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The world according to Bush

A film by
William Karel

In collaboration with

Eric Laurent

Author of

La guerre des Bush

Le monde secret de Bush

(published by Plon)

With the participation of

France 2

RTBF – TSR - SBS

Produced by

Flach Film

Agnès Vicariot

Jean-François Lepetit

Head of the documentary department at France 2

Yves Jeanneau

Running time **90 minutes**

Year of production **2004**

Sites

www.lemondeseelonbush.com

www.flachfilm.com

The world according to Bush

synopsis

"We must guard against the acquisition of unwarranted influence by the military-industrial complex."

**President Eisenhower
farewell speech, January 1961**

Who is Georges W. Bush? This film relates 1000 days of his term in office, from the September 11 attacks to the quagmire of the war in Iraq. It paints a portrait of today's America and attempts to understand how a small group of men, under the influence of the neo-conservative hawks, has taken over control of American foreign policy. For them, September 11 was a "divine surprise", as Stanley Hoffmann has written. Immediately after the attacks, they realized that the terrorists allowed them to promote their ideas at last: redrawing the map of the Near and Middle East in the name of the "crusade" against terrorism while hammering out the same, almost obsessive message: *"Saddam Hussein must be killed because he is responsible for the September 11 attacks and because he possesses weapons of mass destruction."*

The film also attempts to describe the troubled links between the USA and Saudi Arabia, the abuses of the Patriot Act in the name of the war against terrorism, the preponderant weight of religion at the very heart of the administration and, above all, that of corruption. For the Bushes, father and son, have not only dined with the devil but have often invited themselves to his table for the bin Ladens and the Bushes have always been business partners.

This film aims to pass through the looking glass to tell the story of the Bush dynasty. The grandfather of the current President, Prescott Bush, made his fortune by managing Nazi companies after Hitler seized power before seeing his companies confiscated for collaboration with the enemy. George Bush Senior, Ronald Reagan's Vice-President and then President from 1988 to 1992, armed Saddam Hussein and approved the shipping of germ warfare strains to Iraq, thus enabling the country to launch a chemical attack against Iranian troops and its Kurd population.

Never before in the history of the world's democracies have one man and his team acted with such arrogance and impunity, defying international law and creating an unprecedented grouping of interests: their

project blends politics and personal interests in an atmosphere of total cynicism.

The latest war against Iraq and the occupation of the country, with its totally unforeseeable consequences, reveal another danger, that of seeing America launch further "civilizing" operations of a similar type. With, opposite Washington, the rest of the world confined to a mere walk-on part... The new world order is dictated by an even more powerful and hard-line America, puritan and patriotic to the point of schizophrenia, an arrogant America perfectly embodied by George W. Bush. Bush, whom everyone underestimated, is the perfect expression of this new order.

"No previous administration has engaged in a tenth of what has taken place under George W. Bush. Not one," has written *The Los Angeles Times*.

The world according to Bush

The interviewees

Norman MAILER

writer

Robert STEELE

CIA, covert operations

Michael LEDEEN

former adviser to President Reagan

James ROBISON

TV-evangelist

Robert BAER

CIA, covert operations

David FRUM

presidential adviser (editor of the president's speeches)

Charles LEWIS

head of the Centre for Public Integrity

Jim HOAGLAND

Washington Post

Joseph Trento

historian

Sam GWYNNE

journalist (manager of The Texas Monthly)

Ed McATEER

Christian coalition

Arnaud de BORCHGRAVE

Washington Times

Stanley HOFFMANN

University of Harvard

James WOOSLEY

former director of the CIA

Richard PERLE

presidential adviser

General William ODOM

former director of the National Security Agency

Anthony BLINKEN

spokesman of the Democrat Party (Senate Foreign Affairs Commission)

David CORN

journalist with The Nation and on Fox TV

Hans BLIX

chief UN inspector

Javier PEREZ de CUELLAR

former UN Secretary General

Colin POWELL

Secretary of State

Joseph WILSON

diplomat

Pr. VIET DINH

author of the Patriot Act (Ministry of Justice)

Frank CARLUCCI

former vice-director of the CIA & former Secretary of Defence under Reagan, Carlyle Group

Laurent MURAWIEC

analyst with the RAND corporation

David KAY

chief-inspector with the CIA

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Interview with William Karel

Your film is largely based on an investigation carried out by Éric Laurent. How do you go from a book to a documentary?

