scope Invest (Belgium)

In association with La Petite Reine  
With the support of The Kingdom of Morocco  
With the exceptional support of The region of Ile-de-France  
With the support of The region Franche-Comté  
The region Provence Alpes Côte d'Azur  
The region Alsace  
Conseil Général des Vosges  
The region Aquitaine  
Tax shelter of the Federal Government of  
Belgium  
Royal Air Maroc  
The International League for Human Rights  
The Caisse des Dépôts et Consignations  
The F.A.S.I.L.D

Digital technologies and special effects produced with the support of the CNC  
With the participation of Canal + Cinécinémas  
The CNC (National Centre of Cinematography)  
Cofinova 1 and Cofinova 2  
Distributor (France) StudioCanal (Mars Distribution)  
International Sales Films Distribution  
Video TFI Vidéo  
Sales (France) Tessalit Productions

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## DAYS OF GLORY

### Synopsis

1943.

The young North Africans had never stepped foot on French soil but because France was at war, Saïd, Abdelkader, Messaoud and Yassir enlisted in the French Army, along with 130,000 other “indigenous soldiers,” to liberate the “fatherland” from the Nazi enemy.

These heroes that history forgot won battles in Italy, Provence and the Vosges before finding themselves alone to defend an Alsatian village against a German battalion.

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## DAYS OF GLORY

### **Can one film make a difference?**

#### The History

More than 23 nationalities from the French empire fought to free the motherland, but were referred to disparagingly as indigènes, or “natives.” They suffered racism and humiliation, were denied the same rations as French soldiers and, after the war, received pensions sometimes 10 times lower than the French.

*GUARDIAN (UK), September 26, 2006, by Angelique Chrisafis*

Veterans from France's former colonies currently receive only about 30 percent of what their French counterparts are paid, the Veterans Ministry said.

*ASSOCIATED PRESS, September 28, 2006, by Christine Ollivier*

#### The Push for Change

What began as a small independent movie... has taken on epic proportions on France's political scene. But the cast and crew are still circulating a petition for the government to issue African soldiers with back payments of army pensions frozen in the 1960s after the colonies gained their independence.

*GUARDIAN (UK), September 26, 2006, by Angelique Chrisafis*

The director said he hopes an Internet campaign based around the film's French release on September 27 will bring sufficient popular pressure on the president. The movie's Web site includes a petition addressed to Chirac calling for a change in veterans' pensions. “We hope there will be a massive popular response,” Bouchareb said.

*REUTERS, September 19, 2006, by Charles Masters*

The talents behind DAYS OF GLORY... hope their movie will help influence French policy toward veterans from the nation's former colonies. Director-producer Rachid Bouchareb recently screened his movie... to a select audience including French president Jacques Chirac.

*REUTERS, September 19, 2006, by Charles Masters*

M Chirac is said to have been moved when he watched INDIGÈNES last week, said Hamlaoui Mekachera, the Minister for Veterans, who is of Algerian origin. “Jacques Chirac . . . wants to make it fair between our countrymen and our foreign comrades. There is an obvious injustice. We must put an end to it,” M Mekachera said.

*THE TIMES (UK), September 26, 2006, by Charles Bremner*

## Revolutionary Changes Take Place

**French President Jacques Chirac has announced that the pensions of foreign soldiers who fought in the French army are to be brought into line with those of French ones. In the end, what has pushed the president to act is a new film, called INDIGÈNES...** According to some of the cast who attended a private screening at the Elysee Palace, President Chirac was visibly moved by the movie. So too was his wife, Bernadette. "Jacques, we must do something," she reportedly said.

*GUARDIAN (UK), September 26, 2006, by Angelique Chrisafis*

The [French] government decided to raise significantly the pensions of veterans who fought for France as foreigners in World War II.... The decision coincided with the release of DAYS OF GLORY.... President Jacques Chirac ordered the pension adjustment after he saw the film in a private screening. According to his spokesman, Mr. Chirac told his cabinet that the decision was "an act of justice." The measure... will affect about 80,000 veterans or widows from more than 20 countries and cost \$140 million a year.

*NEW YORK TIMES, September 28, 2006, by Elaine Sciolino*

France has ended a decades-old system of inequality by bringing lagging pensions of war veterans from former colonies into line with those of their French counterparts whose retirement payment is two-thirds higher.... The announcement... was made the same day as the French release of INDIGÈNES.

*ASSOCIATED PRESS, September 28, 2006, by Christine Ollivier*

## Changing Racial Equality Will Take Longer

The excitement over... DAYS OF GLORY... is part of a general review in France of its conduct towards its former colonials and the failure to assimilate their descendants, some of whom rioted last year on their ghetto-like housing estates.

*THE TIMES (UK), September 26, 2006, by Charles Bremner*

At one screening at La Defense just outside Paris, there was applause as the film's credits rolled at the end. "I never saw an Arab or an African soldier in my history books," says 23-year-old Salima, a student from the Paris suburb of Seine-St-Denis. Her parents come from Morocco and her grandfather fought in the war. She believes INDIGÈNES can help young people of North African origin realise they are just as French as everyone else. "When you go to Africa, people tell us we're not African. In Europe they tell us we're not European. We are, and we're staying. We're a bridge that Europe and Africa needs, especially in these times."

*GUARDIAN (UK), September 26, 2006, by Angelique Chrisafis*

**President Chirac is perhaps only the first of many to be moved by it.**

*GUARDIAN (UK), September 26, 2006, by Angelique Chrisafis*

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## **DAYS OF GLORY**

### **The Soldiers**

#### **ABDELKADER BELLAÏDI (played by Sami Bouajila)**

*Infantryman, called up in 1939, then in 1942, corporal*

He is a loyal, honest and upright man from Sétif. He suffers from the inequality between French colonials and Arabs but has no structure to express his rebellion and so keeps it to himself.

Despite the absence of recognition and the petty attitude of the military hierarchy, Abdelkader continues to sacrifice himself to fight the Nazis, without ever dragging his feet.

On the contrary, and this marks the grandeur of the character, the less he is recognized at his true value, the more he gives, risking his life and volunteering for dangerous missions... As if to force the French army, through his bravery and abnegation, to recognize his value by the same standards as soldiers from mainland France, even if he has to give twice as much as they do to obtain this recognition. And, if he dies, he hopes that his sacrifice will help Algeria all the same.

His fight for dignity is focused on the goal of being promoted to sergeant, a promotion that he has already missed out on to the benefit of Montaldo. He doesn't resent Montaldo—in fact Montaldo advises him in a friendly manner to resign himself to his position.

#### **SAÏD LARBI (played by Jamel Debbouze)**

*Infantryman, a private, voluntarily enlisted in 1942*

The son of Moroccan peasants, he comes to the barracks accompanied by his father who fought in World War I.

He is a young man who is above all loyal to his officers and whose naivety is only matched by his rashness in the face of danger... and by his incredible luck. In battle, he is always found in the front line, taunting death indifferently, never refusing any opportunity to serve the French army and to honour it.

He calmly puts up with Messaoud's mockery by clinging to his duty and his modest ambitions, notably without trying to make the most of the warm welcome given to them by French women who cheer their liberators.

**MESSAOUD SOUNI (played by Roschdy Zem)**

*Infantryman, a private, called up in 1942*

The uniform, and above all the American uniform that he is given in 1943, will allow him, he thinks, to change his destiny...

Messaoud suffers because of women, notably the daughters of the colonials who look down on and ignore this handsome young man from Oran.

In France, Messaoud discovers a totally different life. The soldiers arrive as liberators, wreathed in glory and bearing cigarettes, chocolate and soap, which only adds to their sex-appeal... French girls have a totally different attitude to that of the French North Africans in Oran. Especially as Messaoud, more than anyone else in the unit, has the physique and manners that women like.

At each stop along the way, in each liberated village, he heads off on the prowl and spends the night with a pretty girl, or a not so pretty one, promising her to return once the war is over.

**YASSIR ALLAOUI (played by Samy Nacéri)**

*Goumier, voluntarily enlisted in 1942*

Yassir leaves the traditional celebration uniting all the young people in his village and enlists with the Moroccan *goumiers* to escape the obligatory work imposed on the Berber peasantry by the French state. His goal isn't to save France but to make his fortune. He puts his fate in the hands in this body of auxiliaries, mercenaries paid four francs a day.

