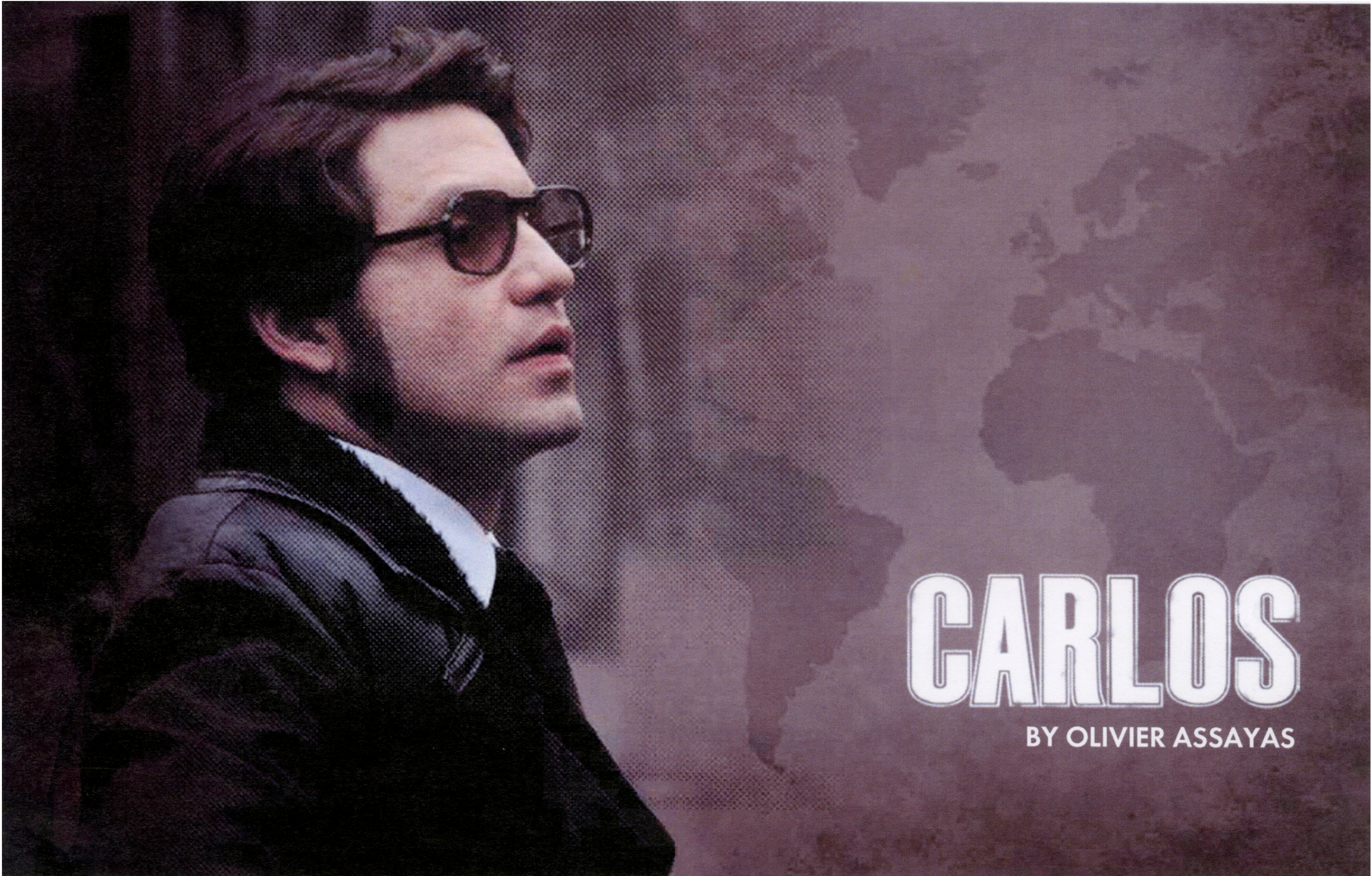


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OFFICIAL SELECTION
FESTIVAL DE CANNES



