

EDITION SPECIALE: 0 FR. 50



FESTIVAL DE CANNES
OFFICIAL SELECTION
OUT OF COMPETITION

Paris-soir

LUNDI
23
JUIN

ABONNEMENTS			
	9 m	6 m	3 m
France-Colonies	76	136	260
Etranger Tarif A	149	260	500

Adresser les ABONNEMENTS à
M. Henri SAISON, C. C. 2542-25
70, rue du Louvre, Paris-2^e

50 cent

★ ★ ★

THE ARMY OF CRIME

A film by Robert Guédiguian

E: O FR. 50

soir

LUNDI

23

JUIN


ABONNEMENTS	3 m.	6 m.	Un an
France-Colonies	70	130	250
Etranger Tarif A.	140	260	500

Adresser les ABONNEMENTS à
M. Henri SAISON, C. C. 2542-28
37, rue du Louvre, Paris-2°

52-00
53-00
96-80
97-80
94-00

TURBigo
TURBigo
TURBigo
Gutenberg

35 lignes



ÉDITION
spéciale

50 cent.

37, rue du Louvre, Paris (2°)

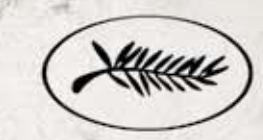
ALLEMANDES

ROUMAINES

INTERNATIONAL PRESS IN CANNES
Vanessa Jerrom 06 14 83 88 82
Claire Vorger 06 20 10 40 56
Gilbert Gay-Parme 06 42 63 26 70
6/8 Avenue du Général Férié, Cannes
Tel: 04 93 94 32 40

STUDIOCANAL
International Marketing
Frédéric Gautier
Fouad Fallah
1, place du Spectacle
92863 Issy-les-Moulineaux Cedex 9
Tel +33 1 71 35 11 13