Yassir is a dangerous fighter, a mountain man who never tires, who has an innate sense of the terrain, excellent in hand-to-hand combat.

He passes through the war, an independent loner, amazing the colonial infantrymen with his ability to find the food that they lack. For him, everything is a chance to increase his booty and he never forgets, even in the heart of battle, to remove the watches, rings and other belongings of the enemy soldiers that he leaves for dead on the battlefield.

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## **DAYS OF GLORY**

### **A Brief History of the African Army**

Originally, the African Army was the name of the expedition led by General de Bourmont that landed in Sidi Ferruch on June 14, 1830 and took Algiers. The name was used thereafter to designate units that came from France or were formed locally that participated in the conquest and pacification of Algeria. Made up of indigenous personnel (also recruited in Tunisia and Morocco), foreigners or French enlisted men, they were supervised by mostly French officers and sub-officers. They wore uniforms that distinguished them from the rest of the French Army, though they were an integral part of it.

Very soon, these troops were sent to fight outside Algeria, whenever France engaged its troops in other operations: Crimea, the Italian Campaign, China, Mexico and France itself in 1870-1871. The Third Republic then used them in its colonial battles (Tonkin, Madagascar, Morocco, etc.), then, of course, in France from 1914 onward.

The African Army played an increasingly important role, with its special units: the Zouaves (named after a Kabyle tribe, the Zaouaouas), created in 1830; the African Hunters, in 1831; the Spahis in 1834; the Indigenous Skirmishers in 1841. Faidherbe, who was named Governor of Senegal in 1854, created the “Senegalese Skirmishers.”

The recruitment of Zouaves and African Hunters gradually became exclusively French, but the Spahis and Skirmishers continued to be recruited exclusively among indigenous populations with limited French leadership.

All these troops indigenous to North Africa belonged to the 19th Army Corps known as the “African Army,” whose emblem was a crescent. They were stationed in France from August 1914.

## **MILITARY TIMELINE**

### **1914-1918: World War I**

The mobilization of colonial troops for WWI was unprecedented. Nearly 930,000 non-European soldiers (Hindus, Chinese, Vietnamese, Somalians, etc.) from 40 different countries were incorporated, and over 70,000 would lose their lives.

Among these troops, 290,000 North African soldiers fought for France: 173,019 Algerians, 80,339 Tunisians and 40,398 Moroccans. North African troops fought on all fronts: in France, in the Dardanelles, in the Balkans, and in Palestine where they distinguished themselves alongside the British during the taking of Nablus. At the end of the war, in November 1918, their losses totaled 28,200 dead and 7,700 missing.

## **1940**

France was defeated and 1,400,000 French soldiers were prisoners in Germany (40,000 died in captivity). The French Army no longer existed. For nearly two years, the Colonial Empire was struggling for legitimacy between de Gaulle's forces and the Vichy regime. Following General de Gaulle's call to continue the fight on June 18, 1940, France Libre could count on a little over 7,000 men. But numbers increased throughout the year following rallies in several African, Oceanic and Asian colonies: Chad, Oubangui-Chari, Congo and Cameroon, Indian Trading Post, Oceania, New Caledonia and Wallis and Futuna <sup>1</sup>. The support of the colonial empire gave legitimacy to France Libre and allowed it to slowly gain influence among its allies.

In West Africa, de Gaulle failed to take Dakar from forces loyal to Vichy and he stationed the Forces of France Libre (FFL) in Gabon in early November. The FFL, still few in numbers, then participated in different battles alongside the Allies: in Fezzan, in Eritrea or in Libya.

## **1941**

The Syria Operation in June marked an important turning point when FFL troops defeated troops loyal to Vichy.

## **November 1942**

But the big turning point was the Allied landing in North Africa, which allowed for the rebuilding of the French Army, under the authority of General Giraud and thanks to American equipment.

## **June 3, 1943**

The *Comité National Français* of London and the *Commandement Civil et Militaire* of Algiers merged—under the co-presidency of Generals de Gaulle and Giraud—into the *Comité Français de la Libération nationale* (CFLN), based in Algiers. From then on, the French Army could rebuild before its decisive engagement in Italy.

## **Summer 1943**

During the summer, 233,000 “North Africans” were added to the French fighting troops. They joined the 363,000 North African soldiers already under military authority, 60,000 men from the AOF, 12,000 FFL, 20,000 escapees from prison camps in France and 10,000 women volunteers. This army was made up of just under 700,000 people, both fighters and auxiliary personnel.

It is noteworthy that Europeans from North Africa provided the majority of officers while non-European populations (from North Africa or sub-Saharan Africa) provided the majority of fighting troops until the landing in Provence.

## **June 1944**

In history books and in collective memory, the Liberation of France and Europe is seen as only due to the Normandy Landing in June 1944, the action of Resistance members and the Soviet offensive on the Eastern Front. This is to forget that after the victory in Tunisia and the withdrawal of Axis troops, the offensive from the South and from Italy <sup>3</sup> allowed the opening of a second front before the landing in Normandy.

During the campaign in Tunisia, losses were very high, according to figures given by the *Service historique de l'armée de terre* (Army Historical Department) that declared 9,237 deaths, including 3,620 North African Muslims, and 34,714 wounded, including 18,531 North African Muslims.

### **August 15, 1944**

The Battle of Toulon was the first battle the French Army fought for the liberation of France. Men and women from five continents came together under the French flag. Those known as “indigenous” fought alongside the French. Nearly half the soldiers were African: North African and Black soldiers were the majority of the infantry and were the most exposed in battle.

Nearly 120,000 soldiers from 22 African countries integrated into the French Empire landed on the Provence coast. Many of them had already distinguished themselves during the tough battles of the Italian Campaign. Placed under the command of General de Lattre de Tassigny, head of the African Army, now called the 1<sup>st</sup> French Army, they fought for the liberation of France, then in Germany, until victory in May 1945.

Joined by the FFI and the FFL, the First French Army landed in Provence on August 15, 1944 and liberated Toulon, Marseilles, Lyons, Dijon, Belfort, etc. This took place far from the press limelight, which was focused on the Anglo-American progression in Normandy and the very political liberation of Paris and Strasbourg by French soldiers.

### **May 8, 1945**

While the whole of France was celebrating the capitulation of Nazi Germany, on the other side of the Mediterranean thousands of Algerians (who participated in the victory) gathered in the streets of Sétif, to place a wreath at the foot of the city’s war monument and demonstrate for Algerian independence. An Algerian flag was raised by a 20 year-old man, who was instantly shot because he refused to take it down, as was the mayor of the city who tried to intervene. In the shooting that followed, the crowd dispersed and attacked Europeans. There were 27 deaths on the French side. The news spread quickly through the province where the local population, mostly farmers, rose in revolt. Dubbed the “Sétif Massacre,” it was the start of a general uprising in dozens of Constantine villages as well as Blida and Berrouaghia in Algiers and Sidi-Bel-Abbès in Oranais.

The Army intervened in Sétif, then in the rest of the department, in Guelma and Kherrata. The Navy bombed the Kherrata coast and gorges, and seaside locations such as The Achas, The Cliffs and Mansouria. The insurgents took refuge in the mountains where they were attacked by 18 Army bombers.

The crackdown grew for six weeks and the “Arab witch-hunt” raged. It was not only carried out by the military. Other “militia” operations by extremist settlers, armed by the military and encouraged by local authorities, were often bloodier and more atrocious. These events were among the bloodiest of the history of colonial France.

According to the historian Charles Robert Ageron, the first riots of May 8th, 9th and 10th killed 102 Europeans, with 110 wounded and 135 homes reduced to ashes. These figures are nothing in comparison with the scale of the ensuing colonial repression. The number of Algerian victims is still being debated. In July 1945, Interior Minister Tixier pronounced a speech before the National Assembly referring to the death of 1,500 people. The Algerian newspaper, *Le Populaire*, in its edition of June 28 1945, spoke of 6,000 to 8,000 deaths. The Algerian government claims there were 45,000 victims. For researchers Rachid Messli and Abbas Aroua, from the Center of Historical Research and Documentation on Algeria, “most historians agree that 45,000 is an exaggerated figure. It would be more realistic to think that the total is between 8,000 and 10,000 deaths.” This is the figure recognized by France today.