CARLOS

A MAJOR THREE-PART TV DRAMA BY OLIVIER ASSAYAS

Produced by **Daniel Leconte**

Written by **Olivier Assayas** and **Dan Franck**
Based on an original idea by **Daniel Leconte**
Historical consultant **Stephen Smith**

With **Edgar Ramírez** in the role of Carlos



A myth in his own lifetime, Carlos is a central figure in the history of international terrorism in the 1970s and 1980s, from pro-Palestinian activism to the Japanese Red Army. He was at once both a figure of the extreme left and an opportunistic mercenary in the pay of powerful Middle Eastern secret services. He formed his own organization, based it behind the Iron Curtain and was active during the final years of the Cold War.

This film is the story of a revolutionary internationalist, both manipulator and manipulated, carried along by the currents of contemporary history and his own folly. We follow him to the end of his road, relegated to Sudan where the Islamic dictatorship, after having protected him, handed him over to French authorities.

A contradictory character, as violent as the times he embodies, Carlos is also an enigma. That is what we set out to resolve, at least partially.

The film CARLOS has been made based on historical and journalistic documentary research. That said, the life of Carlos includes significant uncharted periods, and thus is the subject of controversy. This film is then above all a dramatization retracing two decades in the life of one of the most notorious international terrorists of our time.

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The official website with archival images, key scenes from the series and comments by Olivier Assayas.

Introduction

Edgar Ramírez Sánchez lives today in prison.

The brand of revolutionary terrorism adhering to Marxist doctrine has disappeared with the collapse of the Communist bloc. Yet no one has forgotten Carlos, whose image captured through a telephoto lens on the tarmac of Algiers airport, traveled round the world.

1975. The hostage taking of the OPEC oil ministers in Vienna had just ended. It lasted several days and left three dead. In the notorious photo, Carlos and a group of Algerian officials stroll across the runway. A bloodbath has been avoided, the tension has dropped and negotiations are underway. Carlos is sporting a short beard and a beret, which gives him an air of Che Guevara. At this point, he knows that the operation is a semi-failure. He knows that those behind it will reproach him for not having executed the Saudi oil minister, as planned. Yet, he seems extraordinarily relaxed and smiles the smile of the victor.

The "Carlos" myth is born, and he is only too aware of it. The international press and secret services all have their eyes firmly fixed on him. He's not yet 30 years old but is now one of the most wanted men on the planet. Third-world ideology and revolution will soon give way to more trivial interests. On this day, Carlos glimpses his future career as a terrorist mercenary. That, no doubt, is the reason for his smile.

Imagining a film about Carlos, originates with wanting to tell the story of this smile.



Edgar Ramírez

Accurately reconstructing the historical context was the guiding principle behind the writing of the screenplays. Olivier Assayas, Dan Franck and Stephen Smith spent months cross-referencing information gathered from numerous books and press cuttings about Carlos and terrorism in the 1970s-80s. Through this, they succeeded in piecing together the main elements of his "career", whilst accepting a degree of interpretation for the areas, which remain shrouded in uncertainty.

The screenplays reconstruct with extraordinary accuracy the backdrop of conflict in the Middle East, the rivalry between the Arab countries, and the political climate at the end of the Cold War. Carlos found just the right square on the political chessboard of the day. The historical reconstruction removes the mythical element from the character. Beneath the veneer of the fable, a complex figure emerges: his violence, his thirst for recognition and his lust for money and women quickly replaced his commitment to the Palestinian cause. Carlos ended up selling his services on the international terror market, where revolutionary discourse was just a fig leaf. It's a long way from the romantic and idealized image of armed struggle during the "Years of Lead".

The writing and research took Olivier Assayas and Dan Franck around two years. And the result is a screenplay of almost 300 pages, in which the action plays out over some two decades across ten countries, with several dozen characters speaking many different languages. It is a political film, a period film, an action film, an international coproduction and a film for television and cinema – the least that one can say is that this project is exceptional in its scope.

Putting into production a screenplay such as this required the tenacity and endurance of a producer, Daniel Leconte, and the determination, immense talent and the sure touch of a director like Olivier Assayas.

