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THE GENEVA POST

The Guardian

Het Nieuwsblad Asahi Evening

AIR FRANCE

Commandos storm plane

USA TODAY

Herald Tribune

LA VANGUARDIA THE SUN

le Parisien

COMMANDOS STORM PLANE

Tages Anzeiger

GAZET Volk

ouest france

THE TIMES

St. Galler Tagblatt

Boston Globe

L'EXPRESS

The Philadelphia Inquirer

Daily

The Daily Telegraph
Commandos storm to the rescue

GUIDE 1995

Zeitung

Liberation

Los Angeles Times

LE FIGARO

Le Matin

The Washington Post

FINAL THE INDEPENDENT

Washington Times

Plane Hostages Freed in Blood

LAVIE

French commandos free hijacked jet

THE HERALD

Match Le cauchemar de l'Airbus Alger-Paris

24 heures

EL PAIS Daily Express LA LIBRE BELGIQUE

Diario 16

Daily Record

THE ASSAULT

AKA L'ASSAUT

A FILM BY JULIEN LECLERCQ

PRODUCED BY LABYRINTHE FILMS

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PRODUCTION INFORMATION

TITLE	THE ASSAULT (AKA L'ASSAUT)
DIRECTOR	JULIEN LECLERCQ
WRITERS	JULIEN LECLERCQ, SIMON MOUTAÏROU
CAST	VINCENT ELBAZ (THE LAST GANG, NOT FOR OR AGAINST) GRÉGORI DÉRANGÈRE, MARIE GUILLARD, MÉLANIE BERNIER
DIRECTOR OF PHOTOGRAPHY	THIERRY POUGET (EDEN LOG, VENGO)
EDITOR	FRÉDÉRIC THORAVAL
ORIGINAL MUSIC	JEAN-JACQUES HERTZ, FRANÇOIS ROY
PRODUCTION MANAGER	MARC OLLA (BABYLON A.D, PROMISE ME, LE CONVOYEUR)
PRODUCTION COMPANY	LABYRINTHE FILMS
PRODUCED BY	JULIEN MADON, JULIEN LECLERCQ
FRENCH DISTRIBUTION	MARS DISTRIBUTION
GENRE	ACTION / DRAMA
LENGTH	95 MINUTES
LANGUAGE	FRENCH
LOCATIONS	IN AND AROUND PARIS
FORMAT	35 MM, 1.85
SHOOTING	MARCH 2010
DELIVERY	1ST TRIMESTER 2011

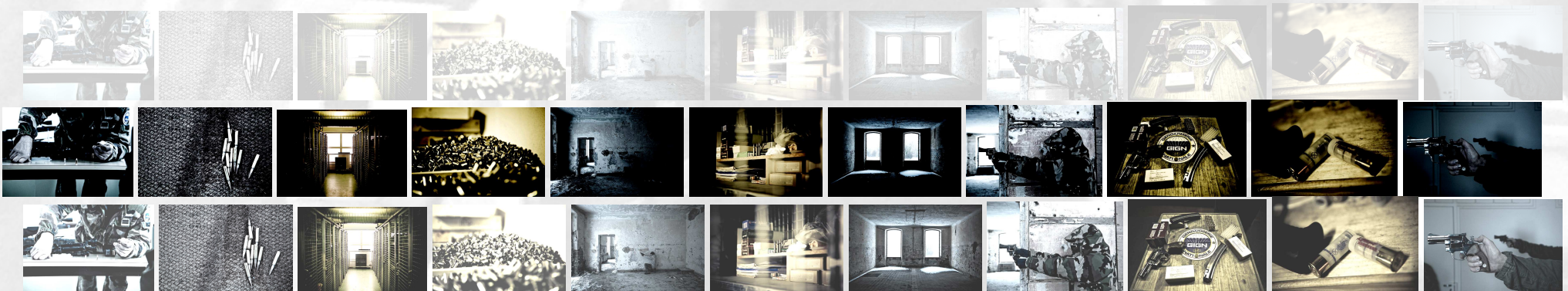
SYNOPSIS

Saturday 24th December 1994.

Four GIA terrorists hijack an Air France A300 Airbus at the Algiers airport. The Airbus, bound for Paris, has 227 passengers on board. No one knows exactly what the terrorists' intentions are, just that they are armed and extremely determined. They demand the liberation of their "brothers in arms" and want the aircraft to take off at once. After very lengthy and intense negotiations between the French and Algerian governments, the plane is finally allowed to leave.