AGAT FILMS & CIE PRESENTS



FESTIVAL DE CANNES
OFFICIAL SELECTION
OUT OF COMPETITION



THE ARMY OF CRIME

(L'ARMÉE DU CRIME)
A FILM BY ROBERT GUÉDIGUIAN

VIRGINIE
LEDOYEN

SIMON
ABKARIAN

ROBINSON
STÉVENIN

GRÉGOIRE
LEPRINCE-RINGUET

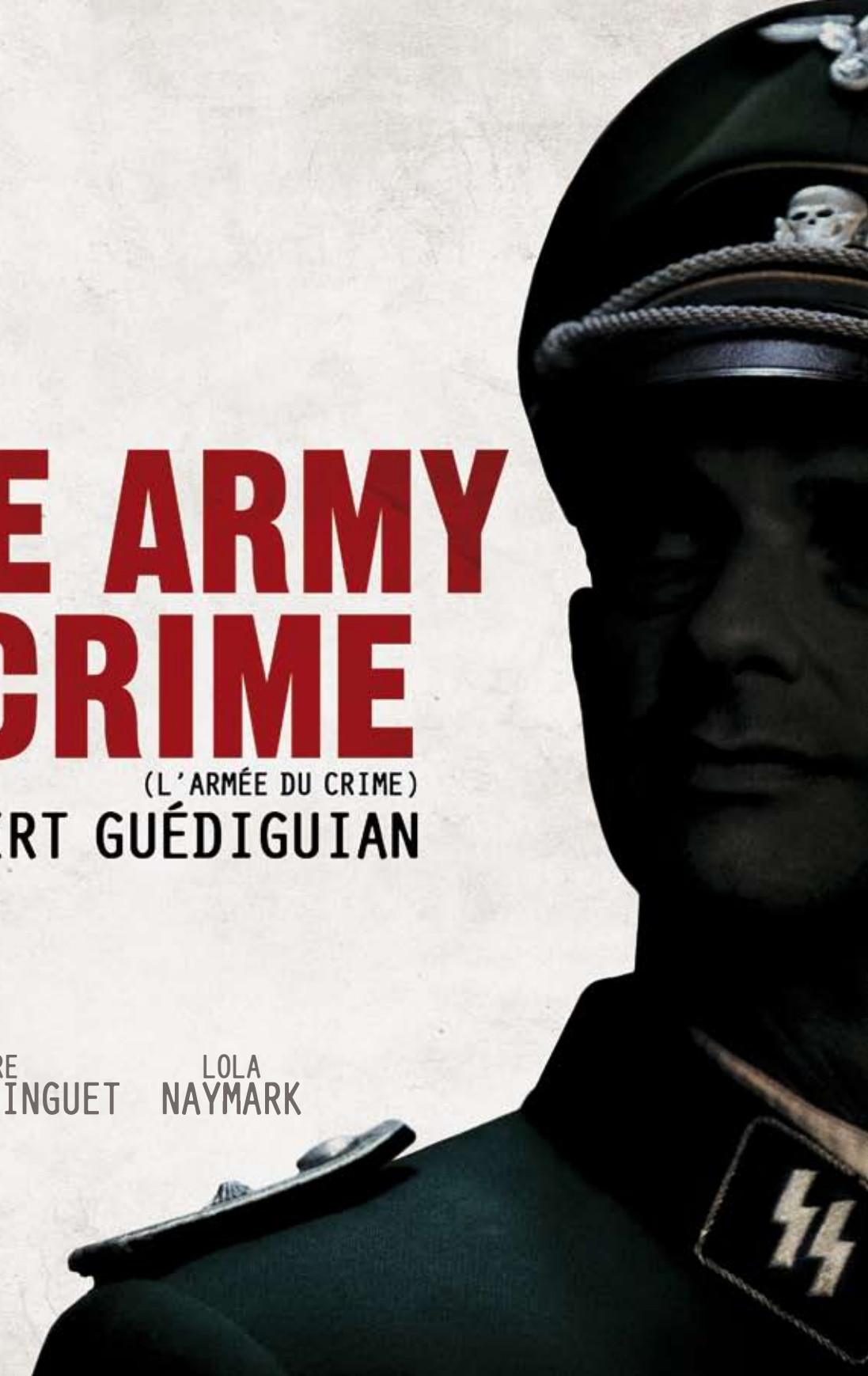
LOLA
NAYMARK

YANN
TREGOUËT

ARIANE
ASCARIDE

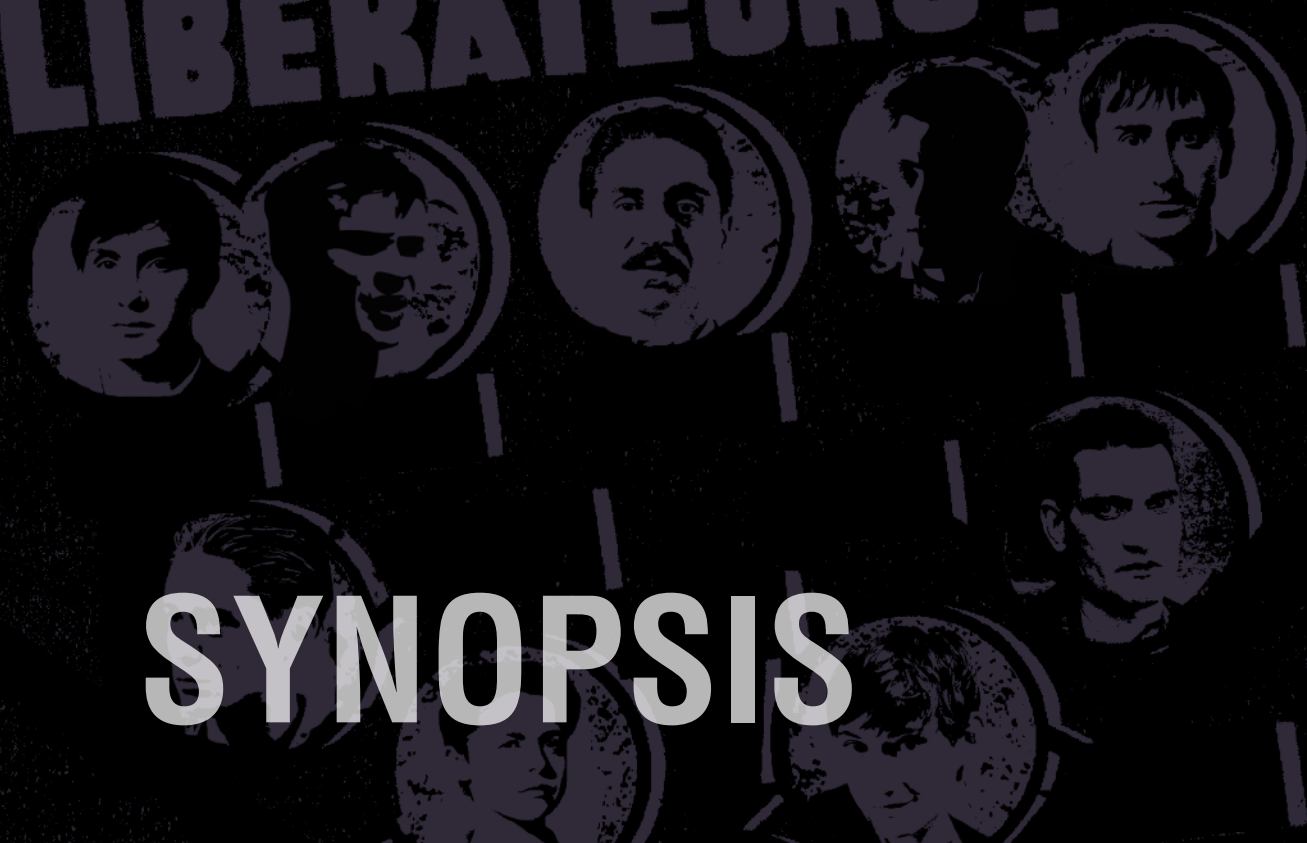
JEAN-PIERRE
DARROUSSIN

FRENCH RELEASE: SEPTEMBER 16TH, 2009
RUNNING TIME: 139'
1.85 / DOLBY SR - SRD - DTS





DES LIBÉRATEURS?



SYNOPSIS

In German-occupied Paris, poet and factory worker Missak Manouchian leads a group of young Jews, Hungarians, Poles, Romanians, Spaniards, Italians and Armenians determined to fight to free the country they love, France, the cradle of human rights. Undercover, risking their lives, they become heroes. These foreign partisans bomb, attack and harass the Nazis and their collaborators, provoking the wrath of the French police, who assign ever more men to catch them, using double-agents, tip-offs, blackmail and torture... Twenty-two men and one woman are condemned to death in February 1944. In a final propaganda exercise, they are labeled the Army of Crime, with their faces inset against a red background on a poster pasted on the walls of every city in the country. These immigrants, who died for France, went down in history. This film tells their magnificent and tragic story.



