

CHIC FILMS, PAGE 114 AND WHY NOT PRODUCTIONS
Present



FESTIVAL DE CANNES
SÉLECTION OFFICIELLE
COMPÉTITION

(Winner - Grand Prix)

A PROPHET (UN PROPHÈTE)

A film by
JACQUES AUDIARD

A SONY PICTURES CLASSIC RELEASE

With

TAHAR RAHIM NIELS ARESTRUP

and

**ADEL BENCHERIF, REDA KATEB, HICHEM YACoubi, JEAN-PHILIPPE RICCI,
GILLES COHEN, ANTOINE BASLER, LEÏLA BEKHTI, PIERRE LECCIA,
FOUED NASSAH, JEAN-EMMANUEL PAGNI,
FREDERIC GRAZIANI, SLIMANE DAZI**

After an original idea by **ABDEL RAOUF DAFRI**
Screenplay **THOMAS BIDEgain** and **JACQUES AUDIARD**
After an original screenplay by **ABDEL RAOUF DAFRI** and **NICOLAS PEUFAILLIT**

Running time: 149 minutes

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East Coast Publicity
Falco Ink.
Janice Roland
Steve Beenan
Caitlin Speed
850 7th Avenue, Suite 1005
New York, NY 10019
212-445-7100 tel
212-445-0623 fax

West Coast Publicity
Block Korenbrot
Melody Korenbrot
Lisa Danna
110 S. Fairfax Ave, #310
Los Angeles, CA 90036
323-634-7001 tel
323-634-7030 fax

Distributor
Sony Pictures Classics
Carmelo Pirrone
Lindsay Macik
550 Madison Ave
New York, NY 10022
212-833-8833 tel
212-833-8844 fax

SYNOPSIS

Condemned to six years in prison, Malik El Djebena, part Arab, part Corsican, cannot read or write. Arriving at the jail entirely alone, he appears younger and more fragile than the other convicts. He is 19 years old. Cornered by the leader of the Corsican gang currently ruling the prison, he is given a number of “missions” to carry out, toughening him up and gaining the gang leader’s confidence in the process. Malik is a fast learner and rises up the prison ranks, all the while secretly devising his own plans...

LONG SYNOPSIS

Malik El Djebena, a repeat offender, arrives at the prison that he will call his new home. He was convicted of assaulting a police officer, but this time he was tried as an adult, and was given 6 years. He cannot read or write. His parents, one French, one Arab, have been long out of the picture in his life. He enters prison with nothing.

The yard is divided down the middle, the Arabs on one side, and the Corsicans, led by the elder César Luciani, on the other. As a new group of inmates is brought in, Cesar sees Reyeb, an Arab who is in prison for 10 days before testifying in a trial. The leader of the Corsican mafia on the outside, Jacky Marcaggi, wants Reyeb rubbed out before he has a chance to testify. Reyeb is aware of his precarious situation and requests to be held in Cellblock B, which is the domain of the Arab, where he locks himself in his cell all day.

Soon after, Malik is in the shower room and is propositioned by the man in the next shower stall, it is Reyeb. He is offered hash in exchange for sexual favors, Malik loudly declines, and the Corsicans take notice. Cesar calls Malik to a meeting in the yard with the other Corsicans. Cesar knows about the incident in the shower and is aware that Malik can speak Arab, yet is not part of the Arab gang. He instructs Malik to befriend Reyeb, gain his trust, accept his offer and then kill him.

Forced into agreeing to the hit, Malik is coached by Cesar’s men as to how it will be done. Upon the instigation of sex, Malik will slit Reyeb’s throat with a razor blade that will be concealed in his mouth. In his cell, Malik practices the concealing and retrieving of the razor, but only succeeds in cutting the inside of his mouth in the process. After many painful attempts, he is ready for the hit.

Reyeb lets Malik into his cell, searches him for weapons, and sits him down to talk. Figuring that Malik is illiterate, he encourages him to enroll in the schooling program at the prison and learn to read and write. As Malik prepares himself for the deed, things go badly, his mouth starts to bleed from the hidden razor, leaving him no choice now but to kill Reyeb, which he does hastily and brutally. He takes the evidence and slips out of Reyeb’s cell undetected.

