



**JEAN DUJARDIN**

**PIERRE NINEY**

# **OSS**

**117**

**FROM  
AFRICA  
WITH LOVE**



FESTIVAL DE CANNES  
OUT OF COMPETITION  
CLOSING FILM  
2021 OFFICIAL SELECTION

A FILM BY  
**NICOLAS  
BEDOS**





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**PRESENTS**

**A MANDARIN PRODUCTION PRODUCTION**

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DUJARDIN**

**OSS**  
**117**

**FROM AFRICA  
WITH LOVE**

**WITH**

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**INTERNATIONAL PRESS**

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# SYNOPSIS

**1981.**

Hubert Bonisseur de La Bath, alias OSS 117, is back. On a new mission, More sensitive, perilous, and torrid than ever before, He has to team up with a younger colleague, up-and-coming OSS 1001.





## AN INTERVIEW WITH **NICOLAS BEDOS**

### **A FEW WEEKS BEFORE THE FILM'S RELEASE, HOW DO YOU FEEL ABOUT THE GREAT EXPECTATIONS FOR THIS NEW INSTALLMENT OF THE OSS SAGA?**

I shot it right after LA BELLE ÉPOQUE. It was like a breath of fresh air, an exercise in carefree exoticism and pure direction. After the seemingly endless crisis we have just come through, its vocation today is more than ever to bring people pleasure. A lot like the eighties comedies I binge watched as a teenager and to which I wanted to pay tribute. Other than that, we knew from the start that there is nothing unkind than reactions to a third sequel. Number 3 comes weighted down by the arrogance due to the 2 previous successes, as if disadvantaged by remembered pleasure. It does not have the advantage of surprise of the first, or the congenial confirmation of the second. There are suspicions of a commercial, facile operation. And besides, between 2 and 3, society has changed, and the gap has widened between those who will always feel that a movie like this is not transgressive enough, and those who on the contrary will accuse it of indulging in "offensive" humor. I dare hope that audiences will appreciate the sincerity of our approach; the comic genius of Jean Dujardin and Pierre Niney as they play their characters; the subtlety of screenwriter Jean-François Halin's satiric bent; and the care we have taken with every frame, every note. As my father would say: Mektub!

### **WHAT DOES THE OSS SAGA MEAN TO YOU AS A MOVIE FAN?**

It is something unique in the landscape of French cinema. I cannot recall any other films that dared to be so tongue in cheek, - with fingers and toes in there for good measure too - while remaining formally very stylized and loaded with references to movies from the period during which the story takes place.

### **HOW DID YOU BECOME INVOLVED IN THE ADVENTURE?**

Jean Dujardin and I have been friends for a long time. He regularly kept me abreast of the project's progress. When Michel Hazanavicius dropped out of the adventure, Jean could only mourn the end of a long and brilliant collaboration. I knew about it, without either of us ever thinking that I would pick up the torch. Jean had always seen me thrive in my own very personal universe, practically autobiographical fiction. And I could not imagine myself directing a movie I had not written. But then the idea began to take hold. I really wanted to be with Jean as he reclaimed his character. And the esthetic wager was exciting. I realized that it would involve taking some punishment, and I was ready to take the risk only if I played an integral role in the project. You must realize that OSS was originally producers Éric and Nicolas Altmayer's baby. It was their idea to pastiche the books by Jean Bruce and they continue to oversee every step. Then the baby was adopted by Jean-François Halin – our historic screenwriter who built the character using his incredible



talent. And then by Jean who plays him and knows him best. Without even mentioning its zealous fans! I had to make it my own under the watchful eyes of its many parents. I mulled over it for a few weeks.

#### **WHAT MADE YOU DECIDE TO TAKE THE PLUNGE ?**

The evolution of the screenplay, which was constantly improving. Its density and its subtle impertinence. The female characters were also developed, and the generational conflict between Hubert and Serge, the younger and more modern spy. The action takes place in a period I like to film - the 1970/80s. I saw the chance to take another stab at the entertaining cinema that marked my childhood: Zemeckis, Spielberg, Chris Columbus, and Philippe De Broca too whom I was lucky enough to know well. The idea of me, the son of a leftist pied noir, satirizing a reactionary colonialist, while inviting audiences to enjoy an old-fashioned adventure film... all that finally overcame my doubts.

#### **WHAT DID YOU THINK SHOULD BE LEFT UNTOUCHED, OR ON THE OTHER HAND DEVELOPED ?**

We kept the tone, the dialogues, the humor, and musicality of the text. And Jean-François' fabulous ideas, like endowing Hubert with a politically correct attitude that is so over the top that it becomes akin to reverse racism. On the other hand, I suggested that we speed up the storytelling. Jean-François brilliantly developed the duality of the two agents and the female characters: Zéphyrine and Micheline who leave OSS far behind in terms of sexual freedom. We had fun harping on Hubert's impotence and on his flagging powers of seduction. He has evolved from a young jerk into an old A-hole. After all it's the 80s, there's a little bit of SAS in this OSS!

#### **THE UNIVERSE OF THE SAGA IS VERY STYLISED. HOW DID YOU PREPARE FOR THAT ?**

For this type of film, preparation is tantamount to artisanry. The energy we demanded of the crew was fueled mainly by the excitement of creating an entire universe out of nothing: Stéphane Rozenbaum designed our studio interiors. Charlotte David created costumes made to measure. Costume fittings are an important event for actors in period films. Particularly for Jean – just look at the play of light and shadow in his eyes - who we feel is completely possessed by his role. That is why he insisted that Charlotte – who designed the costumes for the first two films – remain on board.

#### **WHAT WERE YOUR APPREHENSIONS PRIOR TO SHOOTING ?**

I knew that my role would be vastly different than on my previous films, where I was the only person with artistic responsibility, whether about dialogues, or the font to be used for the end credits. On OSS, each decision was made collectively. And then there was of course the looming shadows of the two previous films. Like a second husband who moves into the apartment his wife shared for a long time with her ex, and whose interior design has been kept intact, I had to move some furniture: "How about getting a new couch? Or how about repainting the bedroom?" To carry out those changes, I had the good fortune to work with my technical crew. The same crew as on my previous films. That was essential. The producers always assured me of their desire for renewal with continuity. It would have been stupid to disregard the two previous films. If we did not give audiences what they were expecting, we ran the risk of disappointing them.