Financing a project of this scale is impossible in the restrictive framework of traditional television drama. That's why the finance package put together by Daniel Leconte leans more on cinema than on television, with the advantages and risks that this entails. The production was thus something of a balancing act, juggling the participation of many partners.

As one would expect, Olivier Assayas conducted the preparation of the three films with the same attention to detail that he applied to the writing. The actors, the locations, the costumes – everything had to work towards a faithful reconstruction of the period. The choice of Edgar Ramírez to play Carlos illustrates the director's approach. Like Carlos, Ramírez is Venezuelan, speaks Spanish, English and French, and his toughness and physique are reminiscent of the real Carlos.

Here, we are delivering a version of Carlos that fully measures up as a motion picture with television providing a cinematic vision, even to the point of using CinemaScope. Olivier Assayas infuses life into the story. There are no fake documentary shots. The characters move as if in a ballet. The energy of the directing, the intensity of the acting, the beauty of the lighting are all spellbinding. Esthetics play a big role in Olivier Assayas's filmmaking. In CARLOS, it gives the illusion of reality. You are immersed in a period that has been minutely pieced together, peopled by terrifyingly "authentic" characters. That is the beauty of a work which transcends the

division between film and television: to approach the truth through fiction.

CARLOS is the most cinematographic of our dramas.

I'd like to pay tribute to the exceptional work of Olivier Assayas, who gives us a series which, I have no doubt, is one of his best films. I also congratulate the actors and the entire crew for their commitment. I'd like to thank Stephen Smith for his help in the research, and Dan Franck for his contribution to the screenplay alongside Olivier. I also thank Daniel Leconte for his audacity and Raphaël Cohen for his patience and commitment. I also want to mention of course the whole team at FILM EN STOCK, and our Lebanese partners, Orjouane Productions, who strived to make the impossible possible. Several partners came on board with CANAL+ and FILM EN STOCK to make this adventure become reality, notably Egoli & Tossell Film and Arte.

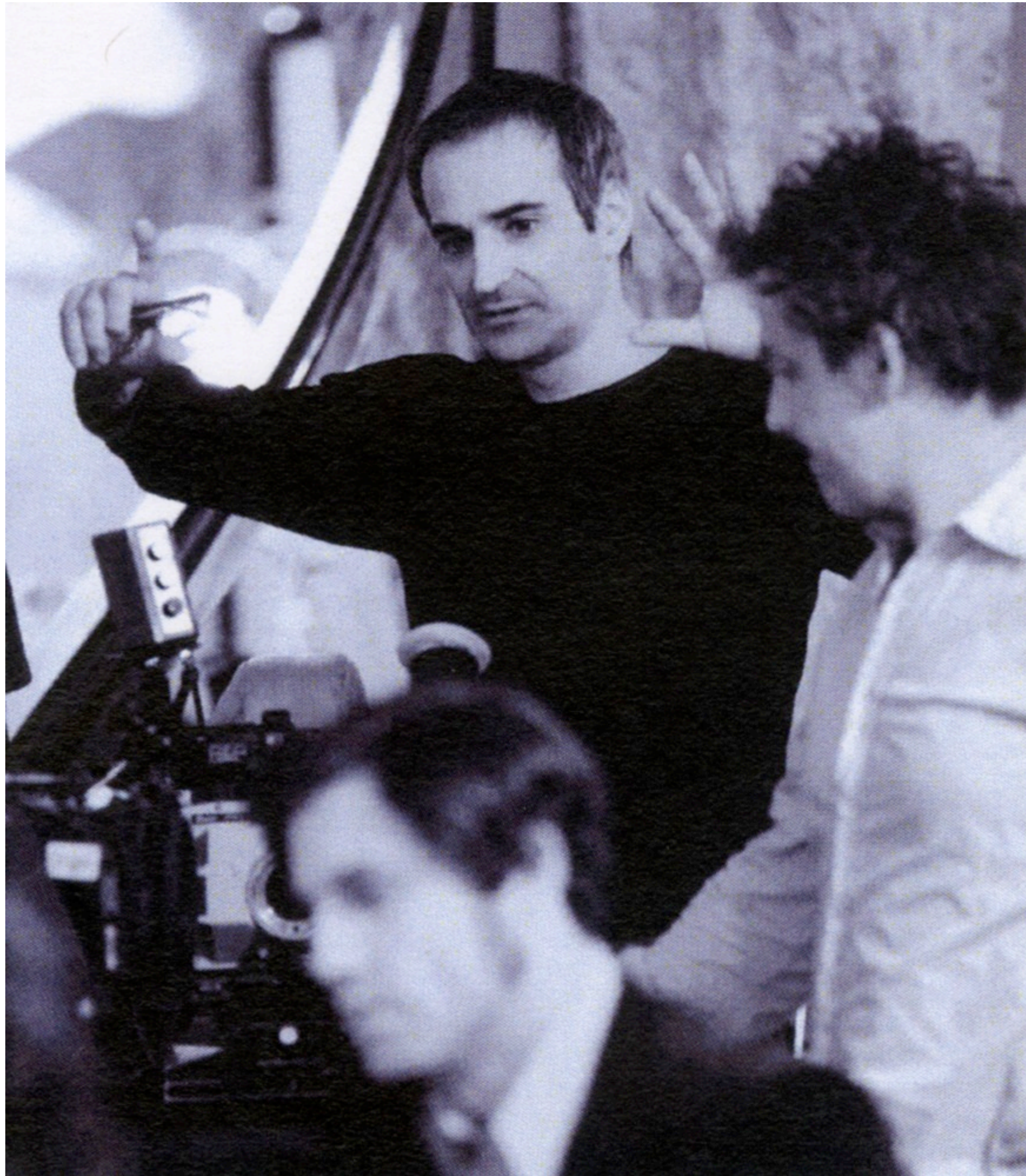
I'd like to underline the stunning performance by the young Edgar Ramírez, who succeeded in instilling his character with the many facets that the real life figure is said to possess. Edgar Ramírez was the "find" this film needed. He is above all a great actor, about whom, I am sure, we will be hearing a great deal in future.

