

Rachid Bouchareb and 3B Productions present



FESTIVAL DE CANNES
CANNES PREMIERE
SÉLECTION OFFICIELLE 2022

OUR BROTHERS

Aka NOS FRANGINS

A film by Rachid Bouchareb

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SYNOPSIS

December 5th, 1986. Thousands of students are protesting for higher education reforms. Abdel Benyahia (20) is killed by a drunken cop in a Paris suburb. Several hours later, Malik Oussekine is pursued and beaten to death by three police officers. When Inspector Daniel Mattei is appointed to investigate, the police force and the government collude to cover up Abdel's death and to discredit the murdered man. As revolt threatens to erupt amidst a population horrified by Malik's murder in the heart of Paris, the families of both victims, while never meeting, struggle to understand what really happened that night... **Three-time Academy Award® nominee Rachid Bouchareb revisits the dramatic events of Paris, December '86.**

Q&A with RACHID BOUCHAREB

When did you feel like making a film on the Malik Oussekine case that occurred in December 1986? And why?

I belong to a generation that grew up with that story. We all experienced it at the time, right after the creation of major NGOs including SOS Racisme [a leading antiracist movement]. I'd just made my first feature in 1985, *Bâton Rouge*, and the tragedy took place some time later. It set the whole country ablaze and affected a lot of people – hundreds and hundreds of them. I'd joined SOS Racisme – I hoped we could make society a better place – because we strongly believed in it. We actually moved things forward. At the time, the whole generation of students was deeply affected by what had happened that night. It was very emotional, and it left a lasting impression forever. In those days, you wondered what would become of all those children born to immigrant parents – how they would fit into society. The public debate over integration got started for first-generation, second-generation, third-generation immigrants... Now it's obvious that between 1985 and today, nothing has changed much.

Can the context of recent police brutality during the Yellow Vest protests serve as a potential catalyst to revisiting the double tragedy of Malik and Abdel?

It all adds up. The whole Yellow Vest movement, with all the violence it entailed, was instrumental in putting a film on Malik and Abdel together. It's still relevant. The issues of immigration and violence are still on the agenda. You keep thinking we're about to move on but there's no actual change happening. You feel like you're in a gridlock. It's been 35 years! Do we need more time to address some of those issues?

How challenging was this project to put together financially?

Many of our partners experienced directly or vicariously through their parents what the film is about. They were very excited about getting the project off the ground and as I did research, I realized that this story had affected a lot of people. The film editor Gueric Catala was 10 at the time and he remembered what had happened – his parents would talk about it, his mother had joined the protest. People from that generation are still activists at heart.

Revisiting the Malik Oussekine case involved dealing with the double tragedy that happened that night, with the death of young Abdel Benyahia, killed in Pantin by a drunk police officer who was off duty. Did you feel this was obvious and necessary?

Yes, because I can remember Abdel's death clearly. I'd heard about it as I lived nearby in those days – in Bobigny – and the news had got around. I thought it was crucial to tell the journeys of those two young boys who were about the same age and who were cut down in their youth. It's the same issue. They're connected. As regards Abdel's case, we don't know who handled it and how the whole thing happened. You can't access all the information. As I began writing, I was loosely inspired by real facts to tell both stories.

Did Detective Mattei from IGS (Internal Affairs), who connects both cases, actually exist?

No, he didn't! Truth is, the fact that I invented him doesn't mean he doesn't exist – if Abdel's death was deliberately hidden, then it shows that a decision was made and that both cases, that occurred that same night, must have been handled by Internal Affairs. Because Malik's and Abdel's cases are about police officers, I can come up with a character that goes from one case to the next. Fiction can enhance true events. As a director, this is one of my firmest held beliefs. To tell this story, I took the poetic license of coming up with this character while establishing a credible framework. It makes sense – you can assume some officers were on call at Internal Affairs, as both deaths occurred that same night.

You wrote the script with Algerian writer Kaouther Adjimi. How did you work together?