#### **WHAT DID YOU CONTRIBUTE THAT WAS NEW ?**

My preference for certain camera movements, for musical transitions. The first OSS brilliantly questioned the value of fixed frames. I felt encouraged when asked to adopt a cinematographic style true to the







period: a vocabulary of popular cinema that is delightfully outdated, with crane movements, zooms on the bad guys, credits with musical accompaniment. The other slight breakaway is the use of parallel editing. Even though we always follow Hubert in his confrontations with supporting characters, like in a game of snakes and ladders. The narration is no longer the same, the plot has become more important.

#### HOW DID YOU DIRECT JEAN DUJARDIN?

We agreed from the start on subtleties of tone, a rather subtle mixture of Hubert and himself. On set, my role consisted mainly of infusing him with confidence and, if I may say so myself, affection by expressing my enthusiasm. If he had slept well, I would say: “You look great this morning.” Sometimes I would dust off his suit collar. Jean and I have rather uninhibited relations, male and female. We share our torments, our doubts We go for walks. We buy clothes together. Making a film means sometimes being in a dressing room with an actor putting on his pants. It’s great fun; like playing house with this guy I adore. He’s my American hero. “My suburban Cary Grant” (laughter). For a director who is very attentive to the texture of an image, Jean is a “fabulous model”. He catches light very well. To pick up the pronounced shadows, the glow on his face and the glimmer in his eyes, Laurent Tanguy – the director of photography – and I chose to use film with a real 80s look. That requires enormous metal projectors that radiate lots of heat. Despite the heft of his costumes, Jean never once complained.

#### WHAT SURPRISED YOU ABOUT HIS ACTING?

His maturity, his sense of freedom. In the first two films – which he made when relatively young – you sense a kind of modesty, timidity perhaps. He is no longer afraid. The entire crew was flabbergasted by the precision of his acting, but also by the degree of his involvement. On OSS, Jean is both an actor and an artistic collaborator. Between takes, he remains on set,

attentive, curious, and solidary. He watches everything. He suggests ideas, discusses others, as he did during the adaptation of the screenplay. He is such a font of ideas that at times you need to tone down his enthusiasm.

#### WHAT WERE YOU FEELING ON THE FIRST DAY OF THE SHOOT?

Strangely enough, it felt like we had been shooting for a month. I was so nervous, that I made sure that the shoot began with an action scene with little dialogue. And so, there was no room for the slightest disagreement, the slightest susceptibility! We shot against a blue background in a hangar at the military airport at Vélizy-Villacoublay, with a big toy aka a helicopter. Contrary to what you might think, action scenes are not the most complicated to shoot. And even more so since I pre-cut my films.

#### WHAT IS COMPLICATED TO MANAGE?

Those fragile and delicate objects called actors They are less worried about jumping over an abyss attached to a cable, than playing a scene in which everything depends on glances, rhythm, and the chemistry of human relations. Any remark can push them over the edge, creating a mess. Pierre Arditi told me: “You don’t wish us harm, but you don’t miss a thing”. In return, an attentive director will intervene for a simple intonation that sounds repetitive to him. The director represents the audience, and at times in a dictatorial manner.

#### WHY DID YOU CHOOSE PIERRE NINEY TO EMBODY THE YOUNG SPY OSS 1001?

It was interesting to have him play the agent who represents the up-and-coming generation, even though he himself already embodies French cinema. And I knew that he was a fan of the saga. When he saw Jean arrive on set in a suit, he had the same starry look in his eyes as his character



when he meets Hubert of the first time. Even though he is used to playing the leading man, the question of the importance of his character never arose. He fine-tuned his performance with the same involvement as if he were playing the lead role. While Hubert is more interested in proving his masculinity, OSS 1001 is strongly committed to his mission and obliges us to follow the story line. He acts as the guiding star for a large part of the movie.

#### HOW WERE THEY AS A DUO?

What they have in common is that they are both hard workers, inventive and technically minded. OSS is pure comedy, but I watched them work meticulously on the pacing of their give and take, the placement of a silence or a glance. Pierre and Jean have worked on sketches – a universe in which you take charge of your own character – and which makes you particularly autonomous. If I had nothing to say, I kept my mouth shut. Some guys feel obliged to play the director to justify their position, no matter what may happen. All I care about are results.

#### WHAT WERE YOUR CRITERIA IN CASTING SUPPORTING ROLES?

The quality of the acting! We did not want any weak points. As for Fatou N'Diaye – who plays Zéphyrine – our paths crossed several years ago. I remembered her as a woman of great beauty with a huge personality. She turned out to be the best candidate during auditions. She really had to work on her African accent, because she's more of a Parisian than I am!

Several well-known actresses auditioned for the role of Micheline Pierson. Actresses we never see in comedies but who for OSS were ready to take the leap. Natacha stood out for her charm, her class and incisive irony. She seemed the best equipped to embody the free and independent woman Jean-François and I had imagined.

I chose Habib Dembélé – a great theater actor – to play President Bamba

over actors with more impressive physiques. The great finesse and fine manners that he exudes are what convinced me. He's a strategist more than a soldier. In one word, Bamba can twist off the head of a rebel like other people open a bottle of Champagne. It was out of the question to portray him as an idiot. Like many dictators of that period, he was a very well educated. He was a kind of Machiavelli.

For the role of Armand Lessignac – the department head – Jean suggested Wladimir Yordanoff. We were all incredibly sad to learn that Wladimir fell ill a few days after the shoot. I am moved by the idea that we were able to capture the last glimmers of the talent of this marvelous actor.

#### THIS IS THE FIRST TIME YOU'VE SHOT ON LOCATION ABROAD...

Kenyan crews frequently work on English-language productions and were there to help us. Crisscrossing the country in a van to scout isolated places, I felt like a director back in the good old days. At times it was physically trying – like when we underwent unexpected cold temperatures in Nairobi, which is situated at a high altitude, and debilitating heat in Mombassa – or bizarre, like when we had to wait for a small plane in the middle of the savannah.

#### IN WHAT WAY DID THIS SUPERPRODUCTION MODIFY THE WAY YOU WORK?

In no way whatsoever! I figured that we were going to enjoy quite a comfortable shoot. Well, no! The budget was devoured by the sumptuous sets, technical equipment, salaries, and expenses. You are just as harried by time as on a small budget film. That said, it was first time I filmed from a helicopter – I was just about ready to have myself photographed with the camera on my shoulder! It's also not very usual to run into giraffes and zebras on the way to work every morning. I also remember a swarm of crickets that almost blew our car off the road. But I was in the same frame

of mind as on my other movies: trying to figure out how much time was left to shoot the two last frames. Whether you're in the desert or in a bedroom in suburban Asnières, you focus on the timing, lighting and the quality of what's in the frame. A film shoot is a sprint during which technical concerns predominate. And even more so since in Kenya night falls before 6PM. You need to get up at dawn to respect a production schedule.