Malik enrolls in the school where he learns to read and write in French. Malik is now a regular fixture in Cesar’s cell, which serves as the hub of business for the Corsicans. He fixes coffee, cleans up after them, and is technically under their protection. However, being an Arab, Malik is not one of them.

During class, he meets Ryad, another Arab though not much part of the Arab gang, who helps him with his language studies. The two quickly become friends. Ryad also confides in Malik that he had recently undergone a bout of chemotherapy for testicular cancer, and now appears to be OK.

Cesar is watching TV in his cell when a news story comes on - President Sarkozy has announced that in a political move, Corsican "Political Prisoners" will be transferred either closer to home, or freed. This news is not good for Cesar, as he will remain in the prison while a good percentage of his crew will soon be gone. He needs Malik, now more than ever.

Cesar has Ibanez move Malik into the cell next to Cesar's, a step up from what Malik is used to. In the yard he meets Jordi, a gypsy and a drug dealer. Jordi is involved in a drug smuggling ring on the outside, where large amounts of hash are moved in cars on the freeway.

Later that night, Malik hears Cesar on the cell phone. Apparently, business on the outside is not going well. Cesar has Malik fill out a parole application. While it is being processed, Malik may be granted occasional leaves from the prison, during which he can run errands for Cesar. Cesar meets with Malik and his lawyer, giving his lawyer contact info for his people on the outside who can expedite the process of Malik taking leaves. Cesar instructs Malik that he must now become a model prisoner, and cannot risk not being able to take leaves and run errands for him on the outside.

To take leaves, Malik needs a job on the outside as a cover. Ryad, who has since been released, sets him up with a bogus job at a garage. Ryad is now unhappily working as a telemarketer, working to support his girlfriend Djamilla and their new baby.

As his first leave approaches, Jordi tells Malik of a hash transfer on the outside that went badly. 100 kilos were confiscated and the men arrested, though one of the drivers managed to get away and managed to stash one of the bags in a nearby restroom, before getting nabbed himself.

Malik is granted his first leave. His first job for Cesar is a drop-off. He is driven by one of the Corsican mob heads, Sampierro, to a far-away slum in the middle of nowhere. His job is to simply deliver a briefcase. As he approaches the door, he is pulled inside at gunpoint and pinned to the floor as the men inside inspect the briefcase. Malik learns that he is being given something in return for the contents of the briefcase; Cesar's henchman Santi, who has been held bound, beaten and hooded in the house.

Malik drags him out of the house and down the street, where Sampierro meets them in the car. He takes Santi with him, leaving Malik on the street with an envelope of cash for his troubles. Unbeknownst to Cesar, Malik takes this opportunity to take a cab to the restroom where the hash was stowed, then delivers it to Ryad. He tells him the plan to get involved with Jordi's drug smuggling operation, moving the hash on the freeway.

In the yard, Cesar notices that the Arabs are growing in numbers and that Cesar's authority is in jeopardy. Malik suggests that Ibanez send a couple of his more high-stung guards to the Arab cell block to hassle them as a show of Cesar's force.

Hassan, leader of the Arab gang, pulls Malik aside and asks him his help in getting the harassment to stop. Malik tells him he will see what he can do and sets up a meeting between Hassan and Cesar. Cesar wants something from Hassan he wants Hassan to set up a meeting in Marseilles with Bahim, who is a major player in the Arab mob on the outside. If this meeting is arranged, the harassment will stop.

On the outside, Ryad is driving the second car in the hash caravan when he is ambushed by Latif, an Egyptian who also uses the same route and has become aware of the operation. Latif and his men kidnap Ryad and take the goods. Malik and Jordi, recruiting the help of the Arabs, stake out and attack Latif's brother-in-law in the prison showers. After beating the brother-in-law and his men, Malik and Jordi force him to tell Latif to return Ryad and the drugs.