We did research together trying to source all the information we could put our hands on regarding Abdel's and Malik's cases – whatever was written or filmed. As far as the Abdel Benyahia's case goes, you can't possibly access official documents. We were able to talk with Malik's sister, Sarah, so that she could tell us how she'd been through all that from the inside. We felt it was painful for family members to bring it up again. We couldn't reach out to the brother Mohamed, but we met with Abdel's attorney, and I was able to talk with one of Abdel's brothers who was at the café that night. Once again, I understood it was painful. It affected me and I didn't feel like probing further than what they were willing to give me. Instead, I drew from my own memories (Kaouther is too young to have experienced the tragedy) and, with these few conversations that helped me get acquainted with the facts of the tragedy, I had enough material to build a story. I thought it was important to have these first few contacts, to have reached out to them, to have heard them. Whatever liberty I took had nothing to do with the families but with the opposite party – with the Mattei character. During the research, I didn't find any connection between the two cases and the two families. We weren't provided with that information. I didn't want to elaborate too much on both families meeting, as it never happened. I just show it towards the end, when the bodies are removed.

As the film opens, you expect to see a film on the Malik Oussekkine case. A title card mentions "December 6th", an ambulance pulls up in front of the Forensic Institute and we see a body. We're led to believe it is Malik's, but we very quickly realize it isn't, as the situation doesn't match what we know about the case. It's a wonderful way of introducing both cases – what pulls them together and what sets them apart. One of them, which was more in the public eye and received more media coverage as it happened in the context of protests, eclipsed the other, which was easier to cover up.

We'd written the opening sequence differently – in a more chronological order, in continuity. One month before the shoot, I felt it was awkward – I wanted to create what you've just described, and some confusion for the audience. There's a body coming, then another, one has a name, the other doesn't. I thought the confusion was important.

You create a deliberate confusion and then you put both cases in perspective. The parallel works out really well in both scenes at the Forensic Institute. Abdel's father complies and believes whatever he's told (his son is wounded; he cannot see the body) whereas Malik's

brother doesn't pay attention to what Detective Mattei tells him – he wants to see the body and won't remain behind the window.

They belong to different generations. Abdel's father, portrayed by Samir Guesmi, is more: "I come to terms with the situation, I come to terms with my status in this country, I try to make myself as invisible as possible. I'm aware of the risks I'm facing and I want to protect my family." He doesn't want his sons to be confrontational as he knows they can't win and justice isn't for them. It's not put in so many words, but I can say it because I grew up in that environment at the time. I realized how much that generation was trying to lay low and always put up with whatever injustices came their way. Abdel's father listens to the police officer when he's told to watch his kids and immediately accuses his son. He'd rather play by the rules he was given and stick to them. That's how I wanted to portray the father's character – it's appalling he even agreed to wait for two days without any news about his son. What I saw and heard about it only confirmed this. No one informed him. It's true. Abdel's father maintains an attitude of self-effacement throughout the film, holding back his emotions. Abdel's case was sidelined, eclipsed by the other one, and I wanted the audience to feel that obliteration. He's at odds with one of the sons who belongs to a generation that sets out to change things.

Abdel's brother tells his father that the police are lying, and his girlfriend Catherine, during the police interrogation, is called "half-French" for dating an Arab.

That's what she was told – it's all in the archives.

You use a lot of archive footage related to student protests against the Devaquet Law, planning to select students for entry to universities, and to the Malik Oussekine case.

I wanted to talk about the second political narrative, with the popular movement, that was very strong, young people's anger when they find out about the event, the funeral. I must point out that French people, in those days, took to the streets in many cities as they couldn't put up with what had happened. I wanted to intersperse the film with archive footage that reminds us of today's reality. The film is contemporary and still relevant. I didn't feel like I had to overstylize the 80s in the film, as what happens today is as intense as it was back then. In the end, I opted for archive clips while bearing in mind what we're experiencing today. The same goes for the National Assembly (Parliament) scene (the exchange between Pierre Mauroy and Charles Pasqua) or television. The parallel between the period of the Malik Oussekine case and today happened naturally, with the same energy.

The narrative revolves around three male characters – Abdel's father who puts up with what happens to him, and the other two, Malik's brother and the detective, who act. When it comes down to it, there are two investigators in the film, including Mattei, whose job it is, and the brother, with the Bible issue, who gets to investigate a dimension of Malik's life he wasn't aware of.

For Abdel's father, it had to be embodied differently as he, unlike the other two, had to do nothing – just wait – and we had to feel it, without it being repetitive. In much the same way, he never goes to the police station to find out where the investigation stands.

For Mohamed, Malik's brother, we felt like stepping out of the official police investigation and opening up to something else. It has all existed, as the sister confirmed, and the Jesuit father Desjobergs is still alive. As for the narrative, I originally wanted to deconstruct it as much as possible while sticking to the timeline of dates, including the three key days – December 6, 7 and 10. We did a lot of editorial work on these parts to add in confusion with the bodies at the beginning and take liberties with the timeline – playing on the disruption of

continuity and inserting other elements to gradually establish Malik's arrival at several stages of the film: the flashback sequence in his room; the jazz club where he appears; in the street at the club exit; then when he watches the cars being overturned by protesters before he gets chased by a motorcycle officer.