## **1962**

Algeria gains its independence.

## **February 27, 2005**

It took 60 years but during an official visit to Sétif, Hubert Colin de Verdière, French Ambassador in Algeria, first spoke of “episode” that history has almost forgotten and to recognize for the first time since Algerian Independence, the French responsibility for this massacre.

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## **DAYS OF GLORY**

### **The Senegalese Skirmishes**

*“You, Senegalese Skirmishers, my black brothers with hot hand under ice and death  
Who could celebrate you if not your brother in arms, your brother in blood?  
I will not leave it to Ministers or Generals  
I will not allow - no! – despising praise to bury you furtively  
You are not poor with empty pockets and no honor  
But I will tear all the Banania smiles from all the walls in France.”*

Léopold Sédar Senghor. First verses of “*Hosties Noires*” (1948), extract from “*Poème Liminaire*.” Paris, Seuil. 1990

### **The Last Senegalese Skirmisher**

For the 80th anniversary of victory in 1918, Jacques Chirac decided to award the Legion of Honor to all the First World War soldiers still alive. The French Ambassador in Senegal was asked to present the award to Abdoulaye N'Diaye, the last Senegalese skirmisher, then aged 104. He died on November 10, 1998 as he was choosing his outfit for the ceremony the next day.

Wounded for the first time in August 1914 in Belgium, he participated in the Dardanelles expedition in 1915, then in the battle of the Somme in 1916 where he was wounded again (a bullet in the head, four months in hospital). He ended the war in Verdun in 1918. On his return to Senegal, he was told to work in the fields as if nothing had happened. He only heard in 1949, from Senegalese Skirmishers from the Second World War, that he was entitled to a veteran’s pension and an invalid pension. The monthly total of these two pensions—frozen by the French government at Senegalese Independence in 1961 was 340.21 French Francs (€ 51.86) at the time of his death.

French authorities also provided him with a discount card for the French Railways.

In his village in Senegal with no electricity and only four water supply points for a population of 1,500, this veteran of what Africans called “The French War,” possessed only a tiny cabin made of straw and corrugated iron, a hurricane lamp and a transistor radio. His modest pension allowed him to improve the living standard of his family of around 30 people. His grandson declared to the newspaper *Le Monde* that he dreamed of Paris but was not sure he could get a French visa.

### **The “Freezing” of War Pensions for Indigenous Veterans of WWII**

In the early 1960’s, decolonization of Africa was completed. France then decided—in line with article 71 of the Law of Finances passed on December 26, 1959—to freeze the retirement and invalid pensions paid to ex-servicemen from its ex-colonial Empire at their 1959 level.

This has resulted in great inequality and feelings of bitterness among ex-servicemen from North Africa and sub-Saharan Africa, whose pensions are up to ten times less than those of French ex-servicemen.

In 1996, a Senegalese ex-Staff Sergeant, Amadou Diop, sued the French State. He had served in the French Army from 1937 to 1959 and was dismissed when Senegal gained independence. He had only received a third of the pension he would have got if he had been French and he demanded compensation.

In 2001, the Council of State ruled in his favor posthumously, judging that the difference in treatment was in violation of Article 14 of the European Convention of Human Rights. This verdict obliged the French government to revise the freeze law of 1959, which concerned around 80,000 ex-servicemen of the French ex-colonial Empire. These veterans could then expect a reevaluation of their pensions with back-payment. The total was estimated at 1.85 billion euros.

In 2003, the government of Jean-Pierre Raffarin began a partial “de-freezing” of pensions, which would henceforth be indexed not on French pensions but on the cost of living in the different countries where the ex-servicemen lived.

On August 13, 2004, the day before the commemoration of the Provence Landing, a statement issued by the French Ministry of Veterans announced that a sum of 120 million euros had been written into the 2004 budget to increase the pensions of ex-servicemen from ex-French colonies from 20 to 100%. This was the first increase since the “freezing” law of 1959.

On August 15, 2004, Jacques Chirac paid homage to colonial troops by inviting several African Heads of State to the commemoration of the 60<sup>th</sup> anniversary of Allied landings in Provence. Around 20 African veterans were made Knights of the Legion of Honor. Despite this homage, the question of “frozen” pensions is still not resolved.

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### **Footnotes:**

1. July 20 1940: Rallying of the French administration of New Hebrides; August 27-28 1940: Rallying of the AEF-Cameroon Block, with the exception of Gabon; September 2 1940: Rallying of Tahiti; September 9 1940: Rallying of the Indian Trading Post and September 9 1940: Rallying of New Caledonia.

2. November 28 1942: Forced rallying of the French Coast of Somalis to French forces and November 30 1942: Rallying of Reunion Island to French forces.

3. May 11-18 1944: Breakthrough of French forces commanded by Marshal Alphonse Juin, in Garigliano.

## **DAYS OF GLORY**

### **Director Rachid Bouchareb on DAYS OF GLORY**

There comes a time when things have come together and matured. For me, that moment came when I finished LITTLE SENEGAL. I've always been caught up in the history of immigration. It's my family's past. One of my uncles fought in the Indochina war. He lived through the Algerian war and I even have a great grandfather who fought in World War I. I've always been at the intersection of the colonization, decolonization, immigration and all these men who made French History.

Olivier Lorelle, my co-screenwriter and I did over a year of research. We started off going through the army documentation department. I even found Defense Ministry documents in the names of Naceri and Debbouze, who were the ancestors of the ones we all know today. We also worked in libraries but above all, we met with people who had lived through the period. We started to hear what they had to say. We went to Bordeaux, Marseilles, and Nantes as well as Senegal, Morocco and Algeria. We fed off their experiences and feelings. This was when I realized the film could not be the story of one man. It had to encompass the African continent.

Then we had to digest all the facts we collected. I wanted to make a film, not a documentary. A docu-fiction would have been a trap too. Cinema has to consider the viewer. There has to be a dimension that goes beyond historical context to dive into the human heart, to reach out to what moves us all, beyond our differences.

For me, cinema is about encounters and emotions. Above all, it makes you feel, even if it also teaches you something. It is the only way I could carry the story and connect with the viewer. I did not want to be didactic. There's no point. We developed the screenplay over two and a half years. It took 25 versions to get beyond history and concentrate on the human content, on the small, everyday details that reproduce life better than any message.

During the research phase, I found an article from five years ago about a village in Alsace that had just built a war monument to the hundreds of skirmishers who died protecting the inhabitants. They had held their ground to the end, suffering enormous casualties. This event catalyzed my desire to tell the story of a mixed group that unites in the face of hardship. I was also determined to only use authentic elements. I wrote about the mission of these men that found themselves in a lost village and sacrificed their lives in the name of the Fatherland.

### **The Actors and Characters**

From the outset, I talked to the actors about it because I couldn't imagine the film being anything other than collective. I chose my actors for their sensibility. I knew some of them personally already but I appreciated them all professionally. I went to see them and told them about my project. They were all interested. I told them we'd meet again when I had a screenplay! They were the first people to be enthusiastic about it. The project went beyond making a film. There was an extra dimension.

To create the characters, I was more than anything inspired by the veterans I met. Yassir, the Goumier, came out of these encounters – I met Yassir in a hotel in Nantes. Saïd, the goat keeper also exists. Other characters are several personalities combined. Abdelkader is also inspired by characters such as Ben Bella, who fought in World War II, was disillusioned and became a nationalist. I also met three people who met women in France, moved to France and made their lives there.

At first, the screenplay lasted three and a half hours and started in Africa. We had to cut back to the countries of North Africa. I did not write a specific character for each actor. I wanted to feel free when I was writing. Jamel could have played Abdelkader. I didn't want constraints. The roles were interchangeable.