I read Éric Laurent's first book, *La Guerre des Bush*, while I was making my previous film on the CIA [*CIA, guerres secrètes*, broadcast on Arte]. I had just finished shooting and I was about to begin editing when it was published. I found it fascinating. To the extent that I even went back to see one of the people that I had questioned because I had learnt some new things about him. After the film, I read the second book, *Le Monde secret de Bush*, with the same interest. And then, one morning, Jean-François Lepetit and Agnès Vicariot called me to tell me that they had just bought the rights and wanted me to adapt it. *CIA, guerres secrètes* was my seventh documentary on the USA so I felt that I had more or less finished dealing with the issue... At the same time, it was becoming like a sort of serial for me and I was eager to see what would happen next. The film was broadcast at the very start of the war in Iraq and I was keen to return to the USA to see how things were developing there. So I accepted.

Did you try to find all the witnesses that Éric Laurent had met for his investigation?

That wasn't really possible. It's much easier to contact people when you work for the written press. Firstly, because of the reputation of a newspaper (Éric Laurent was writing for *Le Figaro*) but, above all, because you can quote them under the cover of anonymity, something which is clearly impossible on television. Especially as my films tend to use direct accounts because I usually deal with already historical subjects and the witnesses, in general, are no longer obliged to respect confidentiality. Here, we were dealing with current events, so there was an immediate barrier.

So, as a result, your film favours extremely critical witnesses ...

It's true that people like Stanley Hoffmann or Norman Mailer don't hold the Bushes in particularly high esteem and, indeed, hate them outright. There are also people whom you could call "dissidents", like David Kay or Joe Wilson, who have worked for Georges W. Bush's administration but who have now resigned. As for those who support Bush and the war in Iraq, they virtually all refused to appear. We tried twenty times at least to approach Paul Wolfowitz but he sent us packing each time. I won't even mention

Bush senior... The worst one is Dick Cheney: it's impossible to get near anyone in his entourage.

And as for the few who accepted...

We obtained Richard Perle because I had known him since my previous film and he owns a house in France but, above all, because he no longer holds any official function. The only "official" member of Bush's entourage who agreed to speak to us was David Frum, the writer of the president's speeches and "inventor" of the "*axis of evil*" catchphrase. For other witnesses, things were more complex. Frank Carlucci was willing to talk to us but not about everything. He categorically refused to talk about the ties between Saddam Hussein and Bush senior and was horrified to think that we could even raise the issue. Michael Ledeen, one of Reagan's former advisers, was in a more ambiguous position. He has remained loyal to Bush senior but has no particular sympathy for his son. He was willing to refer discreetly to the weapons of mass destruction but he wouldn't go much further. Just think: if Bush junior finds them, he will have to explain that his it was his own father who shipped the weapons to Iraq when he was in office!

Certain people saw your previous film, *Opération Lune*, a hoax documentary, as an attack on America. With this new film, you aggravate the case...

Even if I don't give my own point of view directly, it's hard to remain objective about such a subject and, to be honest, I don't have much faith in objectivity in a documentary. I cannot conceal my antipathy for the Bushes and their entourage, for what they are and for what they do.

People could reply that they didn't set up the system that they are using, notably this collusion between politics and the military industrial complex. In the days of Nixon, Kissinger, etc., things weren't much better...

That's true. In fact, Eisenhower, in his farewell speech, already warned the Americans of the danger that the development of the military-industrial complex represented for democracy. But the thing that has changed is the president's position. Nixon was an unscrupulous manipulator true, but he was above all an intelligent man who took part in the all the decisions taken by the White House, who was never sidestepped by his advisers. When George W. Bush states, as he did recently, that he hadn't been

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informed about the cases of torture in the prison of Abou Ghraib, the worst thing is that I believe him! The man isn't aware of anything, most of the decisions go above his head. Nixon was capable of working 23 hours a day but Bush junior takes five-hour naps in the middle of a war! Another totally new element is the weight and influence of the presidential entourage. Just think, Bush senior is on the board of Carlyle and so indirectly sells the tanks and missiles that the Pentagon needs to wage his son's war! Cheney's wife is with Lockheed-Martin that sells military equipment to her husband! Cheney himself, former CEO of Halliburton, now helps to enrich that same company! It doesn't seem credible! These people make money by every means possible, without the least morality or any feelings of impunity. In order to illustrate this aspect of the situation, I decided to refer to the meeting of the Carlyle board that a member of the bin Laden family attended on the morning of September 11 2001. In itself, it doesn't really mean much but, symbolically, it sums up the situation perfectly: just as his brother's hirelings were crashing two planes into the Twin Towers, Shafiq bin Laden was calmly discussing business with George Bush Sr.