#### HOW DID YOU COMPOSE THE FILM MUSIC?

During preparation, Jean and I sent each other music by Bill Conti, Marvin Hamlisch, John Williams, Peter Hamilton and other great composers of the 80s to pervade the atmosphere. As always, I composed a few themes on the piano that my co-composer Anne-Sophie Versnaeyen then used brilliantly. She also developed other passages based on references I texted to her, sometimes in the middle of the shoot. The song over the credits takes its inspiration from corny hits of the 80s, while parodying the Goldfinger spirit. But this is not James Bond. It's more Jean-Claude Bond, with corny French imagery. It was great fun composing those credits. Confinement forced me to edit the film and pilot the orchestrations via mail and video conferences from my couch.

#### OSS MAKES FUN OF A CERTAIN FRANCE. AUDIENCES REALIZE THAT IT IS BETTER TO LAUGH AT YOURSELF THAN TO LET OTHERS DO IT FOR YOU. AND STILL, WHAT KIND OF REACTIONS DO YOU ANTICIPATE IN TODAY'S OFTEN DELETERIOUS CLIMATE?

A minority uses a rather perverse syllogism and claims that a work of art or a movie necessarily shares the point of view of its protagonist. If you accept that reasoning, you would have to burn Molière, Chaplin, Buster Keaton, Blake Edwards...! When I watch THE SILENCE OF THE LAMBS, I feel no cannibalistic impulses. We did not make this movie for the haters on social media who have set themselves up as the spokesmen of their pet peeves. The first victim of this race to see who can be the most vehemently

indignant is freedom of expression. And more precisely humor. Faced with the risk of self-censure, a great majority of the public insists on the right to laugh once more at Hubert's outrageous ridiculousness. Our hero represents a France that used to exist and that we probe for cathartic and exhilarating purposes. Humor is an arm against our fears. Bergson says that the first laugh was provoked by the sight of a man tripping. Hubert trips on every line!

#### WHAT PART OF THIS ADVENTURE WOULD YOU LIKE TO SHARE WITH THE PUBLIC?

The pleasure. This movie has no other vocation than to bring viewers pleasure. In these dark days marked by a pandemic, by attacks on freedom of speech, by narrow-minded fundamentalism and political correctness, OSS is a very welcome breath of fresh air.





# AN INTERVIEW WITH JEAN-FRANÇOIS HALIN

## AFTER CAIRO NEST OF SPIES AND LOST IN RIO, HERE COMES: RED ALERT IN BLACK AFRICA. WHERE DO YOU GET THE IDEA FOR THESE TITLES?

The first was inspired by the title of an old film: SALONIQUE, NID D'ESPIONS (Street of Shadows in English); the second by a comic book by Hergé: Le Manitoba ne répond plus, or Lost in Manitoba). For the third, I first thought of: "Panique en Afrique" or Panic in Africa. That sounds good, but it was not old fashioned enough in my opinion. Afterwards there was "OSS 117 voit rouge en Afrique" or OSS 117 sees Red in Africa That was better, but then "Red Alert in Black Africa" popped up. The title situates the context, announces the bias. Speaking of "Africa" – as if all the countries of the continent resembled each other – is so contemptuous that it conveys an idea of what motivates the characters. The title also suggests that OSS 117 is about to be entrusted with an urgent mission This time his mission entails helping a dictator quell a Communist rebellion that threatens his power and, by ricochet, French interests.

## WHAT STATE OF MIND WERE YOU IN WHEN BEGINNING TO WRITE THIS THIRD INSTALLMENT?

Very impatient! I love OSS 117. I was in a hurry to get back in touch with him. So were the producers - Éric and Nicolas Altmayer. Certain films disappear as the years go by. OSS 117 has not. Fans' expectations continue to grow. So much so that I felt a little inhibited before starting.

## WHAT WAS YOUR FIRST OBJECTIVE?

That the screenplay would not be a copy of its predecessors. And that it would not be bowdlerized. I wanted to go farther. What I like to do is flirt with social taboos. I don't think that I myself have many. I have only one proviso: it must make me laugh.

## ON THAT NOTE, WHO ARE YOUR REFERENCES IN TERMS OF COMEDIES?

Joël Séria who directed COOKIES and COMME LA LUNE, Jerry Seinfeld and Judd Apatow. What they have in common is their great sense of derision, the obsessive way they treat their subjects. Their characters have depth - rare in comedies - great humanity and tenderness. I also admire Ricky Gervais. He has monstrous nerve. He'll laugh at anything: the Shoah, dwarves, cripples... In France, Blanche Gardin and Pierre Emmanuel Barré also work in that vein. Irreverence works as a kind of salve. It allows for dealing with sensitive subjects. It encourages reflection, but without ever becoming didactic. It revigorates minds. Like a nice dip in the ocean in winter.

## WHY CHOOSE AFRICA AS THE PLAYING FIELD?

OSS 117 needs an exotic esthetic and visual environment. I wanted escape, something spectacular, humor and action like in the films of Philippe De Broca. And as in the first two installments, speaking about contemporary France via old newsreels. This time the film evokes decolonization and the way some African countries remain subservient to France. It's a chance



to speak about anti-Black and anti- African racism – forgotten during negotiations between States. I wrote scenes that describe its occurrence in everyday life. How it affects Whites.

### **AFTER THE 50/60s, THE ACTION TAKES PLACE IN A NEW DECADE...**

The story begins in 1981, a few months before the elections. Soviet influence has spread as far and wide as Africa. In France, anti-Communist phobia has reached its apex. The prospect of Mitterrand's taking over with Communists in his government terrifies some. Like them, Hubert already imagines Russian tanks on the Champs-Élysées.

### **TO CREATE THE CHARACTER OF HUBERT, YOU SAY YOU WERE PARTLY INFLUENCED BY JEAN-PIERRE MARIELLE IN COMME LA LUNE. WHAT WERE YOUR OTHER SOURCES OF INSPIRATION?**

In general, people who never have any doubts. I am fascinated by self-proclaimed possessors of the truth. Who peremptorily hit us over the head with their bullshit. In OSS 117, there is also a little bit of the puppet of Jacques Chirac that Benoit Delépine, Bruno Gaccio and I created for Les Guignols de l'info. And as for his behavior toward other civilizations, it is the same as that of some French tourists I have seen treating the locals with haughty paternalism, convinced that their culture is superior.