Finally, a word of acknowledgement goes to STUDIOCANAL and their decisive entry into the project which demonstrates the commitment of the Groupe CANAL+ and its faith in the success of this exceptional film.

Fabrice de la Patellière
Director of French Drama, CANAL+



Nora von Waldstätten and Edgar Ramírez



On the trail of Carlos

When Daniel Leconte contacted me, asking me to read a synopsis of a few pages that he'd written about the arrest of Carlos in Sudan, and the hunt for him led by General Rondot, I immediately had the feeling that this was the seed of a fascinating and original subject for a movie and I told him so: the story of Carlos, the story of modern terrorism, seen from the inside. That is the story I suggested we tell, based on historical research that Stephen Smith was asked to carry out and which, at this very early stage, still contained many shadowy areas, ambiguities and contradictions that I was determined to resolve, in permanent liaison with Stephen. This was no mean feat.

It was in talking with Dan Franck, who was my sounding board during the development stage, that we fleshed out the structure for a story which I then constructed and wrote up. By gathering information and systematically cross-referencing it all, the pieces of the puzzle slotted into place with a remarkable obviousness; the same obviousness that has carried us along since.

I would like to pay tribute to Fabrice de la Patellière who encouraged us when we – Daniel Leconte, Raphaël Cohen and I – started to realize just how out of the ordinary, extravagant and impossible this project was. When we came back to tell him one film wouldn't be enough and that we'd have to make two, and then when we returned to say two would never cover it and we'd have to add a third, he continued to believe in us. He believed in this project with a conviction I should like to set down here, in black and white, which is without doubt the reason why, come hell or high water and against all logic and in our moments of despair – and there were a lot of those – I had the feeling it was worth persevering in this adventure.