Even so, eight films about the USA and not about its most glorious aspects... Do you have a problem with the country?

Well, no. (*laughter*). I'm very fond of the country. Because of what it represented for the people of my generation: a model, the origin of all the emancipation and contestation movements. But also because it's very pleasant to work there. When I was making my film on the Giscard years [*VGE, le théâtre du pouvoir*, broadcast on France 3], it was a genuine nightmare obtaining interviews about events that took place 30 years ago! In the USA, once people have left office, they talk openly. The director of the FBI who appears in my film on the CIA left his job on a Friday evening. The following day, Saturday, we started filming his interview! For the former CIA agents, it was a little more complex because a law prevents them from even writing a single line without having it approved by the Agency. But there's a judicial void concerning TV interviews that they eagerly give en masse. When I went to see the men who had been ordered to prepare Castro's assassination, they would start by asking me, "Are you really interested in all these old stories?" then they would start telling them. On top of that, I love American politics; I read a great deal, I gather documentation. When you have a pass to enter the White House or a 24-hour pass for the Pentagon, that's a wonderful thing. When I was shooting *Les Hommes de la Maison Blanche*, Clinton had just taken office and so didn't feature in the film at all. But his press agent asked us if we would like to follow him for a day... I dropped everything to do that. For the simple

pleasure of being in the escorts, of seeing how everything works... A child-like fascination.

So, in spite of everything, you still have hope in the USA...

When I look at what is happening in American society, from the return to "traditional values" to Mel Gibson's film, via the furore over Janet Jackson's breast, the banishing of live TV broadcasts, the dismissal of certain journalists, the *Patriot Act*, the unwavering support for Sharon who is forcing Israel towards suicide, etc., I can't help but feel dismayed because I see all that as a step back. But, at the same time, you have the demonstration by a million women protesting against any change to the law on abortion, you have the films of Michael Moore, you have the senator Robert Byrd, a man of 85 who looks who as if he has just stepped out of a film by John Ford and who pronounced a violent diatribe against the Bush administration... Not everyone is asleep.

What can a film like yours change?

Nothing. *CIA, guerres secrètes* mentioned the famous report of August 6 that the Agency sent to George W. Bush to warn him of the imminence of a terrorist attack. I met two directors of the CIA who showed it to me – outside of our interviews because they couldn't speak about it – and I used this element in the commentary, giving the date, showing the first page and questioning an agent who had had it in his hands... There must have been 4 minutes of the film devoted to it in all and Arte broadcast the film at 8:40 PM. Well, it went totally unnoticed! One year later, *Le Monde* ran a headline that read "Rumours of a missing report..." This makes me very angry but, deep down, I lost my illusions when I made *Histoire d'une extrême droite* that related the rise of Le Pen. Among the letters that I subsequently received, most of which were insults, there was a woman who congratulated me saying, "Thank you for opening my eyes. I had supported Le Pen for 15 years. I have just shifted my allegiance to Bruno Mégret!" (*laughter*).

Interview by Christophe Kechroud-Gibassier

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William Karel

Reporter-photographer / GAMMA Agency (1972-1976)
Reporter-photographer / SYGMA Agency (1976-1983)

January 2004 **HONORARY EUROFIPA AWARD**

Films as director

2004

Le monde selon Bush 90' and 2 x 52'

2003

CIA. Guerres Secrètes 3 x 52'

Jean Moulin. Lettre à un inconnu 52'

2002

Opération Lune 52'

VGE. Le théâtre du pouvoir 2 x 52'

2001

François Mitterrand. Un mensonge d'Etat 52'

2000

Les hommes de la maison blanche 3 x 52'