Since Jamel was going to sink or swim with us and carry the film as an actor, I asked him to be one of the co-producers. And the adventure began. We met with financiers one by one, then we went and saw the French National Assembly, the Senate, the regions – even some where we didn't film. We also met with ministries in Algeria and Morocco. It was a long process and everyone had to work at it but I never had any doubts the film would be made. The necessity of telling the story was so obvious that there was no alternative! Sometimes the energy of a project gets away from you and carries you along. That's what the film was like for me! This certainly moved things forward. The subject was so important that I felt a moral obligation to see it through.

### **An Intimate Saga: On Location**

For me, the film was unusual in that it combined vast scenes requiring real logistics and more intimate moments between the actors. Both were closely tied, and even in the biggest battle scenes, my aim was to stay as close to the characters as possible.

Before shooting, we storyboarded the 900 shots of the screenplay over a four month period. Shooting lasted 18 weeks and took place in Ouarzazate, Agadir for the oat scenes, the south of France—in Beaucaire and Tarascon—for the Liberation scenes, then in the Vosges and around the Alsace-Lorraine border. The snowy mountain scenes, supposed to be in the Vosges, were shot in Morocco.

We also had battle scenes that covered many acres with explosions everywhere, as well as special effects simulating planes in the sky and fleets of navy vessels. I wanted the film to have an epic dimension, for us to feel the numbers, the passing seasons, the movements across countries and the changes in the men. I had to be there on all fronts! Even the set of a village in the Vosges required five months work for 50 people who transformed a hamlet in ruins, reconstructing a group of houses and adding a church and café. It all had to serve as a historical setting.

My first shock was during the costume fittings. Seeing Jamel, Samy, Roschdy and Sami dressed as their characters suddenly gave me a sense of the film's reality. A soldier's jacket, a cap or djellaba suddenly gave the characters an element of truth. They had taken the places of their ancestors! From the outset, we felt that none of them was playing a hero. They were a group of men.



The second shock was on the first day of shooting. For organizational reasons, we had to start with the scene where the soldiers are lined up in front of the camp in Sicily and Jamel is hit with the butt of a rifle. We were immediately at the heart of the matter. Since I hadn't made a film in three years, I would have preferred getting back into it by filming trucks go by, but that's how it turned out and it was fine that way!

Each day was difficult. I was panic-stricken but I couldn't let it show. In front of 500 extras and 220 technicians, you can't look like you're unsure of yourself! I faced up to my doubts when I was alone in my room at night. I reassured myself by working.

With the actors, we worked hard beforehand. While we were shooting, almost every night, we had a meeting about the screenplay. It became a ritual. We talked about the scenes, the script, the story... It was a human adventure we undertook together.

It was the first time I'd worked with Jamel. He's very conscientious. This dramatic role was very important to him and he was worried about doing a good job. He worked hard. From time to time, he joked around to ease the tension and maybe also to reassure himself. I was moved by what he put out, by his sincerity and his fragility. We soon forget that it's Jamel Debbouze acting and only see Saïd. It takes talent to provoke that small miracle.

I've known Roschdy for a long time. He has inner strength. He does everything with apparent ease but it's based on a lot of hard work. He hits the right note. He always tries to understand and never pretends. His sense of observation and ability to integrate parameters are impressive.

Sami Bouajila is very focused and leaves nothing to chance. He works on his character until he masters it completely. He became Abdelkaber. He had his energy, integrity and reflexes. He was very implicated on a human level and was very attached to the group.

There's something fascinating about Samy Nacéri. He doesn't talk much. He almost never asks questions. He listens and suddenly when the camera comes on, he comes to life and gets it right the first take. He is an instinctive and powerful actor. During the scene when he takes his dead brother in his arms, he bowled us over. The whole crew was speechless.

Generally speaking, we did not do many takes, no more than then three or four. Everyone was spot on. Sometimes I had to rein them in so we didn't go off the rails. Even though they could bring minor additions to their characters, I was against improvisation. I often had to refuse suggestions. I didn't like having to do it but I had to stay faithful to the screenplay. Once, two or three of them wrote a dialogue. I was really happy they did it together. They came to see me and I said to them, "Okay, let's do it but you can only have one take. We'll see if we keep it when we edit..." For pacing reasons, I didn't keep it, but I was delighted to see them working together like brothers!

### **The Emotion of a Story in the Name of the Men Who Lived It**

When I make a film, I am always a viewer. If I don't feel emotion during the scene, the viewer won't feel it either. I'm a thermometer! I forget my trade and the technical aspect so I can feel. If

I'm not moved, we start over! If it doesn't work, it is not necessarily the actor's fault. It can be a problem with the script. If so, it's up to me to suggest something else.

Something really powerful happened during the filming that I hadn't expected. I realized it first with the Moroccan soldiers who were extras in the part we shot in the Ouarzazate. Every morning, they were incredibly enthusiastic. They did more than just obey directing orders. They really put their hearts into it. They said to me, "Rachid, we're with you!" or, "We've worked on other films but with you, we know why we're running." And their commitment shows in the film. Sometimes I was reluctant to get them to redo a scene, getting them to carry a load and run in sandals over rocks that made their ankles bleed. But they volunteered. Because the film talks about their ancestors, their relation with France and a period that profoundly marked their history. Even with them, we were at the heart of the matter. Some came with the photo of their father who had fought in World War II. One of them, who had fought in the village, showed me his photos and the letters he wrote to the government that were never answered.

This human factor also struck us when we came back to France. Everywhere we went, people came to see us, whatever their origins. Sometimes they came from 50 kilometers away. They waited—to show us their photos, to tell us about skirmishers they'd met and the people who liberated them. We also saw a lot of second or third generations who told us about their parents. Sometimes they waited for hours because we were busy with the film. The film was given an incredible reception! We were asked to participate in debates with the French, North Africans and Africans who talked about the subject, the film and what their parents had been through. We understood that it was high time we told this story, to give an image to what has been kept quiet for so long. Despite everything I had felt myself, I was surprised by this amazing enthusiasm.

All these testimonies taught me something that struck me even more. It was the same thing I heard from the survivors: the love and attachment to France that, incredibly, remains stronger than any other sentiment.

The story of these men and their relation to France does not start in the 1960's. Well before they came and liberated France, they were heroes. They were not only street sweepers. They were heroes who were loved and welcomed with open arms! It often remains the best moment of their lives. That's why the attitude that followed and continues today seems so strange to them. They see it as a love story gone sour, a betrayal. It shocks them that their children and grandchildren have such a hard time. The change happened in the 1960's. And yet despite the degradation of their image, the rejection, their ex-servicemen pensions that have not been paid, they have no hatred, no spirit of revenge. If they had to do it again, they would.

I didn't try to change history. If they had been full of violence or bitterness, I would have put it in the film. But it's not the case. Liberating a country that is theirs, the Fatherland, being welcomed the way they were by French villages, being applauded along the road... It has left its mark on their memories, their history and all the injustice they've experienced since then has not erased that. I've wanted to make this film for a long time so young people know about it and other can remember. The timing is right. It is a brick that we can keep building on—together.

# # #

## DAYS OF GLORY

### The Cast

#### **JAMEL DEBBOUZE / Saïd**

- 2005 ANGEL A by Luc Besson  
2004 SHE HATE ME by Spike Lee  
2000 ASTÉRIX ET OBÉLIX, MISSION CLÉÔPATRE (Asterix and Obelix, Mission Cleopatra) by Alain Chabat  
LE FABULEUX DESTIN D'AMÉLIE POULAIN (Amélie) by Jean-Pierre Jeunet  
*Nomination, César Award, best actor in a second role, 2002*  
DINOSAUR (cartoon - "Zini" voice)  
1998 LE CIEL, LES OISEAUX ET... TA MÈRE! (Boys on the Beach) by Djamel Bensalah  
ZONZON by Laurent Bouhnik

#### **SAMI NACÉRI / Yassir**

- 2004 BAB EL OUED by Merzak Allouache  
2001 LA MENTALE (The Code) by Manuel Boursinhac  
NID DE GUÊPES (The Nest) by Florent Emilio Siri  
PHILOSOPHALE by Farid Fedjer  
LA REPENTIE (The Repentant) by Laetitia Masson  
TAXI 3 by Gérard Krawczyk  
2000 BLUFF by Philippe Haim  
FÉROCE (Ferocious) by Gilles de Maistre  
LÀ-BAS...MON PAYS (Return to Algiers) by Alexandre Arcady  
LE PETIT POU CET (Tom Thumb) by Olivier Dahan  
1999 TAXI 2 by Gérard Krawczyk  
UN PUR MOMENT DE ROCK'N ROLL by Manuel Boursinhac  
UNE POUR TOUTES (One 4 All) by Claude Lelouch  
1998 CANTIQUE DE LA RACAILLE (Melody for a Hussler) by Vincent Ravalec  
TAXI by Gérard Pirès