To be honest, I never imagined I would be given such free rein to make the film for which I had such a complete image in my mind so early on. Despite the total support and trust of my producers from the very beginning, I thought that, as often happens at one stage or another, they'd clip the wings of the CARLOS I wanted to make, and that in the end, the film wouldn't get made because we wouldn't be able to agree on the basic principles that I considered to be non-negotiable. These included the length, which was the only way that would allow us to reconstruct the complexity of the era and what was at stake; having the protagonists speak in their original languages – essential to render an account of the meanderings of international terrorism at that time; and not using stars – what French actor could have played Carlos? That would have been absurd. I also insisted on having a cosmopolitan casting – it was important that South Americans be played by South Americans, Lebanese by Lebanese, Germans by Germans and Syrians by Syrians, even if that meant launching the casting process simultaneously in Paris, Berlin, Beirut, Madrid, Damascus, Amman and Khartoum. I also wanted to use Scope, to make both a TV series and a theatrical release, and use a film crew wherever possible i.e. my usual crew. The amazing thing is that we overcame obstacle after obstacle and insurmountable difficulty after insurmountable difficulty – I guess our conviction was infectious.

I wrote the definitive version of the script relatively quickly – in something of a fever even – passing it regularly to Dan Franck for re-reads and comments. I wrote in planes, trains and hotel rooms – something I'd never done before – then I'd take up my research again, ask Stephen Smith to shed light on various points

and then go back to writing again. The almost definitive version was ready very early on, and we hardly modified it at all since then, mainly just to update the story with the new information we've never stopped gathering, right through the preparation of the film and even on the eve of shooting.

One of the central questions right from the outset was the interplay between truth and fiction when you're using cinematographic means and sentiment to deal with real events, whilst preserving the freedom of creation. We tried to respond to this issue as best we could, step by step. The events and mechanisms of Carlos' "career" are as accurate as possible in terms of current understanding, and our research was particularly extensive and verified. However, it is still used for the purposes of dramatic composition, which imposes its own constraints and simplifications that are necessary to render an account of the complexities and shadowy areas in a story that is spread over 20 years. The portrait which emerges will be as credible as possible, based on information and not on journalistic fantasy. But the truth is, I'd have liked to have been able to call the film "CARLOS, A NOVEL", because although it is inspired by real events, the narration, the choices, its rhythm and exploratory approach as well as the less public aspects to his character are born out of fiction and the enigma that surrounds him.

Carlos is a contemporary myth, both visible and invisible, understandable yet incomprehensible, known and unknown. As soon one truth seemed to be emerging, it would be inevitably contradicted by an opposite truth that it seemed to be hidden from the very start.

Carlos' appeal is in his mysteriousness that could, no doubt, give rise to many other stories and many other films which would be very different to ours. Let's say then that this CARLOS is nothing more than my subjective interpretation of his myth, which certainly does not exclude any other future readings.

The Carlos I see was a committed political militant just like many young people of his generation, fascinated by the struggles for freedom around the world. Back then, it was a real war – in Chile, Vietnam, the Middle East, and even in Europe – involving different variations of the clash of the two blocs in the Cold War. But Carlos soon changed from a militant to a cynical mercenary, prospering in an era when his actions could be dressed up with a vague political discourse, as confused as it was intolerable, that of the "Years of Lead". He is a violent man, a killer, fascinated by weapons and by his own virility. But he is also an adventurer of his time, who went right to the very limits of a story; which was that of his generation.

As soon as one examines the path he took with its twists and turns, one cannot avoid a further exploration of what part of that is human, even in terms of the most difficult areas. It is this truth that explains who he is and what he did. It's from this standpoint that we must tackle the way he embodied the deformed, twisted version in the imaginations of the European Left, the generation that, in the wake of May '68, believed that revolution was coming and it would be a violent struggle. Carlos was a soldier in that war, and to place his actions in the right context, one must be able to describe as

precisely as possible the mechanisms in the interest of various states which guided them. One must lay bare the geopolitical tensions of an era not so different to our own, where the frontier between diplomacy and common law was porous to say the least.

The writing, which began in 2007, was interrupted by the shooting of my film *SUMMER HOURS*, and it was only at the end of summer 2008 that we finally had a complete version of the script. That meant we could embark on the preparatory phase which begins in the Fall. It was difficult and chaotic; a minefield of financial constraints, partners abandoning the project, uncertainties in terms of the conception and geographical uncertainties given our work schedule that covered ten or so different countries, countless locations and the use of more than 120 actors speaking several different languages. None of us had ever faced a task of such complexity before.