Hollywood 52'

1999

Le journal commence à vingt heures 58'

Histoire d'une extrême droite 2 x 52'

1998

D.H Lawrence 52'

1997

Une terre deux fois promise : Israël/Palestine 3 x 60'

1996

Mourir à Verdun 60'

La Cagoule 52'

Primo Levi 48'

1995

Contre l'oubli (Emmy Award / Prix Europa 1995) 90'

La mort en face (co-directed with Blanche Finger)

3 x 60'

Albert Cohen 52'

Une journée particulière / le 8 mai 1945 52'

1994

Mourir à crédit / Le F.M.I en Jamaïque 90'

La nuit des longs couteaux 52'

1993

La guerre du Kippour 40'

1992

Les deux morts de Joseph Staline 52'

Bernadette 60'

La rafle du Vel d'Hiv. (co-directed with Blanche Finger)

70'

Co-screenwriter

1996

Mes dix sept ans, by Philippe Faucon

1992

Sabine, by Philippe Faucon

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Interview with Eric Laurent

When you started writing *La guerre des Bush*, did you think that there could be a possible film or TV adaptation?

Quite frankly, no. I thought that the subject – the ambiguities and the secrets of the Bush family – was too sensitive and touchy and I couldn't imagine a producer running the risk of making a documentary of it. The first book was published before the launch of the military intervention in Iraq and remember how, despite public opinion taking a stand against this intervention, there was nonetheless a sort of consensus around the justification for it because of the threat posed by Saddam Hussein. What seemed dangerous to me was the attitude of the Bush administration that developed a number of points that turned out to be totally false concerning the so-called threat posed by the weapons of mass destruction. But I didn't feel that my investigation could become the object of a documentary and a TV and film adaptation. I was won over by the determination of Jean-François Lepetit who, from early February 2003, started working on the adaptation at a time when the book had only just been published and before it became a success translated into 21 languages.

How did you work with William Karel? Did you know him before this project?

I knew William Karel, I had seen his documentaries and notably his series on the CIA as well as part of the series broadcast on Arte on *Les Hommes de la Maison Blanche*. I felt that we had a similar approach: a desire to stick closely to the facts and not to be content with the official truth. I think – and this is the mainspring of all my investigations – that behind each official truth there is a hidden reality and that is what I wanted to reveal in relation to Bush and his totally atypical administration.

We are facing a totally new phenomenon in the world of politics: for the first time, an administration made up of men from the ultra-fanatic Christian right and neo-conservatives have taken over control of American foreign policy and are now in the process of redefining international relations.

We have entered a totally new period of deep instability and uncertainty in which international law has been denied and ignored. Moreover, the decision to carry out a pre-emptive intervention creates chaos and the law of the jungle and makes relations between countries much more unpredictable and dangerous: tomorrow, in the name of this principle, Pakistan could attack India or North Korea could launch missiles against Japan.

It's also worth pointing out that we are confronted with an unprecedented and extraordinary succession of

official lies. A man like John Dean who was Nixon's legal adviser and the first to have launched the Watergate Affair by admitting to a congressional committee of inquiry that Nixon was tapping phones at the White House, feels that "if the American system is healthy, in the long run the American President should be summoned before Congress and subjected to impeachment", in other words, threatened with a process of destitution because the manipulation of the facts and the cynicism with which they have been stated are so serious. They have led a country and, indirectly, the rest of the world into a war that we now realize was totally unjustified.

What differences are there between writing a book and working on a film? How did you go about working with William Karel?

I worked alone on the books but work on a film is a collective undertaking throughout which Jean-François Lepetit and Agnès Vicariot played a crucial role. And there, indeed, a certain number of obstacles arise: there are people who can agree to talk to you before you write your book but who refuse to talk to the camera, probably because the contents of the book bothered them. Other witnesses who had agreed to talk to me during my investigation were afraid to appear on camera. We had to deal with a whole new series of different parameters. But I think William Karel managed it all very well.

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Eric Laurent

Eric Laurent was born on March 4, 1947. Masters in Law, then studies in Communication Science at the University of Berkeley in California.

- Special correspondent with Radio France, specialized in foreign affairs. Covered the main conflicts: the Israeli-Arab war of 1973, the Soviet occupation of Afghanistan in 1979, the Israeli invasion of Lebanon in 1982...