YOUNG FOREIGN HEROES FIGHTING FOR FREEDOM



THE ARMY OF CRIME

Marcel Rayman, Polish, 21; Thomas Elek, Hungarian, 18;
Spartaco Fontano, Italian, 22; Roger Rouxel, French, 18...

Missak Manouchian insisted that his group should be of every different nationality, religion and class. These young men and women had only one thing in common: the desire to defeat fascism. **Paris had been the German Army's playground. It became the «invisible front» of the Second World War.**

The group was arrested by the same French police who rounded up French Jews for deportation to Auschwitz. The Germans and Vichy tried to smear the Resistance as a plot against France and the French.

The Resistance wasn't a plot. It was open to anyone who had the courage and spirit of adventure to fight for the cause of freedom. It was a group of individuals who gave their lives for France, but whose voices are still heard.

INTERVIEW WITH ROBERT GUÉDIGUIAN

The subject of the film seems perfect for you, but the idea of making it did not come immediately. Why?

I think the choice was too obvious, in fact. Manouchian the Armenian, the German occupation (my mother was born in Germany) and communism—the combination of those three elements probably brought it too close to home. Ever since I was born, I've heard Manouchian's story. He's up there in the pantheon of communist Resistance heroes. I particularly remember reading, as a kid, the letter he wrote before he died. For Manouchian to say, "I die with no hatred of the German people", reassured me about my dual origins and humanity in general.

You made THE ARMY OF CRIME as a way of keeping their story alive, passing it on...

Yes. I think the worst thing that's happening to us is that the strands have been broken. In the last 25-30 years, there has been a break with five or six generations of struggle and counter-culture. Today, people are disoriented. Probably the most serious consequence of the gradual removal of the Communist Party from the French political landscape is the disappearance of a counter-model that structured class consciousness in towns and factories... Jokingly, I say that THE ARMY OF CRIME is national people's cinema, in reference to Jean Vilar's National People's Theatre. Because the film is a concentrate of culture, legend and wonderful historical characters... These Jews, Armenians, Hungarians, Romanians, Poles, Italians and Spaniards fighting for the same cause set an example in our world of striking inequality, and religious and cultural sectarianism. And I have no problem in saying that my approach is also educational. I take complete responsibility for that.

How do you make fiction out of real-life events and people who actually existed?

I didn't hesitate to take a few liberties, which I am sure do not contradict history. The overall impact of the characters—what they did and their place in history—is respected. I changed certain events or reworked the chronology so that my story would work.

At the beginning, the film chronicles society and family life of the period...

Yes. From the start, I wanted to develop simultaneously the three major strands—Rayman, Elek and Manouchian (I have to point out in memory of the resistance fighters

in Manouchian's group that we could make 23 films with the 23 characters). Showing where they lived, how their parents, brothers and sisters lived... Yes, it chronicles society, it's the antithesis of an action movie, but it allows us to identify with the characters. They're not abstract heroes who pop out of nowhere. They are demystified heroes.

The film shows precisely how the young members of the Manouchian group came to join the Resistance—their motives, the process...

Individually, these very young men and women—often under 20—want to fight back because they can't bear what's happening. They're indignant, rebellious. But there is also a predisposition to act this way: generally, their parents, from Central Europe, Armenia, Italy or Spain, have suffered from discrimination and oppression. Early in their lives, these young people are struck by an idea of freedom, by what France represents to them—the cradle of human rights. Their actions derive from universal moral principles that are above the law. They soon join the FTP-MOI (immigrant, working-class partisans), where they have discipline drilled into them in order to be more efficient.

They needed organizing because a lot of them were very young and inexperienced, slightly hot-headed, and they continued to live their lives. They were sometimes careless, arrogant almost in the sense that they felt invincible. I like that aspect of their characters, which is redolent of the libertarian spirit. They are not sheep, who will blindly follow and obey. I said to myself that I had to draw these young people towards something definitively modern by making them respond to eternal questions: What is our capacity for revolt? What do we oppose? How do we behave in a group?

On set, you were surrounded by numerous young actors—Virginie Ledoyen, Grégoire Leprince-Ringuet, Lola Naymark, Adrien Jolivet... What was it like welcoming this new generation into your "cinéma"?

I think it was a great experience for them and for me. Bringing to life a story that the working-class movement no longer recounts overlapped with the very essence of filmmaking, because I can't make a film, in all modesty, that doesn't stem from a vision of the world, a moral that needs passing on. Maybe these young actors aren't often confronted by that in modern cinema. For whatever reason, they all agreed that this relationship to history and to cinema had been missing for them.

Death is never banal in THE ARMY OF CRIME, for the characters and audience alike. How did you construct your ethical take on violence?

I think there are two ways of obscuring violence. The first and more prevalent derives from a sort of indulgence in naturalism by which the violence becomes a spectacle. The Americans are very good at that. The second, more European way, is to show nothing or only in a very euphemistic way. In both instances, violence is not denounced. I don't think we should dodge the subject. Resorting to violence should continue to shock us, to seem like something that we can and must try to avoid. We have to manage to combine the spectacular, demanded by the audience, and the crucial denunciation of violence. In each scene, there is probably only one way of doing this and you have to find it.

From that point of view, Missak Manouchian is an emblematic character, a non-violent man compelled to violence...

Yes. He returns to the scene of the bombing to consider what he has done, to see the corpses of the German soldiers. He says, "I have become a true fighter." And he cries. It's an absolute contradiction of his violent act. One of the characters in the film sums it up: "We kill because we are partisans of life." It's because they don't want to kill that they kill. Manouchian takes that paradox to its furthest limit.