#### **ROSCHDY ZEM / Messaoud**

- 2006 MAUVAISE FOI by Roschdy Zem  
2005 LA CALIFORNIE by Jacques Fieschi  
2004 LE PETIT LIEUTENANT by Xavier Beauvois  
CAMPING À LA FERME by Jean-Pierre Sinapi  
36, QUAI DES ORFÈVRES by Olivier Marchal  
VA, VIS ET DEVIENS (Go, See and Become) by Radu Mihaileanu  
2003 TENJA by Hassan Legzouli  
ORDO by Laurence Ferreira-Barbosa  
2002 FILLES UNIQUES (Sole Sisters) by Pierre Jolivet  
CHOUCHOU by Merzak Allouache  
MONSIEUR N. by Antoine de Caunes

- 2001 BLANCHE by Bernie Bonvoisin  
 LE RAID by Djamel Bensalah  
 MA FEMME EST UNE ACTRICE (My Wife is an Actress) by Yvan Attal
- 2000 BETTY FISHER ET AUTRES HISTOIRES (Betty Fisher and Other Stories) by Claude  
 Miller  
 SANSA by Siegfried  
 CHANGE MOI MA VIE (Change My Life) by Liria Begeja  
 LITTLE SENEGAL by Rachid Bouchareb
- 1999 L'ORIGINE DU MONDE by Jérôme Enrico  
 SAUVE-MOI (Save Me) by Christian Vincent  
 LA PARENTHÈSE ENCHANTÉE (An Enchanted Interlude) by Michel Spinoza  
 MA PETITE ENTREPRISE (My Little Business) de Pierre Jolivet
- 1998 STAND BY by Roch Stephanik  
 VIVRE AU PARADIS (Living in Paradise) by Bourlem Guerdjou
- 1997 LOUISE (TAKE 2) by Siegfried  
*Selection "Un Certain Regard" Cannes Film Festival, 1998*  
 ALICE ET MARTIN (Alice and Martin) by André Téchiné  
 À VENDRE (For Sale) by Laetitia Masson  
*Selection "Un Certain Regard" Cannes Film Festival, 1998*  
 CEUX QUI M'AIMENT PRENDRONT LE TRAIN (Those who Love Me Can Take the  
 Train) by Patrice Chéreau  
*Official Selection Cannes Film Festival, 1998*  
 VIVE LA RÉPUBLIQUE (Long Live the Republic) by Éric Rochant
- 1996 DE L'AUTRE CÔTÉ DE LA MER (The Other Shore) by Dominique Cabrera  
 LA DIVINE POURSUITE (The Gods Must be Daring) by Michel Deville  
 FRED by Pierre Jolivet  
 LE PLUS BEAU MÉTIER DU MONDE (The Best Job in the World) by Gérard Lauzier
- 1995 CLUBBED TO DEATH by Yolande Zaubermann  
 LE COEUR FANTÔME (The Phantom Heart) by Philippe Garrel  
 EN AVOIR (OU PAS) (To Have (or not)) by Laetitia Masson  
 MÉMOIRES D'UN JEUNE CON by Patrick Aurignac
- 1994 N'OUBLIE PAS QUE TU VAS MOURIR (Don 't Forget You're Going to Die) by  
 Xavier Beauvois  
*Jury prize Cannes Film Festival, 1995*
- 1991 J'EMBRASSE PAS (I Don't Kiss) by André Téchiné

**SAMI BOUAJILA / Abdelkader**

- 2006 LES TÉMOINS by André Téchiné
- 2004 ZAINA, CAVALIÈRE DE L'ATLAS by Bourlem Guerdjou
- 2003 AVANT L'OUBLI by Augustin Burger
- 2002 LA COMPAGNIE DES HOMMES (Playing "in the Company of Men") by Arnaud  
 Desplechin  
 PAS SI GRAVE (No Big Deal) by Bernard Rapp
- 2001 NID DE GUÊPES (The Nest) by Florent Emilio Siri  
 EMBRASSEZ QUI VOUS VOUDREZ (Summer Things) by Michel Blanc

- VIVRE ME TUE (Life Kills Me) by Jean-Pierre Sinapi  
 2000 LA FAUTE À VOLTAIRE (Blame it on Voltaire) by Abdel Kechiche  
 CHANGE MOI MA VIE (Change My Life) by Liria Begeja  
 LA RÉPÉTITION (Replay) by Catherine Corsini  
 1999 INSÉPARABLES by Michel Couvelard  
 DRÔLE DE FÉLIX (Funny Felix) by Olivier Ducastel and Jacques Martineau  
 FAITES COMME SI JE N'ÉTAIS PAS LÀ (Pretend I'm not Here) by Olivier Jahan  
 1998 COUVRE FEU (Curfew) by Edward Zwick  
 NOS VIES HEUREUSES (Our Happy Lives) by Jacques Maillot  
*Official selection Cannes Film Festival, 1999*  
 1996 LE DÉMÉNAGEMENT by Olivier Doran  
 ARTEMISIA by Agnès Merlet  
 1995 ANNA OZ by Éric Rochant  
 1994 BYE BYE by Karim Dridi  
 1993 LES SILENCES DU PALAIS (The Silences of the Palace) by Moufida Tlatli  
 1992 LES HISTOIRES D'AMOUR FINISSENT MAL EN GÉNÉRAL (Love Affairs Usually  
 End Badly) by Anne Fontaine  
 L'HEURE DU COCHON by Leslie Megahey  
 1991 LA THUNE (Money) by Philippe Galland

**BERNARD BLANCAN / Martínez**

- 2004 CACHE – CACHE by Yves Caumon  
 LA RAVISSUESE by Antoine Santana  
 LA MAISON DE NINA by Richard Dumbo  
 2003 COMME UNE IMAGE (Look at me) by Agnès Jaoui  
 JE SUIS UN ASSASSIN (The Hook) by Thomas Vincent  
 INGUELEZI by François Dupeyron  
 2002 RENCONTRE AVEC LE DRAGON (The Red Knight) by Hélène Angel  
 2001 LE PHARMACIEN DE GARDE (The Pharmacist) by Jean Veber  
 LE CHIGNON D'OLGA (Olga's Chignon) by Jérôme Bonnel  
 UN MOMENT DE BONHEUR by Antoine Santana  
 2000 AMOUR D'ENFANCE (Boyhood Loves) by Yves Caumon  
 FAIS\_MOI DES VECANCES (We Need a Vacation) by Didier Bivel  
 1999 KENNEDY ET MOI (Kennedy and I) by Sam karmann  
 1998 UN DÉRANGEMENT CONSIDÉRABLE (A Major Inconvenience) by Bernard Stora  
 1994 LE CRI DE TARZAN by Thomas Bardinet

# # #

## DAYS OF GLORY

### Rachid Bouchareb Filmography

2001 LITTLE SENEGAL

Official Selection Berlin Film Festival  
First Prize, Milan  
Special Jury Prize and OCIC Prize, Troia  
Jury Special Mention, Florence  
Bayard d'Or Best Actor, Namur  
Bayard d'Or Best Artistic Contribution, Namur  
ACCT Prize, Namur  
Best Film and Best Actor for Sotigui Kouyate, Mittlemeer Film Festival  
Fipresci Jury Prize, Valladolid  
Jury Special Mention, Beirut  
Youth Prize, Tuebingen

1994 POUSSIÈRES DE VIE, (Dust of Life)

Official Competition, Montreal  
Selection, Telluride (USA)  
Best Film, Fort Lauderdale (USA)  
Nomination, Best Foreign Film, Golden Globes, 1995  
Youth in Film, Honoree Award in Youth  
Selection, San Francisco, 1995  
Nomination, Best Foreign Film, Oscars, 1996

