

GAUMONT presents
A UNITE and KOROKORO production



FESTIVAL DE CANNES
UN CERTAIN REGARD
OPENING FILM
2022 OFFICIAL SELECTION

FATHER AND SOLDIER

by Mathieu VADEPIED

with

Omar SY, Alassane DIONG and Jonas BLOQUET

Duration: 1h40

Press kit downloadable on: www.gaumontpresse.fr

INTERNATIONAL PRESS

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SYNOPSIS

1917. Bakary Diallo enlists in the French army to be near Thierno, his 17-year-old son, forced to serve. Sent to the front, father and son must brave the war together. Animated by the ardor of his Captain who wants to lead him into the heart of the battle, Thierno must emancipate himself and become a man. Meanwhile Bakary does whatever it takes to spare his son from fighting, and to bring him home safe and sound.

THE SENEGALESE SOLDIERS, A LONG HISTORY OF FRANCE

The first battalion of Senegalese soldiers was created by imperial decree in 1857. This military corps was constituted within the French colonial Empire and made up of African soldiers from both the Maghreb and sub-Saharan Africa. They were there at moments of glory – the defense of Reims in 1918 or the battle of Bir Hakeim in 1940 – and of tragedy, such as the dreadful massacre the Wehrmacht carried out against them during the French campaign.

The Senegalese troops known as “Senegalese” were from Senegal but from the rest of Africa too. They moved up to the front beside native-born soldiers. 200,000 of them were called up to fight. 30,000 fell on the battlefield during World War I. Many returned home maimed or wounded. Close to 150,000 were mobilized during the Second World War.

Numbers vary according to source. Although things are beginning to change, books that tell their story are few and far between. And films are even rarer. In schoolbooks they are conspicuous by their absence. On the other hand, everyone remembers the demeaning image of a Senegalese soldier in the advertisement “Y a bon Banania!”. We do not know how many men were recruited by force, or even with violence. They were conscripted for all the French colonial wars. The corps was disbanded in 1960.

Sources : Anthony Guyon, *Les tirailleurs sénégalais : de l'indigène au soldat, de 1857 à nos jours* (Perrin, 2022) ; Jean-Pierre Bouvier, *La longue marche des tirailleurs sénégalais ; de la Grande Guerre aux indépendances* (Belin Histoire, 2018)

AN INTERVIEW WITH
MATHIEU VADEPIED, DIRECTOR:
"FATHER AND SOLDIER IS THE PROJECT OF A LIFETIME"

WHAT IS THE ORIGIN OF THE FILM *FATHER AND SOLDIER*?

The idea of the film goes back to 1998 and the death of the last Senegalese soldier (Abdoulaye Ndiaye, at the age of 104, conscripted in 1914). Ironically enough, he died the day before he was to receive the Legion of Honor from President Jacques Chirac. At that moment in time, and I don't know why, I wondered: what if the tomb of the Unknown Soldier holds the remains of a soldier recruited in one of the African countries then colonized by France. And that's how it all began. I did a lot of research, even though back then I didn't think that I would ever be able to make such a film. But it stayed with me, and incubated. In 2010, while filming *THE INTOUCHABLES*, I met Omar and talked to him about the project – Omar was not yet quite the star he has become. We stayed in touch. In 2015, I made my first feature film, *LEARN BY HEART*, with two teenagers from the Parisian suburbs, Adama and Mamadou.

So, you see, the idea of *FATHER AND SOLDIER* goes a long way back. It's the project of a lifetime. I've had a connection with the African continent, in all its diversity, ever since childhood. My first contact with it was through my grandfather. His name was Raoul. The film is dedicated to him. He was the mayor of Evron, a small farming town in Mayenne. The town was twinned with Lakota, a small town in Ivory Coast. As a kid, I often saw Ivorian delegations come to Evron for festive and cultural events. I was steeped in it, and it stayed with me. That brotherhood between the peasants of two continents left its mark on me.

As is the case in many families, my family tree also counts casualties on the front. My grandfather was a mayor and senator, my father became the representative of a constituency in the Oise. That political awareness of issues that have to do with memory, with what makes up France, today and in the past, its composition and population, resulted in a need to write and participate in projects that question our society. What luck. Projects that offer a vision, an assessment of French society in all its diversity, richness, and strength, while taking responsibility for its past. And especially, while acknowledging it.