The film has no archive footage, but you use a lot of radio archives. These propaganda messages being read by the voices of the period add to the sense of disgust that they provoke...

In the film it's mostly the voice of Philippe Henriot, a notorious collaborator, that we hear on the radio. What is said is even more brutal because we don't see the face of the person talking. The content is stripped bare almost. The arguments are horrifying. How can anyone express such abject ideas, in a very pompous voice, moreover, with such bombastic diction, and above all how could people swallow such a pack of outrageous lies? Even if it's not the crux of the movie, the presentation of the group as the "Army of Crime" on the famous red poster also allowed me to show how opinion is manipulated. Which is why I chose those extracts because they reveal how lies are spread about who's an immigrant, who's a leader, and so on. These methods of disinformation, relatively speaking, are still in use today.

Did you have any problems shooting on location in modern-day Paris?

It's increasingly complicated. The buildings or places in Paris of the period have been gentrified, repainted and rehabilitated. We scouted locations for three months. It's a painstaking task to blend studio and location work. After the shoot, we resorted to

digital techniques exactly 133 times. It's all very costly. This film's budget is two and a half times my usual budget.

How did you approach recreating history?

A director must have an opinion on how it is recreated, on the sets and costumes. Excuse the pun, but I wanted the film to show the army of light, the light that only these young people glimpse in a world going through the darkest period of its history. That's why I wanted the film to be sunny and colorful. Once that's been defined, it's not up to the director to take care of it; his preoccupations should be the storytelling, actors and scene structure.

In your early films, you separated realism and stylization, but now you tend to combine them more and more...

If the storytelling is good, you can do what you want. Of course, it has to be justified. I simply resorted to forms that have been around in movies for a long time—combining black & white and color, superimposition... If I tried to tell the story by more conventional means, I'm not sure I could, in just one scene, at least. I'd probably have to add a couple more explanatory scenes. You can use the locations to add stylistic elements, also. For example, Manouchian and Epstein's arrest: I wanted it to look good, stylish. We looked for an unusual location without worrying about historical reality—they weren't at all arrested where we shot—and we found this stretch of water on top of a building in Paris, level with the rooftops. It's an amazing place. It's a theatrical approach that tells you more than the simple process of an arrest.

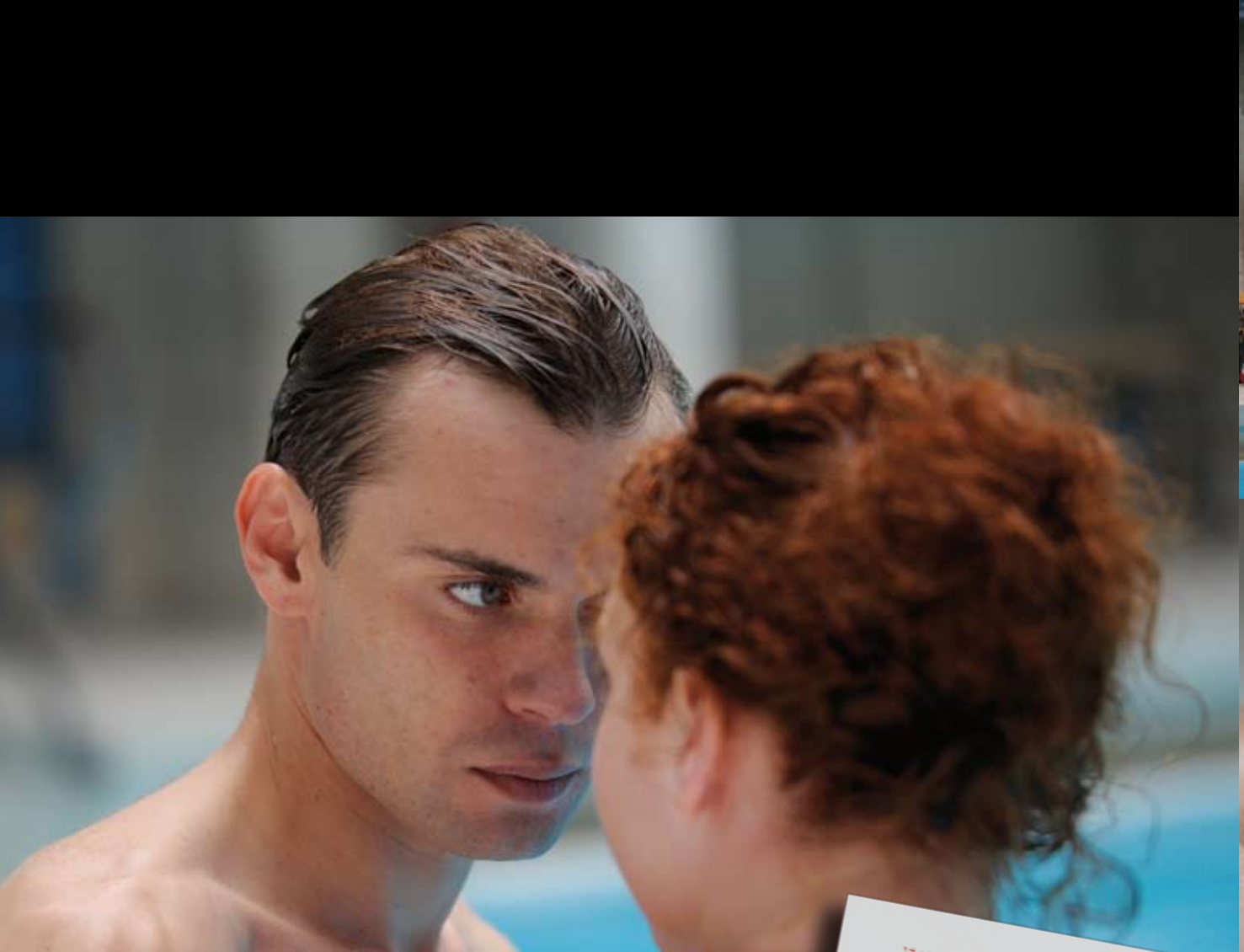
When they are arrested, the two characters gaze at each other and half smile. Why?