- In 1979-1980, adviser and assistant to Jean-Jacques Servan-Schreiber, founder of l'Express, for the elaboration and writing of "Le Défi mondial", published simultaneously in 15 countries.

- 1984 – Researcher at the Woodrow Wilson Center for International Studies in Washington and publication of "*La puce et les géants*", an investigation of the computer revolution and the information war, told from Silicon Valley, published by Fayard and with a preface by the historian Fernand Braudel. TV adaptation by FR3 and a British channel.

- From 1985, foreign affairs reporting for Le Figaro Magazine and exclusive interviews of international figures: Kadhafi, Saddam Hussein, David Rockefeller, Giovanni Agnelli, Ronald Reagan...and publication of "*La corde pour les pendre*" by Fayard, a book investigating the links and complicity between the business world and Communist leaders since the revolution of October 1917, based on the mysterious personality of Armand Hammer, an American multi-billionaire who was a close friend of Lenin and his successors at the Kremlin but also very close to the most conservative American presidents. Indeed, Armand Hammer tried in vain to have the book banned because of the revelations that it contained.

- Since 1986, editorial adviser for Les Editions Olivier Orban, then Literary Director at Les Editions Plon.

- 1990 – Publication of "*Guerre du Golfe*" with Pierre Salinger by Orban, more than 240,000 copies sold in hardback, followed a few months later by "*Tempête du desert*" (Orban) almost 80,000 copies sold.

- 1993 – Publication of "*La mémoire d'un Roi*" by Plon, an interview with Hassan II, then in 1994 of "*Les Fous de la paix*", with Marek Halter, an investigation of the wings of the Oslo agreements and the genesis of the Israeli-Palestinian peace process.

- 2003 - Publication in January 2003 of "*La guerre des Bush*", 160,000 copies sold and 19 translations abroad then, on May 26, "*Le monde secret de Bush*" that still features on the best-seller lists today.

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Interview with Jean-François Lepetit

You're best known as a producer of fiction films. What made you want to produce a documentary and to choose such a burningly topical subject?

I think that reality always surpasses fiction. I was struck by the huge enterprise of manipulation that the Bush administration has undertaken. In this particular case, the turning point came when I read Eric Laurent's book, *La guerre des Bush*, which I devoured during a flight. The following day, I called the publisher to acquire the rights. As a producer but also as a citizen, I wanted this film to become a documentary film that would be seen by as many people as possible.

Was William Karel a natural choice to direct the film?

We initially thought of a number of directors including Barbet Schroeder, Costa-Gavras and William Karel. The latter was not only enthusiastic about the project but was also free immediately. We had particularly appreciated his series *Les hommes de la Maison Blanche*, *CIA guerres secrètes* and *Opération Lune*. His knowledge of the USA, his impressive filmography and his scathing humour were all reassuring elements that convinced us that he would make a film worthy of our ambitions.

What difficulties did you have to face in making this documentary?

The main difficulty was obtaining the participation of some of the main witnesses. Thanks to William's contacts, certain key characters like Frank Carlucci or Richard Perle agreed to take part. Editing also turned out to be a very delicate stage. Notably the section on the *Patriot Act* that was hard to fit into the final version. The final difficulty for William Karel was finishing the film when the news was providing new elements that we could have used on a daily basis.

France 2 immediately joined you on the project...

Yves Jeanneau from France 2 showed us his interest and support as soon as we outlined the project to him, even before the director's name was known. But this is a relatively costly documentary with a budget close to 500,000 euros. Despite pre-sales to France, Switzerland, Belgium and Australia, the financial risk was a large one and only large-scale distribution throughout the world will allow us to break even.

Alongside its broadcast on France 2, the film is getting a theatrical release. Why is that?

The trouble with television is that it has no memory. Most viewers are unable to tell you what they saw a week ago. Releasing the film to theatres, even 5 days after its TV broadcast, grants the work an additional notoriety, marks its release and roots it in people's memories. Moreover, a DVD release is scheduled for July 1st. With the American presidential elections a few months away, it is urgent that this film be seen by as many people as possible.

William Karel's documentary had its place at the Cannes Festival just as Michael Moore's film did. How did you feel about its non-selection?