So, that is the genesis of the film, its genealogical roots. I didn't go into politics like my father and grandfather, but I remain convinced that cinema, as an art, is a form of popular expression in the noblest meaning of the word. It can and should have that ambition, along with its poetic and political dimension.

THEREFORE, THE NEED TO MAKE A FICTIONAL FILM?

The idea was to reach out to the widest audience possible: children and seniors, those who feel concerned by the story, and those who think it has nothing to do with them.

The idea was: without acknowledging our common past, we cannot go on, we cannot fix what needs to be fixed. We cannot together create a society based on respect. It's presumptuous to want to be a part of that. But this is fiction, especially as regards the end of the film, which is ambitious. But it should not be reduced to a final affirmation, gratuitously provocative or divisive. Our ambition was to touch on universal questions via one individual's story. The universal quality of our story has to do with transmission, from father to son. The core of our film's dramaturgy revolves around one issue: the turning point, the moment a father's authority is undermined by the son's.

TALK TO US ABOUT THE ELABORATION OF THE SCREENPLAY.

Olivier Demangel, the co-author of the film, and I spent six years working on the screenplay. We went back to square one at least four or five times. By square one I mean modifying the characters entirely. A true sojourn in the wilderness. We gave ourselves heart and soul to an adventure that was often beyond our means. Also, the issue was sensitive and complex, and we didn't want to treat it as a political pamphlet. We always said that we wanted to speak

to everyone, not only to people who feel concerned by issues of integration and identity... We also wanted to talk to people who are afraid, who are caught up in political extremism, who are not necessarily aware of the story of the Senegalese soldiers. We wanted to play on their emotions via that universal dimension represented by the relations between a father and son. We wanted to convey what these men were going through and in the end, we would be delighted to have perhaps moved things along a little.

During our long-haul development, we were unfailingly supported by Bruno Nahon and his staff at Unité. Omar Sy followed each version since *THE INTOUCHABLES*. I would not have made it through all these long years of work without them, without their support and their belief, congruent with our own. We shared the same utopian dream. They had the trust and vision to stand by us all that time. Omar Sy committed to the production too and brought us his energy as both producer and actor. Olivier Demangel became my alter ego. It is truly a screen play written by four hands. We decided on everything together, and he was a steadfast boost of energy during my moments of doubt and soul searching. Our wonderful alliance, sustained by his unflinching commitment allowed this film to exist.

WHAT WAS YOUR MAIN DIFFICULTY?

We decided early on to shoot the film in Fulani. I deeply wanted that authenticity and complexity. Soldiers, whether conscripted by force or not, came from many different countries and did not understand each other, or the language of the country they were fighting for. Our choice may have rattled co-producers and TV channels. But I thought it would be fascinating to make an immersive film, with respect to the perception of characters at a very human level, instead of towering over them historically - this is not a reenactment. I wanted our production and direction to plunge us into a kind of present. A "period present". Those choices emerge in the character played by Omar Sy, trapped in a kind of no man's land, fighting ceaselessly and unable to speak a word of French. Whereas his son understands the language (which first begins to set them apart) and rushes headlong into a war that appeals to him. The choice of Fulani, other than the fact that it is an incredibly musical language, endows the film with singular force.

HOW DID YOU MANAGE TO CONVEY THAT APPARENT SIMPLICITY, OR LIMPIDITY, WITH A STORY THAT IS SO COMPLEX?

Our job was to achieve simplicity without diminishing the complexity of the story. We constantly worried about the right placement for our characters: we didn't want to victimize them or play a condescending game of "bad whites" and "good blacks". There were for example soldiers who came out of the WWI as heroes. We wanted to avoid caricature. We went through several phases, hesitating over choices (did we want a man from a village or a town, a conscript or volunteer, etc) We needed to cover all those bases and lose ourselves in that complexity to find a narrative thread. We needed to find the right place from which to tell the story and maintain a kind of balance. As for the character played by Omar, he also oscillates between hero and anti-hero. It wasn't easy to make him anonymous, considering his iconic stature! The Fulani made that easier, and our genial makeup artist, Julia Carbonel, proposed some solutions to modify Omar's familiar face and identity.

IT'S BOTH A WAR FILM AND AN INTIMIST FILM ABOUT THE RELATIONSHIP BETWEEN A FATHER AND SON.