Malik, on his next leave, is instructed by Cesar to take the meeting with Bahim in Marseilles. His job is to ask Bahim how much it would cost for the Arab mob on the outside to cut ties with the Italian Mob.

Ryad shows up at the prison to pick up Malik, but is late. He is still upset over the kidnapping, doubly so now that Latif has since blocked their routes and they cannot move their hash.

In Marseilles, Malik is picked up by Bahim. Malik tells him of Cesar's proposal, and asks his price for cutting ties with the Italians. In exchange, Bahim would be guaranteed a take in the Corsican mafia's percentage in their casino earnings, an offer that has been backed by the Corsican high council.

Bahim tells Malik that there is a rat in the Corsican mafia, feeding information to the Italians, and that if Cesar can clean house, then their deal is on. Before leaving, Malik takes the opportunity to ask a favor of Bahim, to simply tell Latif that he is in business with Malik.

Bahim agrees, and on the drive back to the prison, Malik tells Ryad that he needs to get over his anger at Latif and take a meeting with him. Now that Latif thinks that Ryad and Malik are in bed with Bahim, they should team up with Latif and combine their two drug smuggling businesses together, pooling all their resources and splitting the profits. Ryad is hesitant but knows it is the smart thing to do. Plus, his cancer has returned.

Inside, Cesar takes a meeting with his liaison to the outside Corsican mob, in which it becomes clear to Cesar that he is being slowly phased out of power by Jacky, the head of the Corsican Mob on the outside.

After another tense encounter with Cesar, Malik uses Cesar's cell phone to call Ryad and instruct him to take his entire stake in the drug smuggling operation, and deliver it on his behalf to Moussab, who is the leader of the Arabs.

Ryad meets up with Latif, gets Malik's share in cash, then drives to a local Mosque where they believe Moussab will be. He leaves the bag there for Moussab, where it is discovered as Moussab is leaving.

In the prison, the Arabs confront Malik, suspicious of his motives. Malik takes a meeting with Hassad, leader of the Arab gang inside, and tells him what they already know; the Corsicans control the guards, and as long as that arrangement is in place, life for the Arabs on the inside will be tough. Hassad is sceptical of Malik, but agrees to do business with him as long as Malik deals with him directly, not Moussab.

Christmas comes to the prison, and Cesar brings Malik into his cell for a meeting. He wants Malik to put together a secret team to kill Jacky in Paris before he takes all of Cesar's authority away. If successful, Cesar will solidify his position in the Corsican pecking order. In return, Malik will serve directly under Cesar, running the operations in the casinos.

Malik tells Ryad of the proposal, Ryad wants to do it because his cancer has progressed. Ryad is charged with assembling the team for the job, but he and Vettorri are not getting along.

Ryad and Malik drive out in their van to meet up with Vettorri. But instead of being greeted by a team, it is only Ryad and Malik. They mace Vettorri on the spot, tie him up, and put him in the back of the van.

After a shootout in Jacky's car, Malik puts Jacky in the back of the van and they drive to a secluded spot. Malik does not kill Jacky, but instead tells him that he was hired by Cesar and the still-bound Vetori to do so. Malik leaves Jacky there to do as he wishes.

Instead of reporting back to the prison as instructed by the parole board, Malik spends the night at Ryad's house, in order to guarantee he will be sent to solitary upon his return.

During his time in solitary, we are shown that Vettorri was killed by Jacky in the van, the Corsicans in the prison began infighting over Cesar's betrayal to Jacky and began killing each other and Ibanez is arrested for taking bribes.

When Malik is released from solitary, he enters the yard with the Arabs, now in support of him having eliminated the preferential guard treatment of the Corsicans. Cesar is alone on the opposite side of the yard. He sees Malik and waves him over, but Malik ignores him. When Cesar crosses the yard to talk to him, two of the Arabs punch him to the ground. Cesar gets up and returns to his side of the yard alone.