There are three main characters at the heart of the action: a member of the GIGN, Carole Jeanton, an ambitious technocrat willing to do anything it takes to achieve personal gain from the events, and Yahia Abdallah, a determined jihadist who grew up in the slums of Algiers and was being manipulated by an obscure GIA envoy, Ali Touchent. Each one will follow their own ideology until their paths cross in the final outcome.

In front of an audience of 21 million television viewers, an assault by the GIGN brings the hostage crisis to an end. Never, in the history of terrorism had a crisis such as this arisen. It was to be a foretaste of the terrible events of September 11th 2001.



DIRECTOR'S NOTES

26th December 1994. 17h12.

I was fifteen years old at the time and one of the 21 million people watching the GIGN assault on the Airbus, hijacked by four GIA terrorists, live on television. The images, which would soon be broadcast all over the world, remain etched in my mind: three sets of boarding stairs being driven into position alongside the Airbus; the difficulty the men had trying to open the aircraft door; the co-pilot falling to the tarmac.

14 years on, the GIGN has welcomed me in. Drinking coffee in the barrack's café and talking with members of the group, has given me a unique insight into their world. The more I visited them the more I became immersed in the "spirit" of the GIGN. I have spent over a year and a half questioning the men, including those who were there at Marignane. They spoke to me about the waiting, the suspense and then the hell inside the Airbus.... Several members of the group are technical advisors on the film. They will be on hand to work with the actors during several commando training courses, and will be there to advise the actors throughout filming.

When it came to choosing a hero for this story, Thierry Prugnaud's personality and experience made him the obvious choice. His traumatic experience, his incredible shooting skills and his decisive and sacrificial role in the assault. He was the first one to get inside the cockpit, he was the one to be shot seven times, and he was the one who eliminated two out of the four terrorists.

As I was writing the film, the political and strategic dimension within the subject matter made me want to explore the viewpoints of two further characters: that of a young ambitious Foreign office technocrat, Carole Jeanton, willing to go to any lengths to achieve personal gain from the events and that of Yahia Abdallah, a determined jihadist who grew up in the slums of Algiers and was being manipulated by an obscure GIA envoy, Ali Touchent.

All the events are explored through these three protagonists. Each of the characters has radically different reasons and motivations. The final outcome of the story, after 54 hours of suspense, lies in the confrontation of the three character's motivations.

Thierry's commitment is set against Yahia's hatred and desire for destruction. The group spirit within the ranks of the GIGN is in marked contrast to Carole's selfish political opportunism. Carole's capitalist logic clashes with Yahia and Ali Touchent's hateful beliefs.

This story cries out to be told up close. The camera needs to show the faces, emotions and feelings of the characters. I consider the camera to be another member of the GIGN. I have chosen to use a hand-held camera to give an intimate, realistic vision of events.

My visual cues come mainly from the work of Paul Greengrass: "Bloody Sunday" and "United 93". But my ultimate reference is probably Spielberg's "Saving Private Ryan".

The production design will be centered around ultra-realistic sets and costumes. Digital special effects will simply be used to recreate the world as it was in December 1994: Marignane airport as it was back then before its transformation, Algiers without its thousands of satellite dishes, the Air France Airbus 300 from that period.

The hijacking of Flight AF 8969 is a very important and difficult chapter in France's history. I want to make a film that will be a political thriller and that is both brutal and moving. In brief, a film that reflects that period.



THE DIRECTOR

JULIEN LECLERCQ

Julien Leclercq is a young director who has already made a first full-length feature film with Gaumont studios. He is well-known for the visual aesthetics of his productions, whether they are fiction or advertising.

FEATURE-LENGTH FILM:

2007 **Chrysalis**

PRODUCERS Gaumont, TF1 Films Production

FRENCH DISTRIBUTION Gaumont

CAST Albert Dupontel, Marie Guillard, Melanie Thierry

DISTRIBUTED TERRITORIES USA, Canada, Brazil, Latin America, UK, Ireland, Germany, Austria, Belgium, Holland, Switzerland, Spain, Portugal, Greece, Russia / CIS, ex-Yugoslavia, Japan, South Korea, Hong Kong, India, Taiwan, Thailand, Turkey, Middle East.

SHORT FILMS:

2004 **Transit**

2002 **Welcome**

2000 **Visions**

<http://alger-fot.fr> par B.Venis

collection Jarrige

2000 **Visions**

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PRODUCERS' NOTES

Seven years before the attack on the World Trade Center, a hostage crisis unfolded live in front of 21 million French television viewers. It was the first time that an event such as this was televised. An Air France Airbus was hijacked for 54 hours whilst the French authorities suspected that the terrorists were planning to crash the plane into the Eiffel Tower.