The building entrance, on rue Monsieur Le Prince, where Malik is bludgeoned to death, is first seen with Detective Mattei, even before the tragedy occurs in the film. It's an unusual scene with the janitor cleaning the floor.

The police officers who were supposed to watch the place – the crime scene, as they say – remained on the premises until 6 a.m. It was cold and they left earlier than expected. From what we know, no one had bothered to protect the place. I wanted to show the detective coming and the lady cleaning. All of a sudden, it becomes trivial, ordinary – someone is mopping the floor. But it won't go away, though.

For the building entrance scene, the archive footage shows an eyewitness recounting the tragedy.

This is the actual archive. I wanted all the archive footage to talk about Malik, just as we're told concurrently about Abdel without archive. It was important to me to include these testimonies and to let the archive become a part of the narrative. There's fiction on the one hand, the material I was loosely inspired by, and the actual facts – the archive footage – but it all had to blend seamlessly in the narrative. I wanted to push the envelope with the archive – without limiting myself to 4 or 5 minutes – and still tell a story. It took me a while to make choices and for them to find their way into the narrative. Besides, the archive footage is emotional, showing people's faces, their anger, their generosity. The film deserves to include all this. You need to trust people who come together to fight injustices.

When we see the archive footage where Malik's attorney, Mr. Kiejman, refutes the dialysis argument (had he not been beaten up, he'd be alive – he was beaten up, he's dead), it becomes a fact – we've heard of dialysis in the narrative, Det. Mattei finds the document in Malik's apartment, exploited by the government ("If I had a son undergoing dialysis, I wouldn't let him screw around at night," says Robert Pandraud, the then Security Secretary) and the attorney's statement puts an end to it all. It's brought about by fiction and closed by the archive footage. The archive doesn't just give us information – it moves the narrative forward.

There are actual stages. We worked a lot to include those choices and archive clips in the narrative. It enriched the film and pared down the story simultaneously. The same goes for the Bible that was found on Malik – from the police assumption (he belongs to the Lebanese Christian Phalangists) to why he carried it with him in the first place. As far as the archive goes, I wanted to give a voice to French people's anger – and the archive does the job, including the footage toward the end where Abdel appears near Malik, because it took much more time for Abdel to surface in this story.

Was it an obvious choice for you not to show Malik being bludgeoned or Abdel being shot to death by a police officer in Pantin – or did you hesitate?

From the beginning, I ruled it out. If you can have the audience imagine how the second boy, Abdel, was killed, it's more interesting. There's no need to film it. I'd rather let the audience figure that out for themselves. Many people were not familiar with the Abdel case at the time – and still to this day. I wanted to restore some balance by including it in the film and yet show that they tried to obliterate it. I didn't feel like overemphasizing it.

The Mattei character embodies the police. We see him lie to Abdel's father at the beginning and at the same time you show him as a lonely character when he's investigating. For instance the Christmas tree scene at the anti-riot police headquarters where they put across that he's not wanted. Raphaël Personnaz' restrained, withdrawn performance captures it quite well.

He's under pressure, too. He finds himself in a bad spot, pushed into a corner, doing his job in circumstances he'd imagined would be different – in other words, he thought he would be conducting an actual investigation instead of compromising with political higher-ups who had the upper hand at the time and exerted a really strong influence on the police hierarchy. He puts up with things, too. It was important to state it, to feel it, because that's also the truth. There were police officers who wanted to do their job differently, but whose action was limited – at least in those days where politics made it impossible.

The title, Nos Frangins (Our Brothers), is inspired by Renaud's song, Little Girl, which plays at the end, about Malik and Abdel, "our brothers falling".

We found that song during our research. In the 80s, when President Mitterrand came to power, we hoped that society would change. We were all bros, we were excited about building a brotherhood – and we thought it would get stronger and, most importantly, that it had a bright future. The title, besides the reference to Malik and Abdel, encapsulates this moment in time.

Did you write the script with certain actors in mind?

When I write, I don't think about the actors, but once the script is completed, I try to think of who could join the cast. The actors portray the characters as I wrote them, with the narrative and the original material in mind.

Samir Guesmi, as Abdel's father, is reminiscent of the father he portrays in the film he directed in 2020, Ibrahim.