Malik is released from prison. As he leaves he is given back the sole bill of money that was confiscated when he left. Outside three cars wait, driven by Arabs, Egyptians, and Corsicans, the three mobs now united under Malik. Djamilla is also there with the baby, unaware of the armoured transport awaiting them. She greets Malik and offers to let him stay with them, and the two of them walk away from the prison, cars following dutifully behind.

INTERVIEW WITH JACQUES AUDIARD *(Translated from French)*

Can you speak about the irony in the title of A PROPHET (UN PROPHÈTE)?

The title acts as a sort of injunction, moving people to consider something which isn't necessarily developed in the film - namely, that we're dealing with a little prophet, a new prototype of a guy.

Originally I wanted to find a French equivalent of "Gotta Serve Somebody" a Bob Dylan song which says that we are always in the service of someone. I liked the fatalism and the moral dimension of this title but I simply never found a satisfying translation, so it stayed A PROPHET (UN PROPHÈTE).

How did you come to tell the story?

What interested both myself and my co-writer Thomas Bidegain was to ask how we could begin with an idea given to us by Abdel Raouf Dafri and Nicolas Peuffaillit and create a pertinent cinematic story. We had to find a way to make A PROPHET (UN PROPHÈTE) resonate in a contemporary way.

We wanted to create heroes out of people that we didn't know, that didn't already have an iconic representation in cinema. Arabs are a good example. In France the tendency in cinema is to represent them in a naturalistic or sociological fashion. So instead, we chose to do a pure genre film, in the manner of a western that spotlights people we don't know and transforms them into heroes.

What made you want to cast the youthful looking Tahar Rahim in the role of Malik El Djebena?

I was always attracted to certain masculine prototypes that weren't necessarily characterized by their levels of testosterone. There are many similarities between Matthieu Kassovitz with whom I worked with several times and Tahar Rahim. Not necessarily in that one makes me think of the other, but both are male prototypes that I find intriguing.

Was it also a way of allowing the spectator to identify with the character?

I have problems projecting identification beyond myself but, of course there was that desire. I found it more pertinent than the usual prison film cliché of having the place full of super virile men. The convicts in my film aren't muscle men, they're not made for this environment but paradoxically, they go on to develop the qualities that permit them to rise above the rest and dominate.

Through the character of Malik, the film conveys the idea that knowledge and

knowhow give access to power.

Yes, and it's this idea that I find most interesting. This type of person breaks the mold. He's not your usual hooligan. Following Malik, we see his mind at work, a mind that shows phenomenal adaptability. He uses this adaptability through various scenarios, first and foremost to save his skin, and then to survive and improve his lot. Ultimately, this helps him reach another level of power.

This dimension of the film evokes another of your characters, Dehousse in A SELF MADE HERO.

Yes, you could say that these characters are models of a certain type of education. I chose to introduce these people in utter destitution. From there, we give them an opportunity, a possibility to construct a heroic personality. The story of A PROPHET (UN PROPHÈTE), depicts someone who reaches a position that he could never have attained had he not gone to prison. Here lies the paradox.

How did you approach turning Malik into a hero?

In part from following the image of Arabs in cinema which is either stupid, representing them as terrorists, or simply naturalistic, in a sort of social realist context. It was this idea that brought me very quickly to the question of casting. For the role of Malik, we needed someone extremely polymorphic who would correspond perfectly to the theme of identity in the film. A young man, who has no history, yet will write one before our very eyes. From early on we knew this role couldn't be filled by a known actor precisely because it's a story of a rise to power, to visibility.

Was there also the desire to decompartmentalize French cinema?

It's inherent in the project. I don't have a long filmography, I've only directed five films. I've worked with Matthieu Kassovitz, Vincent Cassel, Romain Duris, and other actors of formidable talent. But after THE BEAT THAT MY HEART SKIPPED, I wanted to work with unknowns. This idea went hand in hand with the feeling that cinema should have a strong social inscription that if it doesn't recount the world as it is, as it plays out, then what use is it? When I say that, it's not a polemic, it's just my way of registering fiction into what would seem to be reality. I think that in France today, cinema is incredibly reductive on this point of view. I don't know the reality French cinema so often speaks of. Therefore, one of the film's goals was to break down this idea of casting as much as it was to take into account the fact that the world changes and that heroic figures must evolve. In my mind there are new mythologies to build on new faces and new routes to follow.