It was finally in partnership with the Germans that things fell into place. Even then, there were still some ups and downs. One day, we were supposed to be shooting in one particular region so we went there and prepared the shoot only to find out next morning that it had been changed for another place where we had to go and start all over again. After having begun in Paris, we finally settled on the former West Germany, sharing our locations according to subtle diplomatic balances between Leipzig, Halle and Naumburg. These are strange places, empty of their active population. In Halle in particular, we filmed in a gloomy former police HQ where the disused Stasi cells had previously been used by the Nazis. In an exhibition space in the same town, we improvised

a studio where we reconstructed the OPEC offices, which entailed a lot of traveling for our actors and extras who came from all around the world to embody the delegates at the oil ministers' conference.

After lengthy location scouting in Morocco, we finally chose Lebanon to shoot the many scenes that took place in the Middle East. We had to recreate Beirut, Damascus, Tripoli, Baghdad, and even interiors set in Aden and Khartoum. The advantage of Lebanon over Morocco is that it's located in the geographic area where Carlos was operating which made it easier to find sets and props as well as Lebanese actors, Syrians, Jordanians, Iraqis, Yemenites, Iranians, Algerians, Libyans, Sudanese and the list goes on. The disadvantage is the lack of infrastructure – very few films are shot in Lebanon and certainly no international period films, so we were constantly inventing everything. We did this with the precious and indispensable help of our Lebanese partners who were often overwhelmed and swamped with work but who, while their patience was tried to its very limits, never gave up on us. Beirut airport lent us its runways and by chance, one of the last remaining DC-9s in use (the same model used in the OPEC hostages incident in Vienna) was still flying the hazardous route between Kiev and Beirut and we were able to use it in between roundtrips. This was great in that we probably wouldn't have found one otherwise, and not so great that every 48 hours, the plane flew off and we had to interrupt our shooting for a week, even if certain scenes were incomplete. This went on for a month.

Very late on in the shoot, we thought we were going to be able to film some location shots we needed in Yemen and Sudan.

Following initial lengthy negotiations with the Yemeni Embassy and then more discussions with top-level authorities in Yemen itself, we miraculously managed to obtain what no other western film has obtained since Pasolini's *ARABIAN NIGHTS* in the 1970s – permission to shoot in Aden and even in Sanaa. But a week before we were due to leave, we received notification from the French Ministry for Foreign Affairs and the French Embassy that we couldn't go. So in less than a week, we had to find all our Yemeni locations in Lebanon, which involved the most tricky maneuvers I've ever had to perform.

Then our run of bad luck continued when the Sudanese, whose president Omar Al-Bachir was facing charges by the International Criminal Court over atrocities in Darfur, turned out to be not so inclined to offer their services to a French production. So in the end, we had to reinvent Beirut in Africa as well.

Worse still, after casting in Damascus, one of our Syrian performers got scared because of the political nature of the film and gave the Damascus press an interview in which he announced he was giving up the international recognition his participation in *CARLOS* would have earned him because he didn't want to be associated with an anti-Syrian project. This put our other actors in Damascus in grave danger.

Another Sudanese actor whom we met in Syria echoed these sentiments in Khartoum, at which point the Sudanese contingent in turn walked out. And those who'd had the courage to fulfill their commitment to the project were blacklisted, and not allowed to leave the territory. As a result, on the eve of shooting their scenes, we didn't have any Sudanese actors. Eriq Ebouaney (Hassan Al-Turabi), whom we'd contacted in Paris the night before, just had time to jump on a plane.

As for the other roles, we had to pick and choose from among our extras from the Sudanese community in Lebanon, many of whom were political exiles. But it was finding the actor for the role of the gynecologist which gave us the hardest time. On the morning of the shoot, we still didn't have anyone and it was our Lebanese costume designer who suggested her dentist. He was immediately recruited and quite by chance, he turned out to be excellent. After that, we were able to shoot a few landscapes without actors in Khartoum and Aden in the fall of 2009, and they make a fine backdrop.