I got that idea on set. I didn't ask Simon Akbarian and Lucas Belvaux to express anything in particular. In fact, all the members of the group died with a smile, extremely proud of what they had done, writing in their last letters that they were convinced that the final months of misery had come and that the survivors and their descendants would soon live happily in a much better world. Rayman wrote that he couldn't stop feeling joyful. So, through Manouchian and Epstein's smiles at their arrest, I wanted to emphasize the faith that they all shared.





THE POOL OF LOVE AND BETRAYAL



**THE ARMY
OF CRIME**

MARCEL (to Monique): What's so funny?

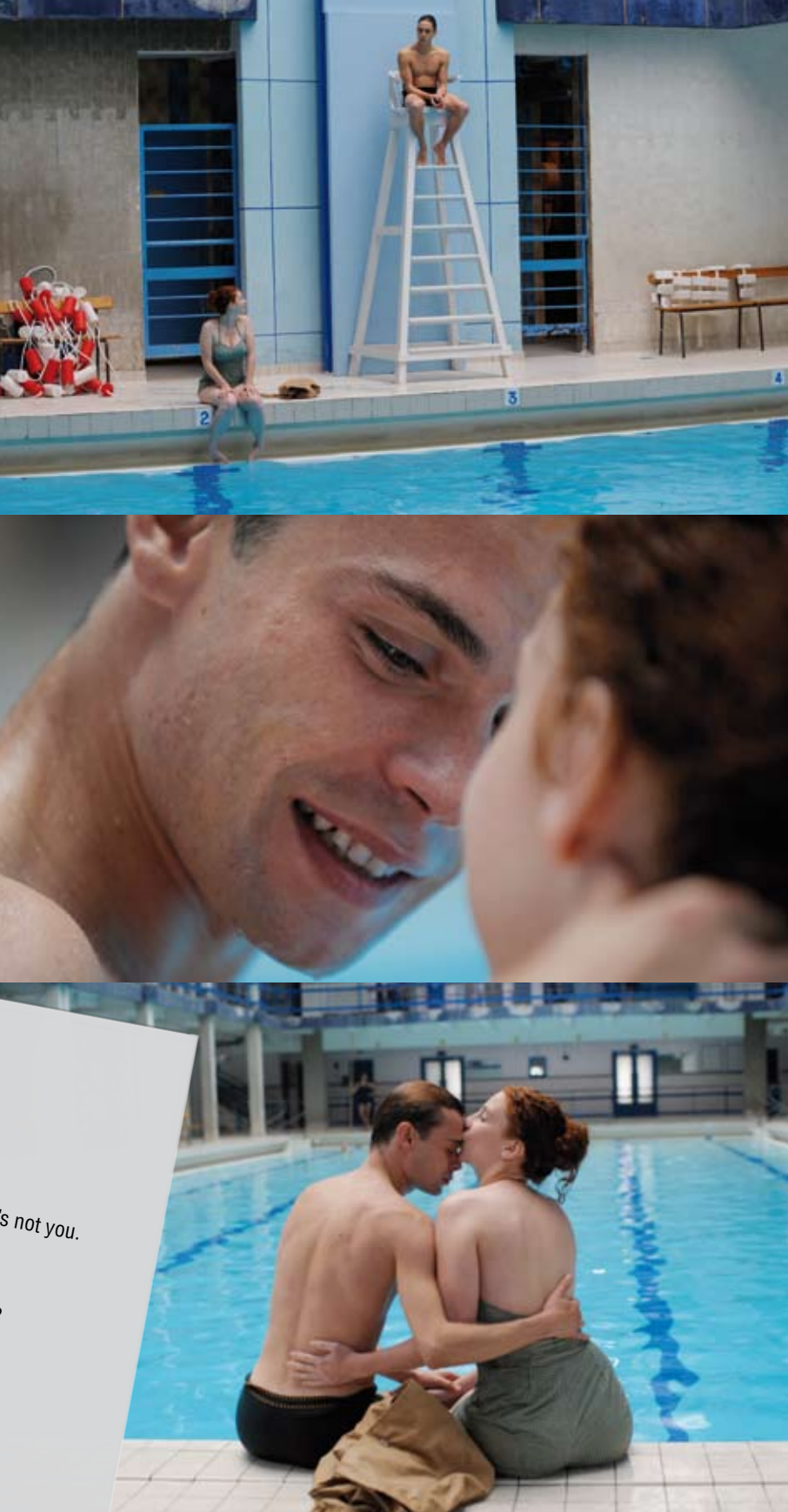
MONIQUE: Rougemont... I can't get used to it. It's not you.

MARCEL: You're right, it's not me.

MONIQUE: Are you ashamed to be called Rayman?
Ashamed of being Jewish?

MARCEL: Be quiet, you idiot.
She laughs again.

MONIQUE: Be quiet? You know I never could.