### **HOW DID YOU MANAGE TO MAKE HIM SYMPATHETIC AND ENDEARING?**

First, he's a spy. And in the collective imagination, in any case in the movies, we like spies. And then Hubert is basically an overgrown child. So, we forgive him his excesses, like we pardon a child. And even more so because he's a happy imbecile, always brimming with enthusiasm. OSS 117 is a special guy in an ordinary environment. If all our characters were idiots like Hubert, it wouldn't work. We would be operating in the realm of the absurd.

### **WHY DO YOU CONSTRUCT SUCH SERIOUS SECONDARY CHARACTERS?**

Yes! They are even more important since they are the ones who reveal Hubert's stupidity. With his open mind, young OSS 1001 – who has teamed up with him – sheds light on his conservatism, dated vision of society, and sartorial elegance. Women unmask his misogyny, his smugness, his ignorance of female sexuality. Hubert never wonders about female pleasure. He doesn't even know that such a thing exists. Women understand what is important better than he does. This time I saw them as being more emancipated. Zéphyrine – the wife of the African President – self-confidently takes her fate into her own hands. Micheline Pierson is a seductress. She multiplies one-night stands. Like OSS 117, after all. The African President – whose likeability masks his cruelty – is inspired by dictators like Mobutu, Bongo, or Bokassa, who was obsessed with Napoleon.

### **HOW DO YOU MAKE HUBERT SURPRISING, WHILE STILL REMAINING FAITHFUL TO HIMSELF?**

I see to it that his certitudes waver. The great reactionary almost converts to communist ideology. His political convictions wither away, just like his success with women. The arrival of OSS 1001, a charismatic spy popular with women, raises self-doubts about his aura. Even if like Tintin he never ages, OSS 117 has become older and wiser. Things are often beyond his ken. For him to remain our hero, I see to it that events prove him right. As if life were on the side of imbeciles.

### **BUT WE GET THE FEELING THAT HE TRIES TO REDEEM HIMSELF BY BECOMING POLITICALLY CORRECT...**

Hubert is not politically correct. He obeys orders. Armand Lesignac, his boss, warns him to be careful with the Africans, to show them the respect they feel deprived of. Hubert's view of Africa is as always simplistic (a euphemism):

"Africans are happy, friendly, funny, good dancers... But they are not very responsible or meticulous". And "they all look alike". The new directive falls like a guillotine: "officially, no". Duly noted. Hubert obeys. He goes over the top: he does not become discreet, he becomes paternalistic; he is not respectful, he is condescending, he treats Africans like children. As he did with avec Hisham, the SCEP guard in our first installment: "Hisham, my good man. I am Lucien Bramard, the new PDG, but first and foremost, your friend". He makes us feel uncomfortable, which I must admit is often one of the shticks we use in the OSS 117 series. In the case of Hubert, more than anyone else, a leopard never changes its spots: when he feels that the circumstances are favorable, he lets himself go. And that can be painful to hear. OSS 1001 embodies the new generation, agents who make use of new methods, who are in closer touch with the real world. For OSS 117, none of that works. "I've got nothing against modernity, it just doesn't work", he says. The facts prove him right: unlike OSS 1001, he will succeed in his mission. His racism, misogyny, and small-mindedness work, once again. Unfortunately... in the real world. But a lot of fun in our film.

### **YOU SAY THAT YOU WROTE THE ROLE FOR JEAN DUJARDIN...**

Éric and Nicolas were producing BRICE DE NICE and told me about him. I had seen him in "Un gars, une fille". His physique, his in your face virility, reminded me of Sean Connery, or of actors in the 50s like Louis Jourdan. An actor who is simultaneously funny and good-looking is a rare occurrence. Jean had all it took to play the part.

### **HOW DID HE REACT WHEN HE READ THE SCREENPLAY FOR THIS INSTALLEMENT?**

He was thrilled to meet up with Hubert again. Jean is OSS 117. He feels committed to him. I had written a monologue in which his suppressed racism breaks through. Jean said: "That would be nice after he makes love". He was right. After sex, you let yourself go more easily.

### **WHAT IS YOUR WRITING METHOD?**

I function by images. First, I imagine the landscape, the settings, Hubert in his suits that stand out like sore thumbs... This time I also wanted animals. I love animals. Once I choose the period, I do research. To avoid hindering myself or getting bogged down in fastidious historic exactitude I decided not to name any specific country. In this installment. I shaped a universe based on what I had read, heard, and seen. Like the scene in which the trinket seller decides that since Hubert has touched something, he must buy it. I had that experience. The minute I get an idea for a dialogue or a scene, I write it down. One of the first sequences I wrote described the culminating point in a conflict between Hubert and OSS 1001. While establishing the background, I imagined how they got there. That helped me because each time I begin a screenplay I get the feeling that I am up against a mountain.

### **WHAT IS SIMPLEST AND WHAT IS MOST COMPLICATED?**

Simplest for me are the dialogues. That is where I feel most comfortable. The most complicated: weaving the narrative lines together. Developing them, Preventing the screenplay from becoming just a series of sketches. Right from the start, the producers wanted the OSS 117 film to be a pastiche. Which presupposes a plot – whereas parody relies essentially on gags. But you need to be careful that the story does not take precedence over the comedy. You need to realize that Éric and Nicolas were the first fans of OSS 117. And so, they are very demanding. We discussed each stage of the writing before showing a finished version to Jean. I trust them. I think we make a good team. And besides, they are the ones who suggested the idea of associating Hubert with a young spy.

### **YOU WORKED ON THE ADAPTATION WITH NICOLAS BEDOS. THAT WAS A FIRST. HOW DID THAT COLLABORATION WORK?**

It was very fruitful. I was incredibly pleased. Nicolas loves OSS 117. He arrived with his enthusiasm, his lively spirit and analytical finesse. He liked the fact that



there were no holds barred in the screenplay and plunged into its universe. He had some excellent ideas, like giving the President look-alikes. I met Nicolas when he was fourteen through his father whom I was very fond of. We have a very sincere relationship. We are both stubborn as mules, but we know how to admit – with some reluctance – that we were wrong. And then Nicolas is humorously diplomatic. If he didn't like a dialogue, he would mischievously remark: "Jean-François, you are so talented... This line is unworthy of you".

#### **WOULD YOU SAY THAT OSS 117 IS VERY DEMANDING WRITING ?**

I am naturally meticulous, and even more so because the entire crew is that way too. Whether Éric and Nicolas Altmayer, Michel Hazanavicius formerly, Nicolas Bedos today, or Jean... all insisted on paying attention to the slightest detail.