Malik seems to have a detached and opportunist rapport with his identity.

The Corsicans consider him an Arab and the Arabs as a Corsican. He is permanently between the two camps. However he will naturally lean towards his community. It's

here that he will discover something he has been ignoring. In the same fashion, he is part hooligan and part believer.

Can you talk to us about the ghost that accompanies Malik and inspires his mystical visions?

The film does have fantastical moments but it's not because of an intention to be mystical. Reyeb's ghost comes from the scriptwriters as a way of helping us into the possibilities, a way of passing into a level of freedom and imagination. It's also thanks to him that we also invoke the ideas of Sufism and the Dervishes and allows the screenplay to take on another dimension.

There is a trend in current cinema for darker, more damaged heroes. In A PROPHET (UN PROPHÈTE) you take someone who is damaged yet lead them toward a kind of redemption.

And with tools that wouldn't be recommended. There is always a default way of making anti-heroes. This doesn't interest me so much. I like my heroes to learn something, to put it to use. I find that cinema has that function: it looks at the real to teach us how to use it. Perhaps the lesson which strikes Malik is paradoxical, but it still interests me.

In any case, it says that you have to learn...

To learn, to be attentive, to not open one's mouth all the time, to be reserved and most of all to not make the same mistake twice because the third time you'll be dead.

Is A PROPHET (UN PROPHÈTE), according to you, a moral film?

Yes, what would have been immoral would have been to create a character without conscience. However he is conscious of both good and evil precisely because of all the evil that has been inflicted upon him.

How do you explain Mailk's mysterious smile at the moment of the shooting?

Malik suddenly has the feeling of invulnerability, as if he becomes like a character in a film who cannot be hurt. The others are reaching a stalemate in the events which are unfolding. Malik is a person who, instead of getting heavier under the weight events as they transpire, gets lighter, and frees himself, little by little.

Is the prison a metaphor?

Evidently, genre films always present themselves as metaphor. The character was incarcerated for a long sentence. The intention was that he would understand within

himself that which would serve him later. When he finally arrives outside, he is at a parallel between the two universes.

You define the character of Cesar played by Niels Arestrup as a king.

Yes, in reference to the characters of Giono. A King; an ogre at the end of his road that will reign over a tribe of spiders.

It seems that the character of Cesar is based on an almost mythical archetype.

It's true, but we didn't want to be too literal. Niels Arestrup in the role of a Corsican godfather is fairly improbable and it's because of this that the film reverberates in a more interesting way.

How would you characterize his relationship with Malik?

At the time of writing we really wanted to maximize the idea of a father/son to underscore the master/slave relationship. Cesar is not the father of Malik but he holds him under his power. He is hard with him and shows no paternal tenderness at all. There is no sentiment of friendship or affection between them. It is uniquely a relationship of control.

Your other films show a tendency towards great love stories and A PROPHET (UN PROPHÈTE) seems rather abruptly stripped of this. Why?

I think it's linked to Malik, and to what we make him do. As Malik is really someone who comes from nowhere, there simply isn't time to construct a love story. It's for this reason, at the end of the film that we suggest he could be with Djamila. Because his life was 'amputated' very early on by prison, he takes on the life of someone else which of course, suits him fine. With this conclusion we wanted to suggest that taking his place beside Djamila was his intention all along. It's both peaceful and calming and he'll probably make a great father.

The ending of the film suggests there could be a sequel.

Indeed. It does induce us to question Malik's destiny with this woman, this child and his life stretched out before him. Especially since Malik is a hooligan that hates hooligans, finding them unreliable, stupid and dangerous. He is someone with a very critical viewpoint. He wouldn't tolerate bling or outward signs of hooliganism.

If there was a sequel, what would it be about?

I would like to see Malik continue to develop his skills and watch him learn. A little like in THE BEAT THAT MY HEART SKIPPED. That through trying to become a

concert pianist the hero becomes really competent. He's like Malik in the way that we leave everything just formed and we sense that he has an interesting future...