THE ARMY
OF CRIME

MONIQUE: We hardly talked.

MARCEL: It's better that way.

MONIQUE: I'm just good for sex, am I?

MARCEL: I didn't say that.

MONIQUE: Why don't you trust me?

MARCEL: I don't trust anyone just now.





IN OCCUPIED PARIS,
LIFE GOES ON...



THE ARMY OF CRIME

«We do not choose to be born. We do not, most of us, choose to die. But we do choose how we shall live.»

Joseph Epstein, a.k.a. Colonel Gilles, arrested with Missak Manouchian, 16th Nov. 1943



soir

LUNDI
23
JUIN

ABONNEMENTS	3 m.	6 m.	Un an
France-Colonies	70	130	250
Etranger Tarif A.	140	260	500

Adresser les ABONNEMENTS à
M. Henri SAISON, C. C. 2542-23
37, rue du Louvre, Paris-2^e

ÉDITION
spéciale



ONT DE L'EUROPE R DE L'ALLEMAGNE



THE ARMY
OF CRIME

While the authorities tried to keep up the pretence of normal life, with the police winning the fight against «terrorists, Jews and foreign criminals,» the reality was different.

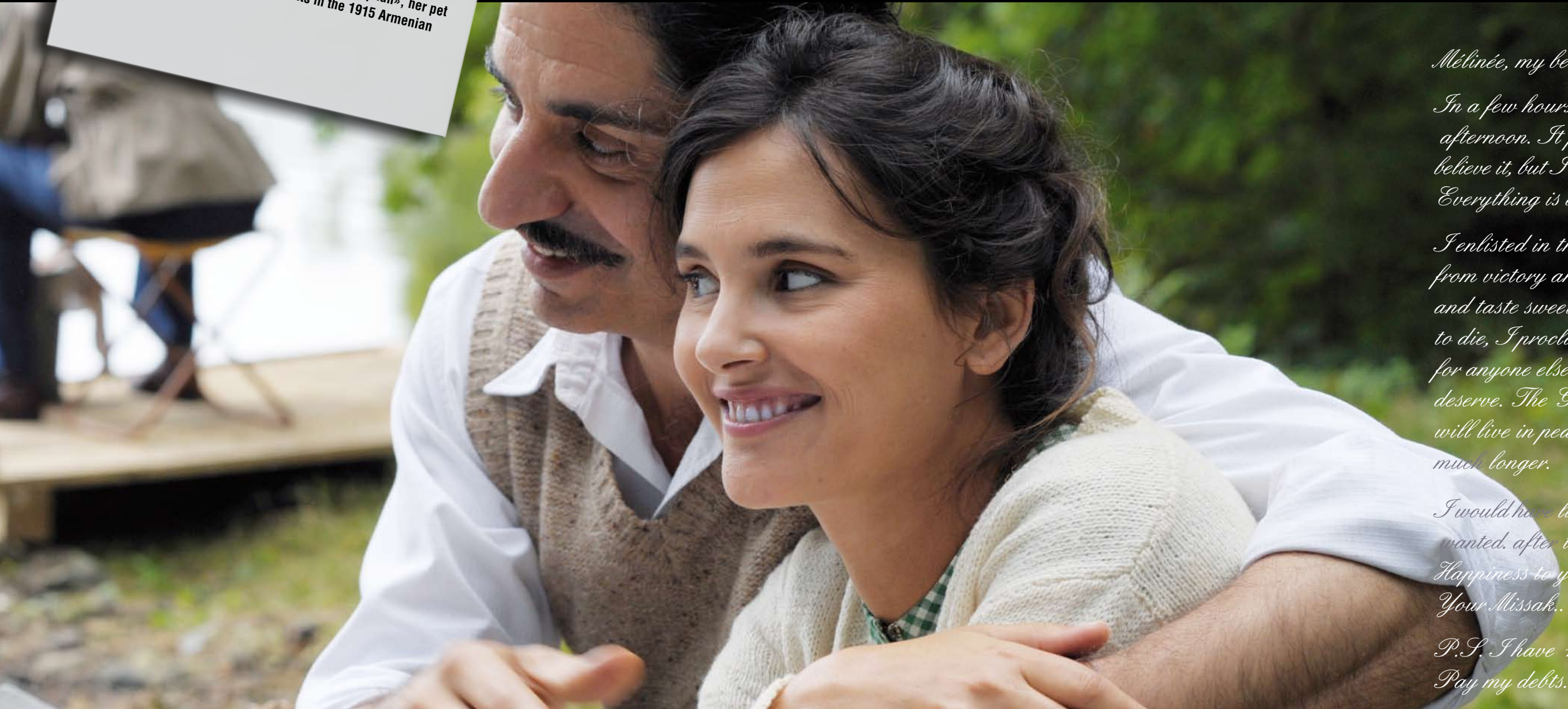
POLICE OFFICER: What's in your bag, Ma'am?

MELINEE (doesn't blink): Grenades, revolvers and dynamite.

POLICE OFFICER (angrily): Are you trying to be funny?

MELINEE: Just a little joke, Officer.

This is an edited extract of Missak Manouchian's last letter to his wife Mélinée, written hours before his execution by firing squad. He refers to her as «my beloved little orphan», her pet name for him after he lost his parents in the 1915 Armenian genocide.



Paris, February 21st 1944

Mélinée, my beloved little orphan,

In a few hours, I shall leave this world. We will be shot at 3pm this afternoon. It feels like another one of life's little trials; I can't believe it, but I know I shall never see you again. What can I tell you? Everything is a blur and very clear at the same time.