#### **COMPARED WITH THE PREVIOUS INSTALLMENTS, WHAT HAS CHANGED?**

The leap in time offered a new paradigm. Nicolas' direction uses wider camera movements, typical of American movies in the 80s. Thanks to him, the saga goes on with the addition of a new chapter. We could probably do even more in the future. As for Hubert, he has put on bell bottoms, disco shirts, and thick knotted ties. But he hasn't really changed. He thinks he is still part of an unchanged world. As if De Gaulle were eternal.

#### **BETWEEN ITS WRITING AND THE FILM, WHAT HAS EVOLVED?**

A lot of things of course. And especially Hubert. Jean will always impress me. He is an excellent actor, but also a great professional. Everything is in the screenplay: the dialogues, the description of his reactions. But Jean takes all that and gives each line, movement, moment of silence, glance, laugh or simple smile... a scope above and beyond anything I could have imagined.

#### **WHAT WAS AT STAKE FOR YOU?**

I feel bound by a contract with OSS 117 audiences: They expect me to write a good film and keep on going in the same vein. I hope audiences will like this one as much as its predecessors.











## AN INTERVIEW WITH **JEAN DUJARDIN**

### **WHAT DO YOU THINK ABOUT THE FIRST TWO OSS BECOMING CULT FILMS?**

I am delighted. And even more so because during our first screening in 2006, the strange writing had at first thrown audiences off balance. Screenwriter Jean-François Halin's humor works like a time bomb. "How is your blanquette?", for example, did not immediately get laughs. It went cult because the fans grabbed it and passed it on. Still, this one is not a compendium of witticisms or subversive remarks. It is first and foremost an adventure comedy. Pure entertainment. To appreciate this installment, you need to come to it with an open mind, ready to discover it and have fun, without looking for what we kept from the first two. Especially since we have left behind the 50s and 60s for the 80s, Cairo and Rio for Africa. Even if we're still traveling with this moron who keeps putting his foot in his mouth, it's a new deal, not a copy and paste version of its predecessors. We shall see if this installment becomes a cult film or not. It is impossible to tell at this stage. Only time will tell.

### **IN TEN YEARS, THE CLIMATE HAS CHANGED. DOES IT MAKE SENSE TO OFFER A NEW OPUS TODAY?**

OSS is one of those humanistic comedies that raises questions about an era and about us. But still, we are not trying to pull a stunt using contemporary social movements. When Jean-François had the idea of treating French relations with Africa in the 80s, and therefore anti-Black racism, the Black Lives Matter movement had not yet taken off in France as it has since.

### **TO PARAPHRASE THE SUB-TITLE OF THE FILM, THE DIRECTOR HAS CHANGED, BUT NOT OSS...**

Yes! The screwball spirit created by Jean-François is still there. I did everything I could to convince Michel [Hazanavicius], who was undecided, to join us in the adventure... Then we looked for a director who has his own universe, and even more importantly who loves this kind of cinema. Succeeding Michel was a thorny problem, especially because many people think he created it all. Whereas OSS is the fruit of a horizontal collaboration. It all started with an idea of Éric and Nicolas Altmayer's – the producers – doing a pastiche of Jean Bruce's books. Jean-François Halin completely reinvented the character, with the usual tongue in cheek banter he masters so well. And then the project was directed by Michel and interpreted by the actors. I always had the feeling that OSS has room for everyone's energy, everyone's talents. And Nicolas [Bedos] has that in spades.

### **WHAT DID HE HAVE MORE THAN ANY OTHER CANDIDATE?**

Enthusiasm and a greedy desire to read the screenplay. The pertinence of his remarks. And an esthetic concerning lighting and set design. And that is the kind of talent needed to reconnect with OSS photography. Both the producers and I believed in him, even before Nicolas directed LA BELLE ÉPOQUE. But MR AND MRS ADELMAN – his first feature film – was already very well made. Nicolas is obsessive. Everything about his movies is meticulously planned. In place. Which is what you expect from movies. Nicolas also had the courage to go for it. I thank him for that. It's not simple to go on with OSS.



The movies have gone beyond the pale of pure entertainment. Some fans have already warned us: “Watch out, don’t mess with OSS”.

### **DIDN'T THE FACT THAT A THIRD OPUS WAS EXPECTED SERVE AS AN INHIBITION?**

No! I figured: “I’m going to enjoy this just as if it were the first”. And then we had Jean-François, the producers and Nicolas’ enthusiasm. When you’ve got so many talents, frankly... I’m not saying that we couldn’t have gone wrong. But it would have been stupid not to give it a try.

### **IN WHAT WAY IS OSS SO PARTICULAR FOR YOU?**

It’s an adventure comedy like those produced by French cinema in the 60s and 70s, and that are hardly ever made today. And then there is the absolute pleasure an actor will take in playing a secret agent. In just one movie, I can play with my physique, shift from literal to tongue in cheek delivery, and worse... I can extend the range of my acting in varied frames. I can be glorious or pathetic. Working with producers who have been following your career, with a talented author who writes crusty dialogues, with a director who shoots with brio and readapts to your way of seeing things... For an actor that is unheard of luxury.

### **HOW DID YOU FEEL WHEN PUTTING ON THE COSTUME AGAIN?**

It was chemistry! The minute I’m back in Hubert’s suit, with a gun in hand, and that haircut of his ... his laugh, the timbre of his voice, and his characteristic position as an Alpha male all come back immediately. As if all that was archived in the gray matter of my brain. Actors occasionally find their role. This one will always have a special place in my life. Even before memorizing the text, the character was alive within me. The desire was so imperious. For so long. I was really in a hurry to return to my schoolyard.

### **WHAT IS SO ENDEARING ABOUT HUBERT?**

He is an idiot! But a sublime idiot! When people say: “He’s a racist, a colonialist...” I answer: “If you will. But most of all he is an idiot”. There is nothing you can do about it. He is not even educable. There are intelligent, hateful racists. Hubert is not one of them. He does not calculate anything. He has no vice in him. Which is why I have no problem embodying his crass stupidity. In a context in which society is closing in on itself – most notably because of social networking – when you often don’t know what you can say and not say... when a dope like Hubert opens his mouth, he reinstates freedom of speech.

### **IN WHAT WAYS DOES HE RESEMBLE YOU?**

When he adopts his most inspired look to mumble: Hmm... He conveys a sensation of thinking, whereas he is way off lost on a tangent. Hubert always misses the essential information, does not understand anything but pretends... that’s me as a child in math class. I saw the teachers watching me and wondering: “Is he really that stupid or what?” (he laughs) I might as well make use of my past as the class dunce. Otherwise, I don’t know where I’d be today.