The shoot began at the end of January in London and ended in the oppressive heat of a Lebanese summer on the eve of the Bastille Day weekend. In between, we'd had to stop for three weeks to let Edgar Ramírez put on the necessary extra weight he needed for his final appearance as Carlos. We were also shooting during elections in Lebanon, but this did not result in the chaos we had feared.

Ninety-two days: that is both a great deal and not very much at all. Much longer than a regular shoot, but unfortunately we weren't just making one film but three, with thirty days for each. Given the traveling time, the action scenes and the complexities involved in such historical reconstructions, it wasn't very much time at all.

But all these difficulties are intrinsic to a unique project with no real precedents to go on, and which we had to invent from day to day, at every stage and in every area. We only succeeded because everybody, on every level, including those with the very smallest parts to play, performed miracles on a daily basis, making the impossible possible.

Olivier Assayas



Edgar Ramírez and Martha Higareda



Rami Farah and Christoph Bach

Scenario

1. PARIS – OFFICES OF FILM EN STOCK, PRODUCERS – INT/DAY

*A well-built, fit man is waiting, sitting behind a desk. He's the producer.
A man with a salt-and-pepper beard comes in and closes the door. The screenwriter.
They greet each other with kisses on the cheek.*

THE PRODUCER
I'm going to offer you a film project. It's top secret. I've written a few pages. Take a look.

The screenwriter sits down and reads.

THE PRODUCER
A few years ago I directed a film about the character. I'll give it to you. What do you think?

THE SCREENWRITER
It's terrific.

THE PRODUCER
Will you do it?

THE SCREENWRITER
Yes. I'm interested to know how a guy called Ilich, whose brother is called Lenin and who studied at Patrice Lumumba University in Moscow becomes one of the closest friends of the Nazi banker Genoud, legatee of Goebbels' royalties.

2. PARIS – OFFICES OF FILM EN STOCK – INT/DAY

*The same office; there's some tea, coffee and croissants. The producer and the screenwriter are seated.
A young woman and a young man enter: CANAL+
Everyone kisses on the cheek.*

*They sit down.
They talk.*

THE YOUNG MAN FROM CANAL+
You've chosen a journalist to help you?

THE PRODUCER
He's already at work.

THE YOUNG WOMAN FROM CANAL+
And who's the director?

THE PRODUCER
We're fixing up a meeting with him.

3. PARIS – OFFICES OF FILM EN STOCK – INT/DAY

*The same office, with some fresh tea, coffee and hot croissants. The producer, the screenwriter, the young woman and young man from CANAL+ are sitting down.
A man in T-shirt, jeans and tennis shoes enters: The director.
They all kiss.
They sit down.
They discuss.*

4. PARIS – RUE DES ARCHIVES – EXT/DAY

The director and the screenwriter are walking along the street.

THE SCREENWRITER
How do you want us to work together?

THE DIRECTOR
I don't know. In general, I write alone.

THE SCREENWRITER
Me too. But I can always take a back seat.

THE DIRECTOR
No. Let's write together.

They kiss on the cheek.

5. PARIS – SCREENWRITER'S STUDY – INT/DAY

*A study with books and a large overhead window. The screenwriter and the director are seated at a table. The journalist enters.
They greet each other with a kiss.*

6. PARIS – SCREENWRITER'S WORKSHOP – INT/DAY

The director and the screenwriter are reading, re-reading, dividing up the work, debating, correcting, writing, starting over, making suggestions, cutting, pondering, going their separate ways, meeting up again, discussing, re-reading, re-correcting, rewriting, etc.

7. LE BOURGET – EXT/DAY

*One year later.
The director is shooting a boarding scene on a disused strip of tarmac at Le Bourget. The screenwriter is present accompanied by some press attachés. He looks pleased. He approaches the director.*

THE SCREENWRITER
The film is going to be great. Bravo!

They kiss on the cheek.

THE DIRECTOR
Cut!