It was like walking a tightrope! We looked for that balance from the first word of the script to the very end of our mix and color grading. We never stopped trying to strike a balance between the historic epic and intimist study – it manifests itself in the friction and tension that marks the entire film. The audience needs to feel that intimacy, while appreciating the influence and violence of a war that marked generations, even in Africa. Entire villages were robbed of their lifeblood. Their loved ones never came home. They disappeared without

even a --- grave. While keeping up with a story about human beings, without grandiloquence, staying close to their perception and subjectivity.

BUT HOW DO YOU TELL SUCH AN UNFAMILIAR AND COMPLEX SLICE OF HISTORY?

By simply trying to tell a story about human beings, with all their emotions and problems, many of which are the same as those today: relations with authority, domination, revolt, ambition...

More pragmatically, at the human level, working with a camera that DoP Luis Arteaga uses sensitively and thoughtfully. And working on very realistic and immersive sets with Katya Wyszkop, and costumes with Pierre-Jean Larroque. We had the same idea of creating sets on which we could film 360°. We immersed ourselves in a reality that left us great freedom of movement.

As for our fight scenes, we tried to imagine what a war reporter would have been able to do in our fictional universe. To find a truth, a brute authenticity, not treated particularly esthetically. And then with all our work on immersive sound, in the closest proximity with voices, thanks to the meticulousness sound recording by Marc-Olivier Brulle with sound editor Pierre Bariaud's crew (and the talented Charlotte Butrak) and Emmanuel Crozet's crew, the mixer's kept us grounded between intimist history and History with a big H. Alexandre Desplat also strived for that very neat balance in his music. Most of our discussions focused on the characters and their perceptions. His music oscillates between dramatic tension and the internal feelings of the characters. And I had this conviction that he has this poetic power and the vision of music that can both support the narrative and the inner movements of the characters. He was the composer whose *FATHER AND SOLDIER* needed to fly the nest.

Finally, Xavier Sirven orchestrated precisely and sensitively our characters' trajectories and the drama of war as theater.

Each post brought its own touch and universe. I consider my job to be like a sculptor in clay: gouging hollows, disengaging forms, creating based on that rich loam. Each post helps create that depth – that dimension of immersion.

Things were a little different with Omar Sy, powerful. There was some friction between us, even though we've known each other for so many years. We've learned to listen to our differences. I asked him to use a kind of minimalism. We tread carefully between the Fulani language, which I do not speak, and his feelings about it. We found the character of Bakary in an exchange that was rich and unique for both of us, I believe.

CAN YOU MAKE AN ESTHETIC WAR FILM?

Esthetics are a matter of policy. The film can have an esthetic form, without looking pretty. For example, we decided from the beginning to work without lights and projectors. We chose to film as much as possible in sequence shots, using a shoulder camera: more reactive, sensitive, and adaptable to the actors. And as a technique, it doesn't impose long down times. All that creates an esthetic in which the balance should always tilt in favor of sensitivity, emotion, and truth, and not the almost fetishistic aesthetic pleasure that often gains the upper hand in "period dramas". That fragile balance illustrates the dimension of an individual's destiny when caught up in History with a big H. As a young assistant, I had the good fortune to work a little with Raymond Depardon and Maurice Pialat, and I am still strongly marked by their influence. But I later also worked with Jacques Audiard, and then with Olivier Nakache and Eric Toledano. Those are the roads that led to my hybrid career.

WHAT ARE THE CHALLENGES IN A FEATURE FILM?

If I take challenge as an objective, the aim is utilitarian: transforming the vision we have of our society. Showing the sources of its richness. Its diversity. The film should raise those questions. It should trigger curiosity. It should, I hope, touch those who are trapped in their fears. It should speak to the beauty of different cultures, ways of life, languages, and their acceptance. Because that desire of difference is a strength. It would be magnificent if the

film had that kind of impact. The project kept us going for so long, so far, and we never lost the desire to make this film, no doubt because of that utilitarian dimension. And there is of course also the major memorial aspect: paying tribute to the Senegalese soldiers, and more broadly to all the men of the former French colonies who fought without their sacrifice ever being acknowledged.

AN INTERVIEW WITH
OMAR SY, ACTOR AND CO-PRODUCER:
“AND WHAT IF THE UNKNOWN SOLDIER WAS A SENEGALESE SOLDIER?”