1991 CHEB

CICAE Prize, Berlin  
French Cinema Perspectives Prize, Cannes  
Procirep Prize, Cannes  
Youth Prize, Cannes  
Audience Prize, Cannes  
Bronze Leopard, Locarno  
Bayards d'Or, including Best Actress, Namur  
Best Soundtrack, Gent  
Official Algerian entry for Oscars, 1992

1985 BATON ROUGE

Best Film, Amiens  
Audience Prize, Rego

# # #

A film by  
RACHID BOUCHAREB

Cast

Saïd	Jamel DEBBOUZE
Yassir	Samy NACERY
Messaoud	Roschdy ZEM
Abdelkader	Sami BOUJILA
Sergeant Martinez	Bernard BLANCAN
Leroux	Mathieu SIMONET
Larbi	Assaad BOUAB
Captain Durieux	Benoît GIROS
Marguerite	Mélanie LAURENT
The Colonel	Antoine CHAPPEY
Irène	Aurélie ELTVEDT
The journalist	Thomas LANGMANN
Captain Martin	Thibault de MONTALEMBERT
Touré	Diouc KOMA
Rambert	Philippe BEGLIA
Djellali	Momo DEBBOUZE
Ahmed	Abdelkrim BOUCHAREB
Omar	Abdelhamid IDJAINI

with

(in alphabetical order)

Abdeslam ARBAOUI	Francis ARNOULD
Roger ARNOULD	Omar BECKHALED
Nadji BEIDA	Julie de BONA
Franck BONETTO	Jean-Pierre BOUDHAR
Allal BOUKHARI	Abdelrahim BOUZINE
Ken BREKKE	Mylène CAVERZAZI
Ben Aissa EL JIRARI	Emmanuel GEORGES
José GOMEZ	Othman IL YASSA
Klaisel KIKOUAMA	Frédéric LANOIR
Corentin LOBET	Christophe LOCATELLI
Naima MACHERQUEI	Mohamed MADJ
Thierry MAGNIER	Mourad MAIMUNI
Mohamed MELOUK	Bernard MORIN
Mohamed NESRATE	Antoine PAPPALARDO
Fabien PARFAIT	Vincent PARIS
Audrey PERRIN	Mathieu SCHIFFMAN
Patrice SIMON	Fisher Fils TITUS
Pia VUORINEN	Kevin WEISS
Anton YAKOVLEV	

with thanks to  
Claude BEBEAR

Financial advice  
Mohamed NEMMICHE

Directors

1 <sup>st</sup> Assistant Director	Mathieu SCHIFFMAN
1 <sup>st</sup> Assistant Director, Morocco	Mohammed NESRATE
2 <sup>nd</sup> Assistant Director	Raphaël PIANI

2 <sup>nd</sup> Assistant Director, Morocco	Mohammed Larbi IDRISSI
3 <sup>rd</sup> Assistant Director, Morocco	Ahmed Akrane EL MEZIANA
Assistant Deputy Directors	Claire DURAN
	Cyril PAVAUX
Assistant Deputy Director, Morocco	Hanane RIDA
Assistant Deputy Director, Alsace	Julien MAZZA
Location Manager, Vosges	Delphine DAULL
Location Manager, Marseille	Joseph FERREIRA
Script	Virginie BARBAY
Script, Alsace	Virginie COMBET
Script Best Boy	Karine LLORENS
Casting Director	
	Nora HABIB
Casting Director, Vosges	Marion TOUITOU
Assistant Casting Director, Vosges	Justine LEOCADIE
Casting Director, Provence	Tristan RAVASCO
Assistant Casting Director, Provence	Nancy FERRI
Casting Director, Morocco	Noureddine ABERDINE
Assistant Casting Director, Morocco	Mustapha GRUMIJ
Military Consultant in Morocco	Colonel Mohamed EL JAOUHARI
Team Leaders, Morocco	Ali AMEGHCHOUN
	Hassan KHYAM
Casting Director, Belgium	Kadija LECLERE
Coach	Julie VILMONT
Story-Boarder	Franck LE CAVORSIN
Researcher	Alexandra GAILLARD

#### Photography

Director of Photography	Patrick BLOSSIER
Director of Photography, Second Team	Jérôme ALMERAS
1 <sup>st</sup> Assistant Camera Operator	Eric BLANCKAERT
2 <sup>nd</sup> Assistant Camera Operator	Simon BLANCHARD
3 <sup>rd</sup> Assistant Camera Operator, Morocco	Imad RECHICHE
Assistant Deputy Camera Operator	Virginie LELOUP
Set Photographer	
	Roger ARPAJOU
1 <sup>st</sup> Assistant Steadicam Operator	Pierre-Hugues GALIEN
Backup Steadicam Operators	Valentin MONGE
	The Dung Zoun NGUYEN
Film Technician	Elise VOGEL
Film Technician, Morocco	Bertrand GAGEY

#### Original Music

Armand AMAR and KHALED

#### Sound

Supervising Sound Editor	Olivier HESPEL
Assistant Sound Editor	Thomas GASTINEL
Supervising Sound Editor, Alsace	Ricardo CASTRO
Assistant Sound Editor, Alsace	Karine ZIMMERLIN
Sound Engineer, Second Unit, Morocco	Mohamed BOUNOUAR
Assistant Sound Editor, Provence	Vincent NOUAILLE
Assistant Deputy Sound Editor, Vosges	Mathieu CHOUX

#### Production



Director of Production	Antoine BEAU
Director of Production, Alsace	Philippe GARNIER
Production Supervisor	Abdelhadi EL FAKIR
Post-Production Supervisor	Lucie BOURZAM
Deputy Accountant Supervisor	Sébastien HAGUENAUER
Backup Supervisor, Provence	Jean-Luc DUSSAUCHOY
Production Secretary	Delphine BERROYER
	Anne Cécile PAVAUX
Director of Production, Morocco	Abdelwahab ADIL
Executive Production Assistant, Morocco	TAZA PRODUCTIONS
Production Coordinator, Morocco	Saadia AALAMI
Supervisor, Morocco	Najib BENNANI
Deputy Supervisor, Morocco	Ibtissame SEMMAR
Cashier, Morocco	Adnan SEMMAR
Production Secretary, Morocco	Latifa CHOUIH
Production Assistant, Morocco	Hichem LAMRIQ
	Location
Location Manager	Antoine MOUSSAULT
Location Manager, Provence	Stéphane BASSET
Deputy Location Manager	Bruno NIZZOLA
Deputy Location Manager, Provence	David BOUTTIN
Assistant Deputy Location Managers, Vosges	Jean-Pierre GIUDICE
	Valérie MOUGEOT
	Himed ESSALHI
	Krystel DUCAMP
	Samir BOUCHAREB
	Christophe MEIER
Assistant Deputy Location Managers, Provence	Anne-Claire DELMAS
	Mourad MOUSSAOUI
	Jérôme IVARS
	Location Manager, Morocco
	Youssef ABAGOURRAM
	Deputy Location Manager, Morocco
	El Mahjoub AHBID
	Assistant Deputy Location Manager, Morocco
	Marouan QARAB
	General Location Manager, Morocco
	Ridouane INZIG
	Transportation Manager, Morocco
	Khalid AMESKANE
	Fuel Manager
	Chakib HAMICHI
	Location Manager, Alsace
	Philippe MEYER
	Deputy Location Manager, Alsace
	Fabien CIMETIERE
	Rushes Man
	Jean-François VENDROUX
	Backup, Vosges
	Arnaud THOMAS
	Sébastien APTEL
	Lionel MANIQUET
	Alain BOHLY
	Jean-Christophe GERARD
	Stéphane GUEPRATTE
	Khaled MAHDI
	Pan SCHNEIDER
	Mickaël MANIQUET
	Jamal ADNANI
	Dalila MEDEKOUR
	Jilali ABBASSI
	Vincent HUOT
	Alain FILLIUNG
	Jean-Michel SADOVAL
	Benoît THIEBAUT
	Aurélien LEPAUL
	Christophe MANIQUET
	Caroline TOUSSAINT
	Reda LARAICHE
	Clotilde JACQUOT
	Salem MAHDI
	Grégory BOULAY
	Ali OUKERROU
	Acene DJARIT
	Edith LEPAUL-BERTHELIN