### **YOU SAY ABOUT HUBERT THAT: “ANYTHING SOUTH OF THE LOIRE IS THE THIRD WORLD”. THIS TIME THE ACTION TAKES PLACE IN AFRICA. HOW DOES HE SEE THAT CONTINENT?**

For him, Cameroonian, Congolese... it’s all the same. Africa has no history, no nations. It’s just a place inhabited by Blacks. I sometimes met with that kind of ignorance in Los Angeles, where some Americans who live in a closed circuit asked me: “But you speak Italian in France?” Hubert is like them: dopey and a boob.

### **IN THIS THIRD INSTALLEMENT, WE FIND OSS FOURTEEN YEARS AFTER HIS ADVENTURES IN RIO. HOW DID YOU GET INTO HUBERT’S SKIN IN THE 80s?**

Relying on the screenplay – and discussions with Jean-François and Nicolas – I perceived a more mature Hubert. And then there is the physical change. At 48, I no longer look like the secret agent of fifteen years ago. I also plunged into the 80s. I see a much more macho France. A man was happy so long as he had a beer, a TV set, and a wife. I don’t know in what order.

### **WHAT MEMORIES DO YOU HAVE OF THE PERIOD?**

I was hardly 10 ten years old. My memories are those of a child. I don’t like to say: “Things were so much better back then”. I’d like to take the best of the 80s and transpose them to 2020: less nerve-wracking news, greater freedom of expression, and great movies I would have liked to be a part of. Even though I am spoiled with OSS.

### **NICOLAS BEDOS IS A FRIEND OF YOURS. THIS IS THE FIRST TIME YOU’VE WORKED TOGETHER. HOW DO YOU RECONCILE WORK AND FRIENDSHIP?**

I was supposed to be in place, have fun, and let Nicolas do his job as orchestra conductor. We have a close friendship. I was never afraid that it would suffer. Nicolas is hypersensitive. That is what is so touching about him. He puts his emotions into everything he does, even his work. I do not! On the other hand, we share the same sensitivity. Like him, I am a sponge. I could sense his torments. To relax him, I would say: “We worked during preparation. On paper it made us laugh. Now let’s go to work, have some fun. That is useful on location too”. I worked hard before shooting, to be ready to get down to brass tacks, to reinvent, to suggest. I apply myself like a good student. Probably because I was so lousy at school. Today, I am no longer a nervous wreck, but I do have my doubts. In that sense, the first week is paramount. If I am having fun, I know

that everything will go well. Nicolas ended up watching me have fun. The happier he was, the more efficient he was.

### **WHAT DO YOU MEAN BY EFFICIENT?**

His mind is in constant effervescence, but he is not the type to go on endlessly for hours on end. Nicolas detects problems immediately and sums them up in one sentence that hits you in the head, that indicates a direction and unblocks the situation. He is demanding, but first with himself. When he is not getting what he wants, he can become very concise. Which can make him abrupt. But most of all, Nicolas admires actors. I sometimes had the feeling that he was looking at me as if I were a woman. His kindly glance makes us better. We feel loved. We do this job for that reason too. We must have a flaw that makes us constantly look for a little support. Nicolas is generous enough to offer us that spontaneously...

### **YOU EMBODY RIDICULOUSNESS SO READILY... WE GET THE FEELING THAT NOTHING SCARES YOU OFF.**

In real life I have my fears... as a man, as a father, but not in the movies. I do this job to become someone else. I shoot two films a year, each one quite different. Fear generates immobilism. I could have figured: “I have an Oscar, I’m through”. But I do not want to waste time controlling my image. I gamble on it. Fully taking on ridicule is probably also a way of “breaking my toys”. It’s as if I were somehow embarrassed that people find me handsome on screen. I feel that I master my profession better today, but I keep on learning, most notably thanks to the talented actors who surround me and boost my acting. I hope to be a consummate actor by time I’m 85.

### **HOW DID YOU GET ALONG WITH PIERRE NINEY?**

Working with him was easy. Obviously. I met him in 2013. He won Most Promising Actor at the Césars. I agreed to sponsor him, even more so



because I had been following his career. Pierre is intelligent, bright. He likes to explore, and he has a true sense of timing. Indispensable for comedy.

#### **AS ALWAYS, THE FEMALE SUPPORTING ROLES ARE AN ESSENTIAL PART OF THE SCORE...**

Fatou N'Diaye – as Zéphyrine –, and Natacha Lindinger – as Micheline Pierson – understood the meaning of the film, the required discretion. They just played the situation. That is more effective than going whole hog with grimaces. Natacha was so good at playing a man eater. She is a consummate actress. An excellent partner. As for Fatou, who is gifted with great poise and a flaming physique. She was also excellent and funny, and she rocks. Filming with Natacha and Fatou was easy. Which leaves more space for creativity. You may be doing fiction, but you can still be authentic.

#### **TALK TO US ABOUT HABIB DEMBÉLÉ WHO PLAYS THE PRESIDENT...**

He is the most delicate man I have ever met. His acting is particularly subtle. He can go from an angry look to a honeyed expression in the wink of an eye. He made some unexpected suggestions. Like making our dictator more of a snake than a lion. And I, who cannot conceive of a shoot without bouts of infectious laughter, was spoiled by him in that regard.

#### **WLADIMIR YORDANOFF, WHO PLAYS YOUR BOSS, RECENTLY PASSED AWAY. HOW DO YOU REMEMBER THE ACTOR AND THE PERSON HE WAS?**

He was a superb professional. His use of timing, language, and nuance was incredible. In life he was a modest man with a mischievous sense of humor. The younger generation will discover him in OSS, but I hope in his previous films too. After meeting him on AN OFFICER AND A SPY, I mentioned him to the producers. A month after the end of our work on OSS, I learned that he was

ill. We became closer. And then he was gone. Too soon! It left things undone. I know we would have worked together again, that we would have hung out after hours. We would have laughed, because Wladimir was very funny.

#### **WHAT WAS THE ATMOSPHERE LIKE ON THE SHOOT?**

The mood was wonderful. I made some new friends. I formed a new tandem with the director. On our last day on location in Kenya, the French Embassy invited us to the embassy. One of our crew put on some music and we all started to dance. Totally improvised. Joyous. Just like the atmosphere on our shoot.

#### **WHAT MEMORIES DO YOU HAVE OF YOUR STAY IN KENYA?**

Beautiful oblique light when I was running in the savannah with Pierre. Each film feeds my interior photo album. I am grateful for what life has given me. It is wonderful to be plunged in an action film that takes place in the 80s. A cinema I discovered in a movie theater with my parents, or on TV Sunday evenings. I cannot get over entering a photo of my childhood imagination.