THE GENESIS OF THE PROJECT

Mathieu Vadepied and I had this project going on for many long years. It's the connecting thread in our relationship. It all goes back to *THE INTOUCHABLES* (the film directed by Olivier Nakache and Eric Toledano, released in 2011. Mathieu Vadepied was the DoP). I remember one moment in the cafeteria. We were having lunch and Mathieu told me about this project: what if the unknown soldier was Senegalese? He was obsessed by the idea. We talked about it a lot. When the *THE INTOUCHABLES* shoot was over, we kept in touch, although the project was still only an idea. It germinated and we progressed slowly. The idea became a pitch and then a treatment. Then a screenplay and another screenplay. This went on for ten years! At one time I was supposed to play this soldier, but then I got too old for the role – I thought it would be better to give it to a younger actor. I began to withdraw from the project. But Mathieu and his producer Bruno Nahon came to me and said that even if I didn't play the role, I should remain associated with the adventure. And that's where the idea of my co-producing came in. Gaumont was ready to defend the film. I saw all the many versions of the film, all its many screenplays, and I asked myself: am I willing not to act in this film? We finally talked, and I accepted to play the role under the condition to speak Fula, I absolutely did not want to play a soldier with an accent.

MY ROLE AS CO-PRODUCER

By co-producing the film, I wanted to show that my involvement went deeper than having my name on the poster. It was an involvement that went far beyond that of an actor. I deeply believed in this story. It was important to me that it exist. And I wanted to help make it as widely known as possible. I thought that just acting in it wasn't enough. Acting and co-producing are two different kinds of support.

A STORY LITTLE-KNOWN

I don't understand why the story of the Senegalese soldiers, or soldiers from elsewhere, has been so rarely told. I have no explanation for it. I don't know why, for what reasons we still ignore that part of our history. All I know is that you don't often hear about it. But I figure it's a waste of time wondering about it. What is paramount today is to tell it, and that's it. That is why we made this film.

TOLD BY THOSE WHO LIVED THROUGH IT

FATHER AND SOLDIER is a story told by people who lived through it. Which is not often the case. That was our point of view. We thought it was even more interesting because the story is still widely unknown. It's a good introduction to the subject, since we were operating on the assumption that a whole lot of people know nothing about it. Our secret desire was to create a true encounter with these soldiers. We not only want people to discover this story, we also want them to remember it. There is nothing better than an encounter for remembering things.

DOES FICTION HAVE AN EDUCATIONAL VALUE?

Having the largest number of people hear this story was our greatest challenge. And we hope they will be touched by this “personal” history embedded in History with a big H. It should be an education. We freely admit its pedagogical purpose.

RECRUITED BY FORCE

We wanted to tell the story as it happened – pedagogically - remaining as accurate as possible. That is also a way to show respect and pay tribute to lives lost, those of the young men conscripted into the army and ripped away from their villages. That is the part of the story we don't know, simply because no one ever talks about it. When people talk about the Senegalese troops, they picture them as soldiers in France, fighting for France - that much has never been hidden - but we forget that before that, these men lived in villages and towns. It's as if we talked about post-colonial Africa as if there was no Africa before that. It's that “before” that interests me.

FIGHTING FOR A COUNTRY WHOSE LANGUAGE YOU CANNOT SPEAK

It was out of the question to play a Frenchman with an accent. I couldn't see myself doing that. I thought it would be bad for the film. I think you need to be very careful when talking about history and emotions. And so, the decision to film in Fulani - a language I speak - was fundamental. I think it brings something to the film. It conveys the sense of exile felt by men forced to leave their homes and emphasizes the absurd nature of fighting for a country whose language you cannot speak! All that is very significant in terms of their sacrifice.

A FORM OF POLITICAL COMMITMENT?

People consider me politically involved. I've become very political despite myself, because of who I am and what I represent. In any case, what is most political about me is my work! Film is obviously a way for me to say what I think. My attitudes to France, what I owe her and what she owes me.

WAR ON A HUMAN SCALE

FATHER AND SOLDIER is an intimist war film! What I mean by that is that it is an intimist film in the middle of a war. It is about the private lives of men set against a background of war. War on a human scale. I think that is practically the only way of telling it. There is no other way to convey its full meaning, to see its horrible consequences, to talk about all the suffering - all of that can only be told in human terms. Otherwise, it's all theory and doesn't have much to say. Talking about Ukraine today, what is significant is the images of people fleeing their country with nothing but a backpack, not a map with pretty colors and arrows.

A DIFFERENT STYLE OF ACTING?