Backup, Provence

Raphaël CAPOTORTO Clément INGLESAKIS  
Christophe DEBONO Federico ESCARTIN

Backup, Alsace

Nicolas RHODE Jonathan HELL

Drivers

Hafid BABA Samir AKRAB  
El Hassane ERRHALI Aziz EL MADIHI  
Mohamed TAOUZI Mohamed ZELMINI  
Ali MOTOS Rachid ZOUHAIR  
Mohamed OUKRAOU Hamou AIT HAMOU  
Hicham EL KOUCHI

Set Design

Head Set Designer Dominique DOURET  
Propmaster Emmanuel MAINTIGNEUX

1<sup>st</sup> Assistant Set Designer Marc FLOUQUET

2<sup>nd</sup> Assistant Set Designer Julie BORDES

Outdoor Locations Managers Anne-Marie BRETAGNE  
Séverin DHELLEMMES

Bénédicte LARUE  
Pierre CHEVALIER

Set Props Manager Florent MAILLOT

Props Assistant Yannick DEMARLE

Armorer Joe BRUN

Assistant Jean-Claude LECOQ

Head Constructors Axel DEBOAISNE  
Gilles CHANDELIER

Head Carpenter Stéphane LEBELLE

Carpentry Planners Laurent LEGAL

Lionel CLAUDE

Tristan BIVAUD

Carpenters Martin BOUTILIE

Denis GARDEUR

Alejandro VASQUEZ

Head Painters Sabine LAMALLE

Régis LEBOURG

Painters Jérôme CLAVIER

Christine DESCLOITRES

Benoît MAGNY

Denis CHABOISSIER

Bruno VIGUET CARRIN

Welders Olivier BRUNELLIERE

Marc DIEDERICHS

Frédéric SCHAUMBERG

1<sup>st</sup> Assistant Set Designer, Morocco Abdelouahab LAAROSSI

1<sup>st</sup> Assistant Set Designer, Alsace Jean François STURM

2<sup>nd</sup> Assistant Set Designer, Alsace Hélène HEITZ

Rippers Alexandre CHAPUIS

Nicolas PREVOST

Kily-Hann AURIAULT

	Laurent CHARASSON
	Stéphane-Jack BUNEL
	Sébastien POIROT
	Luz NIETO FONTEZ
Head Constructor, Morocco	Boujemaa RASSOURANCE
Constructors, Morocco	Rachid ZAHIR
	Moulay El Hassane EL YAZIDI
Head Plasterer, Morocco	Jamal JAAFARANE
Specialized Workers, Morocco	Lahoucine JAOUAD
	Mohamed MEZOUARI
	Boufelja SALHI
	Mohammed Hamza REGRAGUI
Head Painter, Morocco	Rachid HAMDAN
Painter, Morocco	Nadia BOUGRAINE
Letter Painters / False Woods (Provence)	Christian PETER
Painters	Amanda PONSA
	Lionel DOLIQUE
	Magali FONTAINE
	Benoît DUPUIS
	Virgine LE FORESTIER
Painter Best Boys	Nicolas POIROT
	Lionel RIVAT
Backup Assistant Deputy Set Designers	Alain LEGAY
	Dominique LEGAY
	Loïc BRISSON
	Oscar BOWMAN
	Daniel PARISE
	Bruno GACONNET

#### Special Effects

Special Effects Supervisors	Jean-Baptiste BONETTO
	Yves DOMENJOUR
	Olivier GLEYZE
SFX Outdoor Locations Manager	Laurent VALLA
SFX Head Carpenter	Thierry REYMONENQ
SFX Head Welder	Franck BONETTO
SFX Sculptor	Benjamin VERMOT
SFX Props Managers	Noël CHAINBAUX
	Sébastien ALLAGNON
	Romain ROSIER
	Germain LOUVEL
	Bernard BORDET
	Olivier ROBERT
Outdoor Locations Manager, Morocco	Brahim BOUSSALEM
Team Leader, Morocco	Mohamed OUADOU
Lighting, Morocco	Hassane AIT ELHAJ
Lighting Driver, Morocco	Mohamed Najib AIT LHAJ
Assistants, Morocco	Lhoussaine OUADOU
	Abderrazak JOUHARI
	Ahmed JAAFAR
	Azzouz AABOUCH
	Lahcen CHAMANE
Climatic Effects Backup	Olivier de LAVELEYE
	Mario GUIMARAES
	Marie-Pierre FRANCKX
	Jody BRAIBANT

Yannick HERTSENS  
Polo LORIDANT  
Serguei BOGEV

Costumes

Costume Designer	Michèle RICHER
Costume Supervisors	Véronique TREMOUREUX-BARON Marie-José ESCOLAR
Costume Shop Supervisor	Jean-Patrick GODRY
Wardrobe Assistants	Elsa LE GUICHARD Jérôme BROUSSEAU Magali BARET Dominique GAUCHET Laurence MANDEIX
On Set Wardrobe Assistants	Michel LOUZON Vincent ARENILLA
Location Manager Costumes	José GOMEZ
Backup, Vosges	Agnès DONATELLA Marie MEYER Julien KOHRMANN David PUJOL Patineurs Maroc Thomas BONVALOT Damien ROBE Nourredine MAROC José PIERRON Aides Patineurs Maroc Antonio DIMUNDU, Marc RIVAS Marc LEMESLIER Gabrielle FORESTTI
Backup, Provence	Camille BALLHOUÉY Véronique BIRON Jean COINEL Isabelle VITA Aides Habilleurs Maroc Mélanie LEPRINCE Isabelle FRAYSSE Cédric GRENAPIN Isabelle SITBON Sandrine COLLOMB Rosine VISIEDO Nathalie BOUVIER Annie EDELIN Franck RIET Jean-François POTIN
Head Costume Designer, Morocco	Hassan TAGHRITI
Wardrobe Assistant, Morocco	Abdelfattah QZAIBAR Bouâzza WARADI Najat AIT BADI Lahcen AIT BAOUANA Hassan IKEN
Head Tailor, Morocco	Idriss BAYOUSSEF
Tailors, Morocco	Samira ABDOUNE Abdelmajid EL GACHBOUR Larabi LAADIMI
Assistant Tailors, Morocco	Zohra ENNOUISSI Ahmed TIJANI

Stitchers and Pattern Cutters, Morocco	Houcine EL BEHJA Brahim ABARAGH
Assistant Stitchers and Pattern Cutters, Morocco	Zoubair AJEDIGUE Mbark AABACH Mohamed HASSOUNI My Abdellah ZARGA
Wardrobe Assistants, Morocco	Youssef ZAHER Jamal EL HARRAK Mohamed BOUGATI Said NACHOR Lahcen AIT EL HAJ
Backups, Morocco	Chantal JALLAGEAS Khalid IBNOUBAR Loïc BARNIER

#### Make-Up and Hair

Department Head, Make-Up	Françoise QUILICHINI
Make-Up Artist	Delphine DUGUET Nezha AOUIS
Backup	Fanny MARTIN Delphine COUTURIER Véronique JONIN Marie LUISET Marie-Laure TEXIER Florence ARIRA
Make-Up for old Abdelkader	Benoît LESTANG Alexis KINEBANYAN

Department Head, Hair	Juliette MARTIN
Hair Stylist	Reynald DESBANT
Backup	Céline DURAND Laurence BERODOT Emmanuel COLLEAU Catherine JABES Boris GARCIA Christophe ORTEGA Marie-Pierre ATTAABI Nicolas LE SCOUR Géraldine LEMAIRE Karine FRA

	Stunts
Stunt Coordinators	Patrick CAUDERLIER Yan DRON
Stunt Artists	Rémi CANAPLE Jean-Loup MICHOU Enrico HORN Alexandre CAUDERLIER Florent MISMETTI Sébastien SOUDAIS Max GARNIER
Stunt Artists	Jérémie REVEILLON David JULIENNE

Cyrille HERTEL  
Yoni ROCH  
Philippe TESSIER  
Mael LAMBERTON  
Philippe VITTORIANI  
Stéphane MARGOT