Absolutely, they're connected. Except that I had to tell him to revisit the 1980s. He was inspired by his family, by his father, as he experienced first-hand first-generation immigrants' self-effacement. I asked him to be almost static, including with his face.

The double tragedy should unite Abdel's father and Mohamed, Malik's brother, and yet, when you see their reactions and attitudes, they're poles apart. In this respect, the casting of Reda Kateb is particularly insightful.

Abdel's family lived in the northern suburbs of Paris, while Malik Oussekiné's lived in Meudon-la-Forêt, to the south. The brother was a young entrepreneur, hailing from a different social background than the other. Reda Kateb was a great match for the character. He has a different social status. You can tell from his look, from the clothes he wears. In the film, he can confront Mattei and it looks true. He probably makes a better living. In the Oussekiné family, the brother handles the relationships with the police and holds them accountable. Reda Kateb captures this naturally, without overdoing it. Because Malik's family joined his fight for truth and justice.

It was your first time working with cinematographer Guillaume Deffontaines. How did you work together on the tone of the film and how did you combine the archive footage and filmed scenes?

As far as the cinematography goes, I wanted to get as close to the archive as possible – to go in that direction. We found material at the Communist Party Headquarters, where there was a

lot to choose from, at INA (National Audiovisual Institute). The November and December protests against the Devaquet Law were widely covered. They were filmed all over the country. To begin with, we watched the archive footage together. Some was shot on film and had a period look to it. I didn't want any fancy filmmaking – there would be no clash between the archive footage and the filmed parts. That's why I decided early on to shoot with period cameras. We did some research and bought two cameras with which we shot, say, the riot squad coming inside the Sorbonne – and we blended this scene with outside archive footage shot with the very same cameras. We did the same with the motorbike officers, combining archive clips and our own filmed material with our extras. A lot of the scenes were shot with video cameras from the 80s. We decided when we should use them in the script, in connection with the archive. We used one to shoot the interview with the police officer who bludgeoned Malik that was recreated for the film, where you can see the REC sign on screen. In addition to the confusion about bodies at the beginning, I wanted to add another kind of confusion, about the various sources of footage.

The police officer's testimony, shot in sequence, is very intense. Did you write the entire dialogue or were you inspired by his actual words?

We found elements that we used for his lines. It's a fact that he joined the force to be a motorbike officer, or a Secret Service officer, and not a member of the anti-riot squad. He also said – although I can't tell for sure that he spoke the truth – that he hadn't read the entire regulations manual forbidding him to get off his bike to bludgeon someone. We got hold of interviews with him and based his testimony on all this.

There's another fine character that we can tell was created for the film, although he's credible – Ousmane, who receives the bodies being transported to the Forensic Institute. Through his dialogue and his singing, he takes the film to another level.

He doesn't appear in the archive on the case, but he must have existed somehow. If Sotigui Kouyaté, who worked with me on *Little Senegal* (2000), was still alive, I'd have cast him in the role. Inside the morgue, I wanted someone invisible around whom you can talk about anything, without even considering he's there. He's a witness alongside the coroner and the police. He saw the bullet in a kid's body. That's what his life is about. I wanted him to speak the Bambara language. Morgue and autopsy scenes are often hard in films – but as he welcomes the living and escorts the dead, he opens another dimension through his presence and his singing.

It's also your first time working with Amin Bouhafa for the score.

We considered working together years ago but it never happened. With him, we let the music tell Mohamed's investigation and, at other times, bring African sounds that blend with the images. The soundtrack also includes many additional titles – *Mala Vida* by Mano Negra, a band created back in 1987, songs by Rita Mitsouko, Renaud, in the end, and Algerian singer Warda...

Considering the case, you could have chosen to make an accusatory movie, and yet the more restrained approach gives the film true gravitas.

I wanted the film to be as pared-down and simple as possible – with no situations feeling contrived. The archive was instrumental in considering the issues at stake more calmly. It helped show people's anger and outrage, across the nation. It's all in the archive, it's all there and it's here to stay for future generations – it doesn't need to be overemphasized.

You found the right balance between what is related to the “obligation to remember” and how the highly documented double narrative, with the dynamic between archive footage and fiction, connects with today’s world.

I wanted the film to be a truthful reflection of the 80s – and it’s a good reference to remind us that people came together against that injustice and that it’s a part of the heart of France. Memory drives us forward.

There’s also a TV show on the Malik Oussekiné case.