Of course, the tenor of the film obliges me to act a little differently. Graver, more restrained. The Fulani language also means that I am not seen that much. There is Mathieu Vadepied's direction, which stays focused on actors' faces. Yes, the approach is different. For me, it was the subject and how I wanted to play this story. A little more subdued because the character is in a wartime situation, in which he doesn't understand the language, the stakes, or even his own son.

THE MESSAGE OF THE FILM

I hope that this film will open a new chapter in the History of France, and that people will now pay closer attention to this issue: all those soldiers who fought for France but were not considered French. That we finally acknowledge them and tell their stories. That's all we can hope for. In any case, that's what we tried to do, and now people will have to tell more stories. Our film spoke for Senegalese soldiers, but there were others from other countries as well. We need to pay tribute to them too.

A FILM FOR YOUNG PEOPLE

FATHER AND SOLDIER can make young people proud, youngsters who feel excluded from History with a big H. We talk about integration, assimilation, but they also require stories that tell of a common past, that help us write a common future, a common present. It's not a coincidence that there are so many Indians in the UK, or so many Senegalese, Moroccans, Tunisians, and Algerians in France. Back in the day, immigrants flocked to the country with which they had strong ties. And so, we have a common history, and we need to tell it. Otherwise, something is wrong. Our history allows us to say: "Guys, we've been hanging out for a long time now, and that's something we should never forget!"

AND SO, THE UNKNOWN SOLDIER WAS A SENEGALESE TIRAILLEUR?

For me, he was. Why not?

THREE QUESTIONS FOR **SCREENWRITER OLIVIER DEMANGEL**

HOW DID YOU WORK WITH DIRECTOR MATHIEU VADEPIED?

I met Mathieu Vadepied when I was co-screenwriter on his first film *Learn by Heart* (2015). Naturally, he told me about *FATHER AND SOLDIER*, a project close to his heart for many long years. He suggested that I work with him. And so, we embarked on this grand adventure, but it wasn't always easy. For many reasons. Writing a film is often reminiscent of its subject. Our work together sometimes resembled trench warfare. And in fact, writing about WWI was very complex. Mostly because it was an immobile, static war, trench to trench, with soldiers caught between two worlds. The other difficulty we faced is that we soon realized how few resources exist about the Senegalese troops. There is nothing written by them, no oral transmission, no testimony. There are a few colonial novels with stereotyped images, and a few historical essays. So, there was a double challenge. No mean feat: creating a drama about an immobile war and reconstituting an African story that had been so rarely handed down. Finally, we had to find the right angle, the right distance to encompass the whole complexity of this father-son relationship: a universal relationship that exists across all cultures but seen here in a context of war. It was a true dilemma, because as far as I know, there is no war story that puts a father together with his son, for the simple reason that no army will ever enroll two members of the same family in the same regiment. But we felt that it might be possible in the case of the African soldiers, because of the way they were "recruited", in some cases no different than in the days of slavery. And so, we found a modern way - I believe - to tell a war story, which is a genre unto itself.

THE DRAMA REVOLVES AROUND THE RELATIONSHIP BETWEEN A FATHER, BAKARY DIALLO (PLAYED BY OMAR SY) AND HIS SON THIerno (ALASSANE DIONG). WHY?

That relationship was our principal angle. With the general - universal - idea is that this war thrust all these people into such an atrocious reality that everything came out redefined in the end. Including, by the way, relations between Whites and Blacks. Some historians date the genesis of the anti-colonial movement back to the First World War, with the creation of a first Pan-African opposition. In *FATHER AND SOLDIER*, it is the father-son relationship that is perturbed by the conflict, because war by definition invents new authorities, and because the rivalry that crops up between the two characters shatters their relationship, even if they are finally brought back together again.

Besides, the screenplay tries to describe two no man's lands: one between the trenches and the other in the village, where soldiers are left on their own, virtually free but surveilled. Louis Barthas, especially, provides us with incredible descriptions of the behind-the-lines no-go zones of semi-freedom. Those two locations - the trenches and the village - separate father and son topographically. The former wants to flee the war no matter the cost - he does not consider it his own and wants to go back home to Senegal. His son dreams of heroics is convinced of the validity of war time camaraderie, and imagines another life for himself: most notably because he speaks French. That was also a way for us to situate their relationship geographically.