I enlisted in the Army of Liberation as a volunteer and I die inches from victory and our goal. Happiness to those who will survive us and taste sweet freedom and the peace of tomorrow. As I am about to die, I proclaim that I feel no hatred for the German people, nor for anyone else. Everybody will get the punishment or rewards they deserve. The German people and all the other peoples of the world will live in peace and brotherhood after the war, which won't last much longer.

I would have liked so much to have a child with you, as you always wanted. after the war and have a child to fulfill my last wish. Happiness to you all
Your Missak..

P.S. I have 15,000 francs in the suitcase at Rue Louvois.
Pay my debts.

21 février 1944, France
Ma chère Méliné, ma petite orpheline
bien aimée. Dans quelques heures je
ne serai plus de ce monde. On va te fusiller
là bas après midi à 15 heures. Cela m'arrive
comme un accident dans ma vie je n'y crois
pas, mais pourtant, je sais que je ne te
verrai plus jamais. Au revoir - je t'embrasse.
Tout est confus en moi et bien clair en
même temps. Je m'étais engagé dans l'ar-
mée de la libération en soldat volontaire
et je meurs à deux doigts de la vic-
toire et du but - Bonheur à ceux qui
vont nous survivre et goûter la
douceur de la liberté et de la Paix de
demain - j'en suis sûr que le peuple
français et tous les combattants de
la liberté sauront honorer notre
mémoire dignement. Au moment de mon
fin je proclame que je n'ai aucune haine
contre le peuple allemand et contre qui
que ce soit, Chacun aura ce que il mé-
ritera comme châtiment et comme recom-
pense. Le peuple allemand et tous les autres
Peuples vivront en paix et en fraternité



REPRESSION: FRANCE AGAINST THE RESISTANCE

**THE ARMY
OF CRIME**

After the massive roundup of France's Jews in 1942, the German occupiers knew they could trust the French police and special forces to lead the battle against the Resistance. With their traditional methods, such as using informers and tailing suspects, and eager adoption of torture techniques, the police proved spectacularly effective. But the Resistance kept coming...





MISSAK MANOUCHIAN AND THE RESISTANCE IN PARIS

June 1941 Manouchian is arrested as a communist and held in a camp for several weeks

April 1942 The FTP-MOI forms the first armed resistance groups

February 1943 Manouchian joins an FTP-MOI armed unit in Paris

March 1943 Manouchian becomes the group's military commander

March - November 1943 Under Manouchian's command, FTP-MOI units launch almost 230 attacks in Paris

28 July 1943 Manouchian's group assassinates General Von Schaumburg

18 August 1943 Manouchian's group assassinates Major Wallenher

28 September 1943 Manouchian's group assassinates SS General Julius Ritter

16 November 1943 Manouchian is arrested by the French secret police

December 1943 On a famous red poster, Nazi propaganda portrays Manouchian's group as The Army of Crime. Manouchian is described as «Armenian, gang leader, 56 attacks, 150 dead, 600 wounded.»

17 February 1944 The show trial of Manouchian and his 22 comrades begins.

21 February 1944 Missak Manouchian and 21 comrades are executed by firing squad at Mont-Valérien just outside Paris

10 May 1944 Olga Bancic, the group's only woman is beheaded in Stuttgart



ROBERT GUÉDIGUIAN

CINEMA AS RESISTANCE

Robert Guédiguian was born in Marseille in 1953.

He is one of the founding producers of AGAT FILMS & CIE - EX NIHILO, companies which have produced, among others: Laurent Achard, René Allio, Solveig Anspach, Jean-Christophe Averty, Dominique Bagouet, Lucas Belvaux, Patrick Mario Bernard and Pierre Trividic, Didier Bezace, Luc Bondy, Peter Brook, Dominique Cabrera, Carolyn Carlson, Christine Carrière, Marina de Van, Natalie Dessay, Claire Devers, Olivier Ducastel and Jacques Martineau, Eléonore Faucher, Pascale Ferran, Piotr Fomenko, Jean-Claude Gallotta, Lucile Hadzihalilovic, Cédric Kahn, Lech Kowalski, Susanne Linke, Haroun Mahamat-Saleh, Tonie Marshall, Ariane Mnouchkine, Gérard Mordillat, Agnès Obadia, Christophe Otzenberger, Nicolas Philibert, Jean-Henri Roger, Hineer Salem, Ghassan Salhab, Pierre Salvadori, Peter Sellars, Claire Simon, Michel Spinosa, Paul Vecchiali, Anne Villacèque, Bob Wilson, Jean-Jacques Zilbermann...

He has written, directed and produced:

- 1981 **DERNIER ÉTÉ**
- 1984 **ROUGE MIDI**
- 1985 **KI LO SA ?**
- 1990 **DIEU VOMIT LES TIÈDES**
- 1993 **L'ARGENT FAIT LE BONHEUR**
- 1995 **À LA VIE À LA MORT !**
- 1997 **MARIUS ET JEANNETTE**
- 1998 **À LA PLACE DU COEUR**
- 2000 **À L'ATTAQUE**
- 2001 **LA VILLE EST TRANQUILLE**
- 2002 **MARIE JO ET SES DEUX AMOURS**
- 2004 **MON PÈRE EST INGÉNIEUR**
- 2005 **LE PROMENEUR DU CHAMP DE MARS**
- 2006 **LE VOYAGE EN ARMÉNIE**
- 2008 **LADY JANE**
- 2009 **L'ARMÉE DU CRIME**

In 2000, he directed Ariane Ascaride in a play by Evelyne Pieiller, *Le grand théâtre*, at the Théâtre National de Chaillot.