It’s a miniseries that was shot right before I began principal photography. It’s mainly about the family’s fight alongside the attorney Mr. Kiejman, portrayed by Kad Merad, up until the trial two years later.

Your perspective is different and the parallel with Abdel’s case changes everything. There have been a lot of other Abdels since – other cases, deliberately overlooked, that we never heard about.

And before, too. I could only consider one film to pay tribute to those two boys. They’re connected. When I mention my film on the Malik Oussekiné case, people know what it’s about, but when I bring up Abdel’s story, they are surprised. They don’t know about it. “There’s actually something else?” That’s why I felt it was necessary to bring those hidden stories to the fore.

Interview by Charles Tesson, April 2022.

Rachid Bouchareb

FILMOGRAPHY

- 2022 **OUR BROTHERS**
- 2018 **BELLEVILLE COP**
- 2016 **ROAD TO INSTANBUL** (Arte)
- 2014 **TWO MEN IN TOWN**
- 2012 **JUST LIKE A WOMAN** (Arte)
- 2010 **OUTSIDE THE LAW**
- 2009 **LONDON RIVER**
HOUME – ESPOIR (short)
- 2006 **DAYS OF GLORY**
- 2001 **LITTLE SENEGAL**
- 1995 **DUST OF LIFE**
- 1991 **CHEB**
- 1985 **BATON ROUGE**
- 1983 **PEUT-ÊTRE LA MER** (short)
- 1978 **LE BANC** (short)
- 1977 **LA CHUTE** (short)

ABOUT THE CAST

Reda Kateb

FILMOGRAPHY

- 2022** **OUR BROTHERS** by Rachid Bouchareb
PROMISES by Thomas Kruithof
L'AMOUR FLOU – Season 1 (Canal + Series)
- 2021** **IN TREATMENT** Season 1 (Arte Series)
- 2020** **POSSESSIONS** – Season 1 (Canal + Series) by Thomas Vincent
- 2019** **THE WOLF'S CALL** by Antonin Baudry
THE SPECIALS by Eric Toledano & Olivier Nakache
THE GREAT DARKENED DAYS by Maxime Giroux
- 2018** **CLOSE ENEMIES** by David Oelhoffen
L'AMOUR FLOU by Romane Bohringer & Philippe Rebbot
- 2017** **DJANGO** by Etienne Comar
PARIS PRESTIGE by Hamé Bourokba & Ekoué Labitey
- 2016** **THE WHITE KNIGHTS** by Joachim Lafosse
SUBMERGENCE by Wim Wenders
THE BEAUTIFUL DAYS OF ARANJUEZ by Wim Wenders
STOP ME HERE by Gilles Bannier
- 2015** **L'ASTRAGALE** by Brigitte Sy
THROUGH THE AIR by Fred Grivois
FAR FROM MEN by David Oelhoffen
LOST RIVER by Ryan Gosling
- 2014** **HIPPOCRATE** by Thomas Lilti
INSECURE by Marianne Tardieu
THE WORLD BELONGS TO US by Stephan Streker
- 2013** **GARE DU NORD** by Claire Simon
PARIS COUNTDOWN by Edgar Marie
ME, MYSELF AND MUM by Guillaume Gallienne
THE DREAM KIDS by Vianney Lebasque
TIED by Hélène Fillières
PLAYGROUND CHRONICLES by Brahim Fritah
ZERO DARK THIRTY by Kathryn Bigelow
- 2012** **COMING HOME** by Frédéric Videau
THREE WORLDS by Catherine Corsini
- 2010** **LILY SOMETIMES** by Fabienne Berthaud
- 2009** **A PROPHET** by Jacques Audiard
SILENT VOICE by Léa Fehner

Lyna Khoudri

FILMOGRAPHY

- 2022** **OUR BROTHERS** by Rachid Bouchareb
 HOURIA by Mounia Meddour
 NOVEMBER by Cédric Jimenez
 LA PLACE D'UNE AUTRE by Aurélia Georges
- 2021** **THE FRENCH DISPATCH** by Wes Anderson
 HAUTE COUTURE by Sylvie Ohayon
 GAGARINE by Fanny Liatard & Jérémy Trouilh
- 2020** **THE BREITNER COMMANDO** by Abdel Raouf Dafri
- 2019** **PAPICHA** by Mounia Meddour
 THE SPECIALS by Eric Toledano & Olivier Nakache
 SAVAGES – Season 1 – by Rebecca Zlotowski
 RÉPUBLIQUE, LE FILM INTERACTIF by Simon Bouisson
- 2018** **LUNA** by Elsa Diringer
- 2017** **THE BLESSED** by Sofia Djama
- 2015** **RE-BELLE – Season 1** by Nadir Ioulain