WRITING THIS KIND OF SCREENPLAY REQUIRES STAYING CLOSE TO REALITY. IN OTHER WORDS, HOW DOES CINEMA GET A GRASP ON REALITY WITHOUT DISTORTING IT?

I think that a film with historical pretensions implies a special attention to truth. We were very careful, we worked with historians and consultants during the shoot. We had read a lot and gathered information before writing. Even though fiction relies on invention, imagination, and dramatic tension, it was out of the question to sacrifice accuracy. That is certainly why it took us so long to develop the screenplay: we needed to be accurate about the African part of the story, with Fulani being enrolled in 1917, but also about the conduct of the war and the use of colonial troops. We wanted to avoid caricature. Even though we swept nothing under the rug - forced conscription, for example, in the beginning of the film - we tried to avoid Manicheanism, which might have been our first impulse when telling

this kind of story. We had to penetrate the psychology of our characters to find a narrative dynamic and tell a story that arouses emotion. Without, however, overdramatizing. Because everything depends on balance.

I'd like to add that over the years, as the screenplay developed by fits and starts, we might have given up thirty times. Why did we never give up, even though the film seemed so difficult to invent, imagine, and make? Because we found ourselves in a fundamental and magnificent situation: Mathieu and I shared a desire to tell this story - for a host of different reasons. Ours was a kind of brotherhood of arms. And in some ways the Senegalese soldiers insisted that we tell their story. We tried this and that, we got lost in the dark, but we never lost sight of the fact that we were going to succeed. It is perhaps due to that sense of brotherhood that the film tells such a moving and universal story.

BRUNO NAHON:

“I WANT TO PRODUCE FILMS THAT WAKE AUDIENCES UP”

FATHER AND SOLDIER originated with my meeting Mathieu Vadepied, like any other film. His cinema combines attention to feelings and a profound quest for meaning. He has a rare voice, and my job was to help him make that voice heard. I had the good fortune to produce his first film *LEARN BY HEART*, with Éric Toledano and Olivier Nakache (feature-length, 2015, which closed the Semaine de la Critique, in Cannes already). Mathieu soon told me that he wanted to make a film about Senegalese soldiers during the First World War. I've always firmly believed that a film should show what has never been seen before and should show images that were never seen before either. There had never been a film like this, and so it was incumbent on us to do our best for it to see the light of day. Earlier, Omar and Mathieu - close friends since *THE INTOUCHABLES* - suggested a film that starts in Senegal before heading for the front in Northern France. And it all finally came to a head. It took a few years for Mathieu to develop a screenplay with the help and incisive talent of his co-writer Olivier Demangel. Omar followed the film step by step. He and Mathieu kept up a running dialogue about it throughout those long years. It became obvious to Mathieu and me that we should ask him to coproduce the film, above and beyond his involvement as the main actor. That was a turning point in the history of the film. And so, a small collective was formed to confront ideas - similar and opposed - that later merged and gelled.

My role as producer is to nudge projects forward seven days a week. One millimeter or one meter. A film is a caravan, an expedition across an unknown continent with unforeseeable ordeals that assail us from every side, and where there is no map to guide us. It's the same with every project. What's important is for me to serve as a compass. There are sometimes two or three of us on one project. And then suddenly, 500. Until we shrink back again to three or five. My role is to keep things on course. That is how I see my job. Omar and I did what we could to galvanize the crew.

I want to produce films that wake audiences up. Not coddle them in their comfort zones, happy with what they know of the world. The idea is: when they enter the theater they have a vision, whatever it may be. And on leaving it, if that has shifted, even a little, we will have done our job. That is cinema: changing points of view, knowing that what I see can be clarified by what others see.

FATHER AND SOLDIER is a time for collective emotion. When its first audience saw it with our cast and crew, we all felt a sense of communion. For all of us, this film meant years of work - years and chapters of our lives, of our families' and friends' too - and so when the film opens *Un Certain Regard*, we will celebrate. And we will feast.

CAST

Omar SY
Alassane DIONG
Jonas BLOQUET

Bakary
Thierno
Lieutenant Chambreau

CREW

A film by
Screenplay

Mathieu VADEPIED
Olivier DEMANGEL
Mathieu VADEPIED

Produced by

Bruno NAHON
Omar SY

Associate producers

Maryvonne LE MEUR
Caroline NATAF
Mathieu VADEPIED

A production by

UNITÉ
KOROKORO

In coproduction with

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