We have the feeling that one of your talents as a director is to create the ideal conditions to make a film: you take your time to write, to cast and to shoot.

What you say pre-supposes that I'm conscious of myself in some way – which I'm not. Only production companies like Why Not can make the object coincide with the tool. Elsewhere it would be complicated for me. To direct a film is something difficult, very heavy. Either way it's the only profession that I am capable of doing. I believe that people see qualities in me that I don't necessarily feel I have. Those that surround me have more confidence in my abilities and it's these people who push me forward. The fact that I took a long time to write, that I fully metabolised my story, that I fully questioned the pertinence of the subject, to have searched and immersed myself in a real cinema project, to have followed a long preparatory phase – gave me the feeling of knowing what the film should be like. After this you have to make others understand the world in which the film is situated and this phase is a passionate one. It's a process that makes cinema unique, when we collectively make a creative project. The only thing that I know for certain is in which conditions and how the film needs to shine from the fundamentals. Sometimes the collective conscious doesn't work at every level and that can be accompanied by moments of loneliness or doubt. There are moments when I no longer know what makes sense. It's for this reason that I'm both happy and grateful for the support and of the people with whom I work.

On this film did you feel any constraints by the budget?

I felt the pressure on many levels on this film! It's a dense screenplay which we already estimated would be 2 hours 30 running time before shooting so we knew it would be a long and difficult shoot. Additionally, it was impossible to film in natural surroundings so we had to construct a prison, a difficult task that removed us a little from naturalism. Next we had to populate the prison, to give it life, and that constitutes a considerable amount of people to organize each day on set. So at that point the prison itself was a character with its significant part to play. In directing the mise en scène you had to work in reverse and put the background in place before the actors. It is this aspect which most signified the constraints and upheaval to shoot in such an environment.

Were you conscious while making A PROPHET (UN PROPHÈTE) that you were making a film that was anchored in popular culture?

This is what I wanted to do. Basically, we wanted to make an anti-SCARFACE. For me, neurotics are pure cretins and simply cannot be objects for identification. The rise to power of an absolute crazy person does not interest me at all.

You are recognized as being a great director of actors. How do you approach

this side of your work?

With the actors, we go deep into stripping down the character, but it's only so far as to accompany them in their states. If you remain clothed, if you express your fear, your concern, you won't have the engagement of the actors. You have to be with them, to go through the same surprises, to doubt together and to be scared all the time together... otherwise, as soon as these things become 'accepted' it is like sleeping.

What do you expect from an actor?

What I'm looking for in an actor is precisely what I'm not expecting. That they are capable of producing something that I didn't prepare. And I think it's also what they wish, that the devices I set up for them will take them to a new place.

Since your first films, your cinema seems to be released from the constraints of the traditional framework.

Indeed, beforehand I was in a more geometric or mechanical way of working. I thought of the technical aspect before thinking of the acting. But since READ MY LIPS the reverse became apparent. Even if technical aspect was important, it's the actor that counts first.

In all of your films, there is a point where the image is totally obscured leaving only one detail.

Yes, it's a little effect I call 'La Mano Negra' which I did for my super 8 films and, now I do it on a larger scale, it's an expensive special effect. In fact, it's just because I find sometimes that there is too much image, too much light, too much 'field', that it's too open and it needs to be reduced. These are completely fetishist relationships I have to the image. I am always amazed by the image of silent films which come to us after generations of inter-positives and inter-negatives. They seem to emerge from such a far away world.

Is it a form of signature?

No, and I would have to stop if it seemed that way. I do feel that I have to stop with the film and chemical tools. It's a relationship that's too fetishist which can be imprisoning. I no longer know if it's a good tool for looking at the world.

It's something we can only imagine in cinemascope.

I tried lots of different material for this film. HD, 16mm, ultra-light cameras, most of which failed to impress me. Of course I thought of scope but I didn't retain the idea because scope means I was obliged to define too much. I thought I'd be really unhappy after two weeks because the story and the set design were creating real antibodies in me... I tested a few stylistic things on the side which would never have

really worked. But finally it was the film which dictated its own aesthetic, an aesthetic that was set in stone.