#### **WHAT WOULD YOU LIKE TO SHARE WITH THE PUBLIC?**

A kind of irony. Laughing at everything. With whom, how? I cannot understand all these debates. Humor is subjective., Some people remain impermeable to tongue in cheek humor, others get it and never cease to cheer us on: "Go on! It does us a world of good". There are fans, but also recent converts who laugh at some of the jokes without ever having seen one of the films. Together we share codes, a lexicon.

#### **THE SAGA HAS CREATED A SPIRITUAL COMMUNITY...**

Yes! exactly: A shared perimeter, full of human warmth, where its members shoot lines at one other and in which anyone who enters becomes contaminated. I guess you could say that OSS is a positive virus.







## AN INTERVIEW WITH **PIERRE NINEY**

### **WHAT DOES THE OSS SAGA REPRESENT FOR YOU?**

When Nicolas called me and said: "I am embarking on an adventure, and I would like you to play the role of a young OSS...", I felt like I had just won the lottery. I was a teenager when the first installments came out. I know them by heart and consider them mythical. They are rigorous and esthetically very neat. I think it's wonderful to have real artistic exigencies when directing a comedy, an entertainment in the noblest sense of the term.

### **WHAT IN YOUR OPINION MAKES OSS UNIQUE?**

It is a cinephile's comedy that lets you deal with a plethora of subjects and it takes time to direct serious nonsense. I love that. Meticulously working on each frame allows for lingering over absurd and funny stuff. Hubert's crazy laughter with his "Christmas tree ornaments" is almost 2 minutes long and 117's charm works to the max! Jean invented such a riotously comic and precisely defined clown that he can deal with any subject. Like a Coluche or a Desproges. There is nothing ambiguous about the fact that we're laughing at his idiocy.

### **INTRODUCE US TO OSS 1001. WHAT KIND OF SPY IS HE?**

An agent of the new generation, free-spirited, athletic, modern, a polyglot with an open mind, and most of all a great admirer of OSS 117 at first – which was not difficult to play. When discussing the role with Nicolas, I wanted to reinforce his groupie attitude to Hubert, which will go from disappointment to disappointment as he discovers his hero's abysmal stupidity.

### **NICOLAS SAYS THAT YOU GOT INVOLVED IN THE ROLE AS IF IT WERE THE MAIN ROLE...**

When I commit myself to something, I go all the way. I do not believe in approaching a character by pigeon-holing him: main role, supporting role, minor role... We all play the main role in our own lives. I think you have to treat each character the same way, giving yourself fully, believing in him and thereby making him as "credible" as possible.

### **WHAT MADE THE ROLE SO APPEALING?**

The confrontation between this modern spy and outmoded Hubert. Playing with a comic genius like Jean, and all under the watchful eye of a demanding and complicit director like Nicolas... And then some scenes excited me just reading them: like 1001's final monologue, when he gives OSS 117's a piece of his mind. What an thrilling challenge! We went for a monologue à la Coline Serreau's LA CRISE, which was fine with me.

### **YOUR CHARACTER AND HUBERT ARE ALSO SARTORIAL OPPOSITES...**

Yes! Unlike Hubert, OSS 100 1 is completely in tune with the times, with a very 80s look, a little androgynous at times. Six months before preparation, I tried to resemble images of the 80s that I was so fond of, dressing like David Bowie, Brad Pitt or Johnny Depp. The whole jeans look. That helped me define the contours of the personage. During our fittings, we needed to strike the right balance so that his outfits harmonize with the artistic direction



and Hubert’s character, scene by scene. It was fun to work on the contrast between the two spies.

**WHAT WAS YOUR STATE OF MIND AS YOU PLAYED YOUR FIRST SCENE WITH JEAN DUJARDIN?**

I felt a little nervous before taking the plunge. A comedy requires mechanical precision. And I wanted to be on a par with those films I loved so much. When I saw Jean arrive on set in his tuxedo, one eyebrow raised, on a magnificent set... I felt like a little 7-year-old boy given the chance to go behind the screen to sit at Mickey Mouse’s table. We started with a scene at the hotel, when Hubert tells me that his room is larger than mine. Absolutely small-minded. (Laughter).

**WHAT WAS SO ENJOYABLE ABOUT YOUR COUPLE?**

Jean is a frightfully efficient actor. I suspected that he – like all great comic actors, De Funes or Jim Carrey – had a child lurking inside. We had fun, like two kids embellishing a scene with some little ideas. Like a grand game of ping-pong. The pleasure of creating something together is one of the reasons for which I do this job. At the end of the first day, I was floating on cloud nine.

**HOW WOULD YOU DESCRIBE THE WAY NICOLAS BEDOS DIRECTS HIS ACTORS?**

With precision! Nicolas knows exactly what he wants but is open to suggestions. He is formally rigorous and genuinely loves his actors. We had already met. Nicolas saw me play at the conservatory when I was 18. His father was my professor for a year. Later I played in a TV film by Josée Dayan for which Nicolas had written the screenplay. But here we were happy that OSS brought us together in a more concrete way. In a kind of play.

**HOW DID YOU EXPERIENCE THE AMBIANCE ON SET?**

The atmosphere was joyful and studious. The crew was happy and above all proud to be working on an OSS. Everyone worked the best they could. You could tell. The freewheeling tone of an OSS made work feel like recreation for everyone. That particularly dynamic synergy was stimulating but it also empowered each of us.

**WHICH SCENE WAS DIFFICULT TO SET UP?**

The explosion of the hangar in the middle of the savannah. It was important for Nicolas to do the scene without special effects, as close as possible to the style of the 80s. The sequence required an entire day for adjustments. Our technicians securitized a huge perimeter. We were positioned more than 300 meters away, with earplugs and our mouths open to protect our ear drums. It was impressive. And the results first rate.

**WHAT MEMORIES DO YOU CHERISH OF KENYA?**

Early mornings, dawn, when Jean and I left by car for our location. From our hotel – in the middle of a reserve – to our location, we drove by elephants, giraffes, lions chasing zebras. Watching something like that at 6am with a low sun before going to work... How inebriating!

**WHAT PLACE DOES THIS ADVENTURE TAKE IN YOUR CAREER?**

I am no good at drawing up balances. But I felt honored to be called on, to have this film in my DVD library, Even more so because Nicolas was inviting audiences on a kind of journey that no longer exists in French cinema. I cannot get over being part of an OSS. I have acted in more than twenty films. It is always magical. But this film had a particular savor.

**WHAT KIND OF REACTIONS FROM VIEWERS LEAVING THE THEATER WOULD MAKE YOU SAY: “GOOD, WE NAILED THE ESSENTIALS?”**

I’d like them to be excited about rediscovering OSS DNA, but also pleasantly surprised by this renewal, which is not a pastiche of the same period as before, or that has the same issues at play.