The festival's director, Thierry Frémaux, initially told me that he wanted to screen our film as part of the official selection, out of competition, if Michael Moore's film wasn't finished. Subsequently, he felt that, for diplomatic reasons, he couldn't select two anti-Bush films. I understand his position even if I don't share it for it is clear that the presence of *Le Monde selon Bush* in the official selection would have placed the film firmly within the international spotlight. It would have also allowed for some interesting comparisons. I feel that Michael Moore's film is occasionally overly demagogic. By presenting Bush as an idiot, he simplifies the ideas and makes his message dangerous. William Karel's approach is much more rigorous.

Has the film already been seen in the USA?

Yes, but only by buyers and distributors. Their first reaction was to ask us if everything that you see in the film is authentic! And we're talking about well-informed people here. That shows just how great the impact of the manipulation and lies is in a country where the press nonetheless has a reputation of being "free". We hope to find theatrical, video or TV distribution in the USA.

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Jean-François Lepetit

Jean-François LEPETIT founded Flach Film in 1983 and has produced or co-produced numerous features, TV-films and documentaries:

Feature films:

LA VIE DE FAMILLE by Jacques Doillon, **DUST** by Marion Hänsel, **TROIS HOMMES ET UN COUFFIN** by Coline Serreau **JOUR ET NUIT** by Jean-Bernard Menoud, **LA FEMME SECRETE** by Sébastien Grall, **SALE DESTIN** by Sylvain Madigan, **L'ETE EN PENTE DOUCE** by Gérard Krawczyk, **LES NOCES BARBARES** by Marion Hänsel, **SOUS LE SOLEIL DE SATAN** by Maurice Pialat, **LE GRAND CHEMIN** by Jean-Loup Hubert, **CHINE MA DOULEUR** by Dai Sijie, **CHAMBRE A PART** by Jacky Cukier, **IL MAESTRO** by Marion Hänsel, **RIO NEGRO** by Atahualpa Lichy, **LE BRASIER** by Eric Barbier, **ISABELLE EBERHARDT** by Ian Pringle, **DIEN BIEN PHU** by Pierre Schoendoerffer, **BEZNESS** by Nouri Bouzid, **LEOLO** by Jean-Claude Lauzon, **LOIN DU BRESIL** by Tilly, **BONSOIR** by Jean-Pierre Mocky, **LA NUIT SACREE** by Nicolas Klotz, **LA CHAMBRE 108** by Daniel Mosmann, **ELLES NE PENSENT QU'A CA** by Charlotte Dubreuil, **PUSHING THE LIMITS** by Thierry Donard, **L'AFFAIRE** by Sergio Gobbi, **KILLER KID** by Gilles de Maistre, **BARNABO DES MONTAGNES** by Mario Brenta, **PADRE E FIGLIO** by Pasquale Pozzessere, **POLIZIOTTI** by Giulio Base, **PASOLINI MORT D'UN POETE** by Marco Tullio Giordana, **MARIO ET LE MAGICIEN** by Klaus Maria Brandauer, **DEATH AND THE MAIDEN** by Roman Polanski, **CONFIDENCES A UN INCONNU** by Georges Bardawil, **JANE EYRE** by Franco Zeffirelli, **LES CAPRICES D'UN FLEUVE** by Bernard Giraudeau, **TONKA** by Jean-Hugues Anglade, **HOSTILE WATERS** by David Drury, **BANDITS** by Katja von Garnier, **MARTHE** by Jean-Loup Hubert, **FOOLISH HEART** by Hector Babenco, **HÖLDERLIN LE CAVALIER DE FEU** by Nina Grosse, **TGV** by Moussa Touré, **ROMANCE** by Catherine Breillat, **LA FAUTE A VOLTAIRE** by Abdel KECHICHE, **A MA SŒUR !** by Catherine Breillat, **CONFESSION D'UN DRAGEUR** by Alain Soral, **SEX IS COMEDY** by Catherine Breillat, **ANATOMIE DE L'ENFER** by Catherine Breillat.

Jean-François Lepetit has worked in the USA as an "executive producer" for Walt Disney on:

- **THREE MEN AND A BABY** (remake of TROIS HOMMES ET UN COUFFIN) directed by Leonard Nimoy
- **THREE MEN AND A LITTLE LADY** (sequel to the remake) directed by Emile Ardolino,
- **PARADISE** (remake of LE GRAND CHEMIN) directed by Mary Agnes Donoghue.