JACQUES AUDIARD

Jacques Audiard, born April 30 1952, is the son of the famous screenwriter (and director) Michel Audiard. He began his career in film not as a director or screenwriter, but as an editor. It wasn't until 1980 that he began collaborating on scripts for directors like Georges Lautner (THE PROFESSIONAL), Denys Granier-Deferre (REVEILLON WITH BOBSLED), Claude Miller (MORTAL HIKE), Jérôme Boivin (BAXTER), Elisabeth Rappeneau (FREQUENCY MURDER) or Ariel Zeitoun (SAXO). As eclectic as these films may seem, they all have one commonality: a black atmosphere, a caustic and shifted humor, and a somewhat hopeless vision of the human condition. Audiard maintained this sort of dark vein when directing his first film in 1994, SEE HOW THEY FALL, starring Mathieu Kassovitz and John Louis Trintignant. The film took the prize for Best First Film at the Cesars. His third film, READ MY LIPS, received 10 nominations and won 8 Cesar awards in 2001. He followed that up with THE BEAT THAT MY HEART SKIPPED which was nominated for the Golden Bear at the Berlin Film Festival, where it premiered in 2005. He followed this of course with A PROPHET (UN PROPHÈTE), which debuted at Cannes in 2009, taking home the Grand Prix Prize.

FILMOGRAPHY JACQUES AUDIARD

2009 A PROPHET (UN PROPHÈTE)
2004 THE BEAT THAT MY HEART SKIPPED
2001 READ MY LIPS
1996 A SELF MADE HERO
1994 SEE HOW THEY FALL

TAHAR RAHIM

Malik El Djebena

Tahar Rahim debuted in 2005 in the documentaire by Cyril Mennegun : TAHAR THE STUDENT after which he played his first cinema role in INSIDE (A L'INTERIEUR) by Alexandre Bustillo and Julien Maury.

Jacques Audiard noticed him in the television series broadcast on Canal + called LA COMMUNE directed by Philippe Triboit. He decided to offer the role of Malik El Djebena after months of casting and preparation.

NIELS ARESTRUP

César Luciani

After THE BEAT THAT MY HEART SKIPPED for which he won a César Award In the category of best supporting role, Niels Arestrup was tapped by Jacques Audiard for a second time to work together on A PROPHET (UN PROPHÈTE).

Filmography

2008 FAREWELL dir. Christian Carion
2008 A PROPHET (UN PROPHÈTE) dir. Jacques AUDIARD
2007 BOURNE ULTIMATUM dir. Paul Greengrass
2007 THE DIVING BELL AND THE BUTTERFLY dir. Julian Schnabel
2006 THE CANDIDATE dir. Niels Arestrup
2005 FRAGMENTS OF ANTONIN dir. Gabriel Le Bomin
2005 THE BEAT THAT MY HEAT SKIPPED dir. Jacques AUDIARD
2004 LA PART ANIMALE dir. Sébastien Jaudeau
2002 SPEAK TO ME OF LOVE dir. Sophie Marceau
2002 A PRIVATE AFFAIR dir. Guillaume Nicloux
2000 LULU KREUTZ'S PICNIC dir. Didier Martiny
1998 REWIND dir. Fabrice Rivail
1994 DÉLIT MINEUR dir. Francis Girod
1991 MEETING VENUS dir. Ivan Szabo
1988 DOUX AMER dir. Franck Apprederis
1988 FOREIGN CITY dir. Didier Goldschmitt
1987 BLUEBEARD, BLUEBEARD dir. Fabio Carpi
1987 CHARLIE DINGO dir. Gilles Behat
1987 LA RUMBA dir. Roger Hanin
1985 AMONG THE WOLVES dir. José Giovanni
1985 DIESEL dir. Robert Kramer
1985 SINCERELY CHARLOTTE dir. Caroline Huppert
1984 THE FUTURE IS WOMAN dir. Marco Ferreri
1980 BLOODY BLUES dir. Hervé Palud
1980 SEULS dir. Francis Reusser
1980 THE WOMAN COP dir. Yves Boisset
1979 MEMOIRS OF A FRENCH WHORE dir. Daniel Duval
1978 THE SONG OF ROLAND dir. Franck Cassenti
1977 LES APPRENTIS SORCIERS dir. Edgardo Cozarinsky
1977 THE MORE IT GOES, THE LESS IT GOES dir. Michel Vianey
1976 THE BIG NIGHT dir. Francis Reusser
1976 IF I HAD TO DO IT ALL OVER AGAIN dir. Claude Lelouch
1976 TOMORROW'S CHILDREN dir. Jean Pourtales
1976 LUMIÈRE dir. Jeanne Moreau
1974 I, YOU, SHE, HE dir. Chantal Ackerman
1974 MISS O'GYNIE ET AND THE FLOWER MAN dir. Samy Pavel
1974 L'AFFAIRE STAVISKY dir. Alain Resnais