#### Lighting

Head Electrician Rachid MADAOUI  
Electricians Pascal HENIN  
Emmanuel HAUVEL  
Groupman Loïc LE PECHON

Head Electricians, Morocco Mohammed Najib BENFARES  
Adbelillah LAGHRISSI  
Electrician, Morocco Sidi Mohamed CHANTOUFI

#### Grips

Key Grip Yves VANDERMISSEN  
Grips Niels MOREAU  
Nicolas BOUCART  
Antonio DIMUNDU  
Bob LEVY

Key Grip, Morocco Aziz BIZZI  
Grips, Morocco Ahmed ELAMRANI  
Ahmed SAADI  
Assistant Grip, Morocco Hafid BOUZI

#### Post Production

Post-Production Director Cédric ETTOUATI  
Supervising Editor Yannick KERGOAT  
Deputy Editor Olivier GOURLAY  
Assistant Deputy Editor, Photography Lyssia LE GALL  
Sound Designers Olivier WALCZAK  
Franck RUBIO  
Assistant Deputy Editor, Sound Guillaume BARJOT  
Sound Effects Coordinator Philippe VAN LEER  
Assistant Sound Effects Coordinator Olivier THYS  
Mixer Thomas GAUDER  
Deputy Mixer Benoît BIRAL  
Perchman Lionel LEBRAS  
Post-Synchronization M.O. pour MOT  
Guy LETORT  
Julian ESPOSITO  
Subtitles – Adaptation Elias MELKI

#### Visual Effects

VFX Supervisor Kevin BERGER  
VFX Producers Luc AUGEREAU  
Christian GUILLON  
VFX Coordinator Bérengère DOMINGUEZ  
Assistant Supervisor Alexandre BON  
System Engineer Vincent CHAMPSIAUX  
Overall Design and Chapters Mathilde GERMI  
Imaging Julien PACAUD

Jean-Christophe SANCHEZ  
 Matte-Painting Justine GASQUET  
 Graphics Designer Sébastien FAUCHERE  
 Eric FRECHOU  
 Thibaut GRANIER  
 Julien ROUSSEAU  
 Olivier VEAU  
 Jean-François THEAULT

Making of  
 Creating the Making of David DESSITES  
 Production Executive, Making Of DREAMLIGHT  
 Making of, Images Karim DEBBOUZE  
 Jérémie BATTAGLIA  
 Making of, Editing Céline CHANEL

Pre-Preparation Team  
 Production Director Bernard BOLZINGER  
 Production Secretary Katia PANLOU  
 1<sup>st</sup> Assistant Camera Operator Samuel RENOLLET  
 Assistant Deputy Camera Operator Stéphane TALAGRAND  
 Head Set Designer Thierry FLAMAND

1<sup>st</sup> Assistant Directors Guillaume BONNIER  
 Éric PUJOL  
 Olivier COUTARD  
 2<sup>nd</sup> Assistant Director Anne BERNARD  
 Locations Virginie GUILLOT

Production  
 Kissfilms Productions Caroline COCHAUX  
 Jacques MASSADIAN  
 Versus Production Producers Jacques-Henri BRONCKART  
 Olivier BRONCKART  
 Production Assistant Nicolas SACRÉ  
 Production Supervisor Jérôme TELLIN  
 Production Secretary Aurélie BOUTET  
 Accounting Expert Vincent VAN DEN BULCK  
 Legal Advisor Eric JOORIS  
 Tassili Films Abdelkrim BOUHAREB  
 Scope Invest Alexandre LIPPENS  
 Geneviève LEMAL  
 La Petite Reine Jacqueline DELVERT

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 B&L  
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 Travel SONETRANS  
 Catering LD CATERING TEAM  
 Laurent DELVILLE  
 Laurent DUHAUT  
 Angelo CUCCHIARA

Céline HENNEQUIN  
Isabelle CONSTANT

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Grips Materials GROUPE TSF - TELEGRIP  
Technical Vehicles B&L  
EUROPCAR  
NATIONAL CAR  
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LES DEPANNEURS REUNIS  
NATIONAL CITER  
MICHEL TARD & FILS  
Security SGS  
Costumes MARATIER  
LES MAUVAIS GARÇONS

Jean-Jacques DIDELOT  
Production Director Christophe LE MER  
Deputy Claude NEMER  
Scan and Shoot – Consultants 2K Daniel BORENSTEIN  
Djibril KANE  
Gregory LEDU  
Photochemical Consultant Jean-Marc GREGEOIS  
Negatives Editing Christine MANCEL  
Marketing Assistant Katia ZUILI

Coordination Béatrice FRASCHINI  
Calibration Raymond TERRENTIN  
Technical Director Philippe REINAUDO  
Post-Production Manager Catherine ATHON  
Conformation Nicolas CRIQUI  
Clément ZVEGUINZOFF  
Glossing Assistant Christophe BOUTIGNY  
Calibration Luc GUENARD  
Scan and Shoot Odile BERAUD  
Sébastien GUYOT  
Fabien EGEIN  
Christophe KEICHINGER

Studios and Editing Sites DIGITAL FACTORY  
Post-Synchronization Sound CINEPHASE

Opening Credits L'EST  
Closing Credits ERCIDAN  
Ad Placement MARQUES & FILMS  
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Insurance Provider VANDER HAEGHEN & CIE  
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Original music composed, performed, and arranged by:  
Armand AMAR

Published by: EuropaCorp Music Publishing



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Additional original music (co)composed, written, and interpreted by:

KHALED

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EuropaCorp

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Production Director	Elise LUGUERN
Production Supervisors	Mehdi SAYAH et Alexandre MAHOUT
Legal Coordination	Vincent LEBÈGUE
Editorial Management	Dominique PISANI
Long Distance Production	Katrin OEBEL
Orchestra/Musical Arrangements	Mathieu COUPAT - Camille ADRIEN
Alto solo, arpeggio, viola d'amore	Jean-Paul MINALI-BELLA
Cello	Grégoire KORNILUK
Flutes	Henri TOURNIER Henri LECOMTE Hervé TEBOUL
Oud	Zaim ABDELOUAHED
Piano	Mathieu COUPAT

Choir Director

Adèle CARLIER

Choir

Adèle CARLIER	Alexis ANERILLES	Julien BOURDIN	Xavier DELAROYERE
Antoine DENIS	Ousmane DIARRA	Clément DUCOL	Loup-Denis ELION
Jérémy HOWES	Tristan LE MARC' HADOUR	Victor PAIMBLANC	

Orchestra Director

Deyan PAVLOV

Interpreted by	Bulgarian Symphony Orchestra - SIF 309
1 <sup>st</sup> Violin	Dimitar DANCHEV
Sound Capture – Music Mixer	Vincent JOINVILLE au Studio Femios à Montreuil
Music Editing	Hélène BARTOLUCCI
Copyist	Camille ADRIEN

In partnership with  
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“Pour Gus”  
[“For Gus”]  
Written by: Pascal PALLISCO  
Accordion: Pascal PALLISCO  
Published by: EuropaCorp Music Publishing  
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“Les Africains”  
[“The Africans”]  
Lyrics by: REYJADE  
Music by: Félix Boyer

“Cri de Fêtes”  
[“Shouts of Celebration”]  
Written by: Sylvestre PLANCHAIS  
Banjo: Sylvestre PLANCHAIS  
Saxophone: Didier VETILLARD  
Bass: Jean-Louis CARLOTTI  
Trumpet: Frank DELPEUT  
Trombone: Marc ROGER  
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“Swan Lake”

Written by: P.I. TCHAIKOVSKY  
Radio Czechoslovakia Symphony Orchestra,  
directed by Ondrej LENARD  
KAPAGAMA/NAXOS – HNH International

“The Marseillaise”

Written by: Rouget de L’Isle

“Les Officiers de France”

[The Officers of France]  
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Ya Dzayer

Written by: Ahmed WAHBY

Original Soundtrack available through AZ, a Universal Music label

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Vignes en Terrasse dans le Gard  
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Painting in the church  
Marter der zehntausend Christen  
[Martyrdom of Ten Thousand  
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By: Albrecht DÜRER  
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