Simon Abkarian – MISSAK MANOUCHIAN

- 2008 **Shiva** by Ronit & Shlomi Elkabetz
- 2007 **Persepolis** (voice) by Marjane Satrapi
- 2006 **Casino Royale** by Martin Campbell
- 2002 **The Truth About Charlie** by Jonathan Demme

Virginie Ledoyen – MÉLINÉE MANOUCHIAN

- 2006 **The Valet** by Francis Veber
- 2006 **The Backwoods** by Koldo Serra
- 2002 **8 Femmes** by François Ozon
- 2000 **The Beach** by Danny Boyle

Robinson Stévenin – MARCEL RAYMAN

- 2007 **Actresses** by Valeria Bruni-Tedeschi
- 2006 **The Colonel** by Laurent Herbiet
- 2003 **Little Lili** by Claude Miller
- 2003 **His Brother** by Patrice Chéreau
- 2001 **Gender Bias** by Francis Girod
César Award for Best Newcomer

Jean-Pierre Darroussin – INSPECTOR PUJOL

- 2007 **Conversations With My Gardener** by Jean Becker
- 2004 **A Very Long Engagement** by Jean-Pierre Jeunet
- 1999 **Season's Beatings** by Danièle Thompson
- 1998 **Beware Of My Love** by Jeanne Labrune
- 1997 **Same Old Song** by Alain Resnais

Grégoire Leprince-Ringuet – THOMAS ELEK

- 2007 **In The Arms of My Enemy** by Micha Wald
- 2007 **Love Songs** by Christophe Honoré
- 2006 **Selon Charlie** by Nicole Garcia
- 2003 **Strayed** by André Téchiné

Ariane Ascaride – MADAME ELEK

- 2007 **Lady Jane** by Robert Guédiguian
- 2006 **Change of Address** by Emmanuel Mouret
- 2004 **Sequins** by Eléonore Faucher
- 2002 **My Life on Ice** by Olivier Ducastel & Jacques Martineau
- 1997 **Marius and Jeannette** by Robert Guédiguian
César Award for Best Actress



CAST

Missak Manouchian
Mélinée Manouchian
Marcel Rayman
Thomas Elek
Monique Stern
Police Captain David
Madame Elek
Inspector Pujol
Feri Boczov
Henri Krasucki
Monsieur Dupont
Petra
Olga Bancic
Narek Tavkorian
Simon Rayman
Madame Rayman
Monsieur Rayman
Patriciu
Celestino Alfonso
Henri Keltekian
Raffenbach
Joseph Darnand
German Officer

Simon Abkarian
Virginie Ledoyen
Robinson Stévenin
Grégoire Leprince-Ringuet
Lola Naymark
Yann Tregouët
Ariane Ascaride
Jean-Pierre Darroussin
Ivan Franek
Adrien Jolivet
Horatiu Malaele
Mirza Halilovic
Olga Legrand
Esteban Carvajal Alegria
Léopold Szabatura
Paula Klein
Boris Bergman
Georges Babluani
Miguel Ferreira
Pierre Niney
Jürgen Genuit
Jean-Claude Bourbault
Rainer Sievert

With the kind participation of

Micha Aznavourian
Lucien Rottée
Joseph Epstein
The Concierge
Monsieur Elek
Farmer's Wife
Principal
Resistance Cop

Serge Avédikian
Pierre Banderet
Lucas Belvaux
Frédérique Bonnal
Patrick Bonnel
Christine Brücher
Alain Lenglet
Gérard Meylan

CREW

Director
Written by

Robert Guédiguian
Robert Guédiguian
Serge Le Péron
Gilles Taurand
Serge Le Péron
Gilles Taurand
Pierre Milon
Michel Vandestien
Juliette Chanaud
Laurent Lafran
Gérard Lamps

From a story by
Adaptation and dialogue
Director of Photography
Production Designer
Costume Designer
Sound

Production Manager
Assistant Director
Unit Manager
Film Editor
Make-Up Artist
Set Designer
Wardrobe Mistress
Key Hair Artist
Assistant Editor/dialogue
Produced by

Malek Hamzaoui
Jean-Christophe Delpias
Bruno Ghariani
Bernard Sasia
Mayté Alonso
Gérard David
Christel Birot
Jimmy Springard
Valérie Meffre
Dominique Barneaud
Marc Bordure
Robert Guédiguian

Original score composed,
orchestrated and conducted by **Alexandre Desplat**

Coproduced by AGAT Films & Cie
STUDIOCANAL
FRANCE 3 CINÉMA
with the participation of CANAL +
CINÉCINÉMA
FRANCE 3
L'AGENCE NATIONALE POUR LA COHÉSION SOCIALE
ET L'ÉGALITÉ DES CHANCES - l'ACSÉ -
FONDS IMAGES DE LA DIVERSITÉ
and of LE CENTRE NATIONAL DE LA CINÉMATOGRAPHIE
with the support of RÉGION ÎLE-DE-FRANCE in partnership with CNC
PROCIREP / ANGOA-AGICOA
Project developed
with the participation of SOFICAPITAL
and the support of the MEDIA Programme of the European Union
International Sales STUDIOCANAL

DES LIBÉRATEURS?



LA LIBÉRATION
PAR L'ARMÉE DU CRIME !

STUDIO CANAL