ADEL BENCHERIF

Ryad

Filmography

A PROPHET (UN PROPHÈTE) dir. Jacques Audiard

GO FAST dir. Olivier Van Hoofstadt
FRONTIERS dir. Xavier Gens
ANDALUCIA dir. Alain Gomis
CAGES dir. Olivier Masset - Depasse
PARIS JE T'AIME (19ème arrondissement) dir. Olivier Schmitz
ZE FILM dir. Guy Jacques
GRANDE ÉCOLE dir. Robert Salis

REDA KATEB

Jordi le gitan

Filmography

A PROPHET (UN PROPHÈTE) dir. Jacques Audiard
QU'UN SEUL TIENNE LES AUTRES SUIVRONT dir. Léa Fehner

HICHEM YACOUBI

Reyeb

Filmography

A PROPHET (UN PROPHÈTE) dir. Jacques Audiard
MUNICH dir. Steven Spielberg
UNE COULEUR CAFÉ dir. Henri Duparc
SEPT JOURS DE MALHEUR dir. Gaël Morel

CAST

TAHAR RAHIM Malik El Djebena
NIELS ARESTRUP César Luciani
ADEL BENCHERIF Ryad
REDA KATEB Jordi le gitan
HICHEM YACOUBI Reyeb
JEAN-PHILIPPE RICCI Vettorri
GILLES COHEN Prof
ANTOINE BASLER Pilicci
LEÏLA BEKHTI Djamila
PIERRE LECCIA Sampierro
FOUED NASSAH Antaro
JEAN-EMMANUEL PAGNI Santi
FRÉDÉRIC GRAZIANI Chef détention
SLIMANE DAZI Latrache

CREW

DIRECTOR
BASED ON AN ORIGINAL IDEA by
SCREENPLAY by
AFTER AN ORIGINAL SCRIPT by
DIRECTOR OF PHOTOGRAPHY
EDITOR
ORIGINAL MUSIC by
ART DIRECTION
SOUND

COSTUMES
CASTING
LINE PRODUCER
ARTISTIC COLLABORATOR
1ST ASSISTANT DIRECTOR
2ND ASSISTANT DIRECTOR
CONTINUITY
MAKE-UP
HAIR
STILL PHOTOGRAPHER
POST-PRODUCTION SUPERVISOR

Jacques Audiard
Abdel Raouf Dafri
Thomas Bidegain and Jacques Audiard
Abdel Raouf Dafri and Nicolas Peufaillit
Stéphane Fontaine (a.f.c)
Juliette Welfling
Alexandre Desplat
Michel Barthélemy (a.d.c)
Brigitte Taillandier
Francis Wagnier
Jean-Paul Hurier
Marc Doisne
Virginie Montel
Richard Rousseau
Martine Cassinelli
Thomas Bidegain
Serge Onteniente
Jean-Michel Correia
Nathalie Vierny
Frédérique Ney
Pierre Chavialle
Roger Arpajou
Béatrice Mauduit