## AN INTERVIEW WITH **FATOU N'DIAYE**

### **WHAT MEMORIES DO YOU HAVE AS A MEMBER OF THE AUDIENCE FOR THE FIRST OSS?**

A genuine movie rush! The kind of movie you run to see for a good shot of entertainment. Ideally, you should leave a movie theater in a different state of mind than when you went in. OSS brings a smile to your face. It fills your head with lovely images, and it stays with you for a long time. And then there's its tone, and the tongue in cheek delivery that makes possible double, and even triple entente.

### **HOW DID YOU GET INVOLVED IN THE PROJECT?**

I auditioned for casting director Emmanuelle Prévost. It was an actual work session that I later continued with Nicolas. I never go to casting sessions to convince someone, but to offer proposals that are approved or not approved. Mine were approved enthusiastically.

### **INTRODUCE US TO ZÉPHYRINE, THE CHARACTER YOU PLAY...**

She's strong, she feels committed to her mission. She is particularly determined to abolish patriarchal society and colonial domination. She finds herself up against Hubert, who is the incarnation of what she is combatting. With her temperament and commitment, she embodies a true denial of Hubert's view of African women, determined by his outmoded, colonial way of looking at things. She is appalled by his ignorance. Until she realizes that he is not a bad guy, just a jerk (laughter). That's not a judgment, it's a fact. In this installment, Hubert is even dimmer and more endearing than in the

previous films. We see his flaws. I told Jean that in some scenes I almost felt like taking him in my arms and saying: "You don't understand. It's no big deal. We'll explain". Zéphyrine even thinks she may be able to win him over to the cause.

### **WHAT WAS THE FIRST DAY OF FILMING LIKE?**

I was a little giddy. Like a first day of school. But I felt more excited than stymied. I began with an action scene. It was the first time I played in this type of film. It's great fun to play using your body. I had a ball. Playing a character means a confrontation between yourself and the character. Each one must give in a little. To reproduce Zéphyrine's over the top energy, I had to develop mine. I still have that energy. Starting with the last scene also gave me a more exact idea of the evolution of my character. It foretold her trajectory.

### **WHAT TYPE OF PARTNER IS JEAN DUJARDIN?**

He's a top-notch athlete. He doesn't swagger like Usain Bolt. He can perform a dance step before starting a scene. He is super relaxed but concentrated at the same time too. His calm nature, his joy at being on set, his pleasant personality make work easier. He stimulates his partners. Even off screen, he plays his character to the hilt. Jean is fascinating, but he's a simple guy. He is just as natural and generous in real life as on screen.



### HOW WOULD YOU DESCRIBE NICOLAS BEDOS' WAY OF WORKING?

He is a Swiss watch. With him there's no room for approximation. But enough for freedom. He takes our suggestions into consideration. If he's not convinced by the results, he finds a way to place the cursor in the right spot. He knows what each of us can bring and how to get the best out of us. His tough standards help us to become harder on ourselves and to remain concentrated. A film shoot is here and now. There's no tomorrow. And even less of a yesterday. This experience revived the childhood desire to act that made me choose this profession. I discovered once again that it is possible to be rigorous while still having real fun.

### WHAT DID YOU APPRECIATE ON THE SET?

The collective harmony produced by demanding and meticulous workers. Direction, set design, bit parts, there were no spokes in our wheels. Each of us came with our talent, specificity, and extraordinary motivation. For example, before we had shot in Kenya, the lighting department was able to recreate in a studio that special luminosity of the East African sun. It was extremely exciting to be part of a team that was entirely dedicated to performing a beautiful symphony. That requires a good conductor. Nicolas performed that role perfectly by creating a marvelous cohesion.

### WHAT SPECIAL MEMORIES DO YOU HAVE OF THE SHOOT?

The explosive and exhilarating action sequence I shot on the first day with Jean, the President, his look-alikes and bodyguards. The Kenyan fauna with its crocodiles, elephants... And the magnificent swarm of yellow butterflies that blew me away, until I realized that they were locusts. --- I went from wonderment to shrieks, and suddenly felt very Parisian. And then a memory with a sweet aftertaste: an evening at the French embassy in Kenya that turned into an epic moment of

craziness when the place turned into a dance floor. A crew dancing... that says a lot about the fabulous mood on our shoot. It was the finest crew I ever had the pleasure of working with. I am glad that the production left intact the village built by the construction crew. It will be transformed into permanent housing for the local population. We did not just take what Kenya had to offer. There was a fair exchange.

### HOW DO YOU IMAGINE AUDIENCES WILL REACT?

I hope that fans will immediately like the shots it takes at racism and sexism. But the most important thing is to feel entertained, to laugh, to soak up beautiful images and locations. In these troubled times, we realize how much watching a show – which seemed to be a given – is in truth a highly necessary luxury. Let us rejoice in our great luck.





# CAST

Jean DUJARDIN OSS 117  
Pierre NINEY OSS 1001  
Fatou N'DIAYE Zephyrine Sangawe Bamba  
Natacha LINDINGER Micheline Pierson  
Gilles COHEN Lépervier

Special guest star  
Wladimir YORDANOFF Armand Lesignac

# CREW

A film by Nicolas BEDOS  
Screenplay and dialogues Jean-François HALIN  
Adaptation Jean-François HALIN, Nicolas BEDOS  
Based on the novels OSS 117 de Jean BRUCE  
Produced by Éric et Nicolas ALTMAYER  
Cinematography Laurent TANGY A.F.C.  
Editing Anny DANCHÉ, Florence VASSAULT  
Original Music Nicolas BEDOS, Anne-Sophie VERSNAEYEN  
Production Design Stéphane ROZENBAUM  
Costume Design Charlotte DAVID  
Sound Rémi DARU, Raphaël SOHIER, Matthieu FICHET, Jean-Paul HURIER  
Casting Emmanuelle PREVOST  
First Assistant Directeur Daniel DITTMANN  
Continuity Virginie LE PIONNIER  
Production Manager Pascal ROUSSEL CASAS  
Post-production Manager Patricia COLOMBAT  
A coproduction with MANDARIN PRODUCTION, GAUMONT, M6 FILMS, SCOPE PICTURES  
With the participation of CANAL+ CINÉ+ M6 W9  
With the support of LA RÉGION ÎLE-DE-FRANCE, LA PROCIREP  
And of TAX SHELTER DU GOUVERNEMENT FÉDÉRAL BELGE VIA SCOPE INVEST

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