To avoid this happening, on the 26th December 1994, a real life "action-adventure" took place at Marignane airport. The GIGN confronted the GIA terrorists in a bloody battle: for 17 minutes. 2 grenades and over 400 bullets were fired inside the aircraft.

Everyone can still picture these events in their mind today.

The operation was a success: the 172 passengers on board as well as the crew members were all evacuated, unharmed. The GIGN paid a heavy price: 9 of their members suffered bullet wounds, one was seriously injured.

The signal for the GIGN assault on the Airbus was given by a young captain at the time, Denis Favier. Today, he is a General and is still at the head of the GIGN. Denis Favier is the "patron" of this film.

As well as support from the Gendarmerie and the SIRPA*, General Favier has guaranteed the full cooperation of the GIGN; that is to say technical supervision and full use of their resources (vehicles, premises etc.). Members of the GIGN will train the actors and will also feature as extras in the scenes filmed inside the GIGN barracks at Sartory.

The GIGN will also play an important role on camera. Real GIGN members, wearing balaclavas, will play themselves during the assault, to ensure the most technically realistic action scenes.

To reinforce the realism of the narrative, and to answer the question that many of the 21 million television viewers asked themselves on that day, the 26th December 1994 –(what really happened inside the Airbus?). The final assault scene will be filmed in real time, for the full 17 minutes.

To achieve the best production value, the director, production designer and director of photography, have worked very closely together on the budget as well as on the production design. To meet their aims:

- A large part of the filming will take place at Melun-Villaroche aerodrome, which is able to accommodate an Airbus A300, identical to the one used in the Marignane assault.
- The aircraft will be completely redesigned and pre-lit on the inside to create full working studio conditions.
- The exterior surroundings of the aircraft will be entirely recreated using digital technology. The aircraft will move, repainted in Air France colors. BUF are in charge of all the digital special effects for the film.

“To best reflect the GIGN operation, “The Assault” will be a tense, intimate and spectacular film”.

Julien Madon & Julien Leclercq



THE PRODUCTION DIRECTOR

MARC OLLA

2009 MARILYN PRODUCTIONS

« L'ourson bleu » - pre-production
« De Force » - pre-production
« Lynx » - pre-production
« Le pêcheur de Gaza » - pre-production

2008 MARIE GALANTE PRODUCTIONS

« Uriel » - pre-production

GAUMONT

« Midwife's crisis » - pre-production
« En Solitaire » - pre-production
« La Guerre des Miss » by Patrice Leconte
With Benoit Poelvoorde, Olivia Bonamy...
Production and post-production management.

2007 LEGENDE/MNP ENTREPRISE

« Babylon A.D » by Mathieu Kassovitz
With Vin Diesel, Gérard Depardieu, Mélanie Thierry, Charlotte Rampling...
Partie Parisienne (studios Bry) with Film Finance's Butch Kaplan and Kurt Woolner

2006 MNP ENTREPRISE /GAUMONT

« Les deux Mondes » by Daniel Cohen
With Benoit Poelvoorde, Michel Duchaussoy, Augustin Legrand...
Filming in South Africa and France and managing entire post-production

HAUT ET COURT

« Voyage en amoureux » by Jérôme Cornuau
Pre-production (filming Vietnam/India)

LEGENDE

« Babylon A.D » by Mathieu Kassovitz - pre-production

2005 EUROPACORP

« Michou d'Auber » by Thomas Gilou
With Gérard Depardieu and Nathalie Baye
Filming locations: Berry region in France, studio and Paris.

ALEXANDRE FILMS

« L'Anniversaire » by Diane Kurys – preparation

EUROPACORP

« Federals » by Erik de Castro – pre-production

FIDELITE

« Promets-moi » by Emir Kusturica – pre-production
« L'Avion » by Cédric Kahn

2004 LITTLE BEAR

« Holy Lola » by Bertrand Tavernier

2003 NORD OUEST PRODUCTION

« Babylon Babies » by Mathieu Kassovitz
« Night Dogs » by Tran Anh Hung

2002 FIDELITE

« Samourai » by Giordano Gederlini – filming locations: France and Japan
« Happy Horreur » by Olivier Nakache and Eric Toledano – pre-production

ESKWAD

« Le Convoyeur » by Nicolas Boukhrief – preparation

2001 XIII BIS PRODUCTION

« Anima » by Christophe Pascal –pre-production

NORD OUEST PRODUCTION

« US » by Mathieu Kassovitz – pre-production 8 months

FIDELITE

« Chronique des années de baise » by François Cognard – pre-production
« Ketchup » by Nicolas Boukhrief – pre-production