Raphaël Personnaz

FILMOGRAPHY

- 2022** **OUR BROTHERS (NOS FRANGINS)** by Rachid Bouchareb
JULIA by Olivier Treiner
- 2019** **PERSONA NON GRATA** by Roschdy Zem
CITY HUNTER (NICKY LARSON ET LE PARFUM DE CUPIDON) by Philippe Lacheau
- 2016** **NOUREEV** by Ralph Fiennes
- 2015** **IN THE FORESTS OF SIBERIA (DANS LES FORÊTS DE SIBÉRIE)** by Safy
- 2014** **Nebbou**
SK1 (L'AFFAIRE SK1) by Frédéric Tellier
- 2013** **THE NEW GIRLFRIEND (UNE NOUVELLE AMIE)** by François Ozon
THE GATE (LE TEMPS DES AVEUX) by Régis Wargnier
FANNY by Daniel Auteuil
MARIUS by Daniel Auteuil
- 2012** **THE FRENCH MINISTER (QUAI D'ORSAY)** by Bertrand Tavernier
AFTER by Géraldine Maillet
THREE WORLDS (TROIS MONDES) by Catherine Corsini
THE SCAPEGOAT (AU BONHEUR DES OGRES) by Nicolas Bary
- 2011** **THE STROLLER STRATEGY (LA STRATÉGIE DE LA POUSETTE)** by Clément Michel
- 2010** **ANNA KARENINA (ANNA KARENINE)** by Joe Wright
SPECIAL FORCES (FORCES SPÉCIALES) by Stephane Rybojad
- 2009** **SECOND CHANCE (LA CHANCE DE MA VIE)** by Nicolas Cuche
- 2006** **THE PRINCESS OF MONTPENSIER (LA PRINCESSE DE MONTPENSIER)**
by Bertrand Tavernier
- 2005** **MY FATHER'S GUESTS (LES INVITÉS DE MON PÈRE)** by Anne Le Ny
FASHION VICTIM (ROSE & NOIR) by Gérard Jugnot
BLAME IT ON FIDEL (LA FAUTE À FIDEL) by Julie Gavras
- 2004** **TYCOON'S INTERPRETER (LA TRADUCTRICE)** by Elena Azanova
- 2003** **NEVER SAY... NEVERY! (IL NE FAUT JURER DE RIEN)** by Eric Civanyan
HOUSEWARMING (TRAVAUX) by Brigitte Rouan
- 2002** **ORDINARY MAN** by Vincent Lannoo
- 2001** **THE FIRST TIME I TURNED TWENTY (LA PREMIÈRE FOIS QUE J'AI EU 20 ANS)** by Lorraine Levy
NICKEL AND DIME (A LA PETITE SEMAINE) by Sam Karmann
DEMAIN ON COURT by Michèle Rosier
MILLE MILLIÈMES, FANTAISIE IMMOBILIÈRE by Rémi WATERHOUSE
THE PORNOGRAPHER (LE PORNOGRAPHE) by Bertrand Bonello
ROMAN AND LULU (LE ROMAN DE LULU) by Pierre-Olivier Scotto
MALRAUX TU M'ÉTONNES ! by Michèle Rosier

CAST

Reda Kateb
Lyna Khoudri
Raphael Personnaz
Samir Guesmi
Lais Salameh
Adam Amara
Wabinle Nabie
Gerard Watkins

Mohamed
Sarah
Daniel
Abdel's father
Abdel's brother
Malik
Ousmane
Chief of Internal Affairs

CREW

Director
Screenplay
DP
Editor
Original Music
Sound Department

Rachid Bouchareb
Kaouther Adimi and Rachid Bouchareb
Guillaume Deffontaines (AFC)
Guerric Catala
Amine Bouhafaf
François Boudet
Olivier Walczak
Julien Perez

Producer
Production Manager
1st Assistant Director
Location Manager
Casting

Rachid Bouchareb
Cedric Ettouati
Arnaud Esterez
Rachid Ait Ali
Justine Leocadie
Sandrine Cayol
Claire Dumaze
Hyat Luszpinski
Thomas Ducos
Mathilde Poncet
Simon Livet
Marie-Pierre Hattabi
Le Pacte
Wild Bunch International

Continuity
Costume Designer
Production Designer

Key Make-up Artist
Key Hair Stylist
French Distribution
International Sales