And the first fiction film to use the IMAX-OMNIMAX process, entitled **J'ECRIS DANS L'ESPACE** by Pierre Etaix.

TV fiction department : (headed by Sylvette FRYDMAN)

Series for young people: **SECONDE B** (104x26mn), **C'EST COOL** (91x26 mn) broadcast on France 2, **LA MADONE ET LE DRAGON** by Samuel Fuller, **LES MOUETTES** by Jean Chapot, **UN BALLON DANS LA TETE** by Michaëla Watteaux, **URGENCE D'AIMER** by Philippe Le Guay, **ARMEN ET BULLIK** by Alan Cooke, **UN OTAGE DE TROP** by Philippe Galland, **LA REGLE DE L'HOMME** by Jean Daniel Verhaeghe, **LE VENT DE L'OUBLI** by Chantal Picault, **LES MOTS QUI DECHIRENT** by Marco Pauly, **PARENTS A MI-TEMPS** by Alain Tasma, **UN GARCON SUR LA COLLINE** by Dominique Baron, **JE M'APPELLE REGINE** by Pierre Aknine, **TOUS LES HOMMES SONT MENTEURS** by Alain Wermus, **L'AMOUR A L'OMBRE** by Philippe Venault, **L'HUILE SUR LE FEU** by Jean-Daniel Verhaeghe, **LA DISGRACE** by Dominique Baron, **TOUT CE QUI BRILLE** by Lou Jeunet, **LA BASTIDE BLANCHE** by Miguel Courtois, **LA COURSE DE L'ESCARGOT** by Jérôme Boivin, **BOB LE MAGNIFIQUE** by Marc Angelo, **UNE FEMME A LA DERIVE** by Jérôme Enrico, **LA TRESSE D'AMINATA** by Dominique Baron, **A BICYCLETTE** by Merzak Allouache, **PARENTS A MI-TEMPS II** by Caroline Huppert, **L'INCONNUE DU VAL PERDU** by Serge Meynard, **DE TOUTE URGENCE** by Philippe Triboit, **L'AUBE INSOLITE** by Claude Grinberg, **HOPITAL SOUTERRAIN** by Serge Meynard, **LE HASARD FAIT BIEN LES CHOSES** by Lorenzo Gabriele, **LES FEMMES ONT TOUJOURS RAISON** by Elisabeth Rappeneau, **VOUS ETES DE LA REGION ?** by Lionel Epp, **DEMAIN NOUS APPARTIENT** by Patrick Poubel, **LE PAYS DES ENFANTS PERDUS** by Francis Girod.

Documentary department: (headed by Agnès VICARIOT)

L'AMOUR EN FRANCE by Daniel Karlin, **UNE FEMME CONTRE LA MAFIA** by Irène Richard, **BENAZIR BHUTTO** by Omar Amiralai, **REMINISCENCE ou LA SECTION ANDERSON 20 ANS APRES** by Pierre Schoendoerffer, **LE SOULEVEMENT DU GHETTO DE VARSOVIE** by Willy Lindwer, **PIN UP** by Jérôme Camuzat, **PHOOLAN DEVI** by Irène Richard, **COLLECTION LES ECRIVAINS DU XXEME SIECLE : Hervé BAZIN** by Jean-Daniel Verhaeghe, **Patrick MODIANO** by Paule Zajdermann, **Henri TROYAT** by Jacques Scandelari, **Dino BUZZATI** by Didier Martiny, **LES ANNEES ARRUZA** by Emilio Maillé, **UN 8 JUILLET A SEVILLE** by Emilio Maillé, **UN PARCOURS ALGERIEN** documentary by Hervé Bourges, réalisé par Alain Ferrari, **LE MONDE SELON BUSH** by William Karel.

The world according to Bush

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William KAREL

in collaboration with

Eric LAURENT

Author of

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(published by Plon)

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Michel RULE

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Nina PRUDENCE

conforming

Jean-Marie FREMONT

mix

Philippe SORLIN

Lyrics and music of credits song

Ani Difranco "Self-Evident"

archive footage

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