Dan Franck, co-screenwriter





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A collective adventure

I was looking for a universal subject, a subject that spoke to everyone, whether French, German, Russian, American or Algerian. A challenging subject that movie directors, writers and talented actors would be drawn to, as in the past the likes of Pavel Lungin, Amos Kollek and Gabriel Aghion were tempted when I suggested they work for television. An ambitious subject capable of bringing together producers, distributors and TV channels able to put together the exceptional level of financing needed. And all with the aim of pulling off an ambitious challenge: making a theatrical movie with money from television, and making a television series with money from cinema. In other words, combining money from television and cinema to make two distinct works from the same shoot; a theatrical movie and TV drama. CARLOS initially came out of this wish.

All remained was to find that rare bird: the film's subject. I've always been revolted by the cowardliness of hostage takers and even more when, in free countries, the democrats shoot themselves in the foot by legitimizing the hostage takers methods. Perhaps that's why, back when I was a reporter, I traveled the world for publications like "Le Monde Diplomatique", "Libération" and the Antenne 2 TV channel, doing face-to-face interviews with Yasser Arafat, George Habash, Bassam Abu Sharif, Abul Abbas, who masterminded the Achille Lauro hijacking, and many more. Perhaps that is also why, in one of my films, I managed to get Marcus Wolf, "the spy who came in from the cold", to admit that there was a "deal" between the Stasi and pro-Palestinian terrorist groups. In essence, it was; "We'll cover for you,

train you and finance you, and in exchange you can strike anywhere you like except on German territory". Perhaps it's also for this reason that, when I had moved on to other things, I met Hans-Joachim Klein, one of those involved in the OPEC hostage taking in Vienna.

1994: Klein, at the time that there was a pursued by the police, on the one hand, and by Carlos' henchmen on the other. He was leading a chaotic life. It became even more chaotic after he denounced his allies and rejected terrorism. In a period of respite, he arranged a meeting with Jean-Marcel Bouguereau and me somewhere in Europe. We had three days of interviews during which Carlos' former lieutenant gave us an insider's account of the "Carlos years". Then he headed off back into nowhere, just as he'd come out of nowhere. Twelve years later during which having produced around ten films on the civil war in Algeria and on international terrorism, I delved back into my memories of these meetings to initiate CARLOS and write the outline. CARLOS, then, also came out of this desire, drawn from the well of personal experience.

But cinema, like television, is a collective undertaking. And it was collectively that this project became what it is today.

It started with Raphaël Cohen and Eric Dionysius, my invaluable collaborators at FILM EN STOCK. They were there from the beginning and are still there at the finish line, with a few extra gray hairs, but only a few. What better tribute to pay to them than to quote the song: "What would I do without you?"

Dan Franck, my accomplice for many years on the most improbable projects, to write the screenplay. His sure hand and his early presence reassured me, almost as much as the gentle smile behind his scrappy mustache.

I asked Stephen Smith, journalist and reputed professional to guide us through the murky meanders of Carlos' life.

And with Radu Mihaileanu. I had liked his film OPERATION MOISE, which I distributed – a documentary version of his feature film VA, VIS AND DEVIENS. His named being linked to CARLOS at the start of the project gave a significant boost to bring CANAL+ on board this adventure.

And then Radu pulled out of the project around the same time, I was in talks with Olivier Assayas about the adaptation of UNE AFFAIRE DE TRAHISON. I had long admired the director, but I was worried about his reticence concerning CARLOS, a project that was in the first place a television series. Then we talked about SYRIANA. I said: "But why is it Americans who are making this? Why not us? Why not you?" He said: "Why? Because nobody ever offered it to me!" One month later, I offered him CARLOS. Thanks go to Olivier Assayas for putting his great talent to the service of a story which although he hadn't initiated, which he made fully his own.

But to bring all great collective adventures to their conclusion, you have to cross paths with great partners. Until now, I had mainly crossed paths with Jérôme

Clément for, among others, PRINCESSE MARIE by Benoît Jacquot. Jérôme Clément remained constant in his loyalties and joined CANAL+ on CARLOS.

From that point on, the rare privilege of this exceptional adventure was to give me the opportunity to cross paths with some other great partners. Without them, without their absolute commitment, this project would not have been possible.

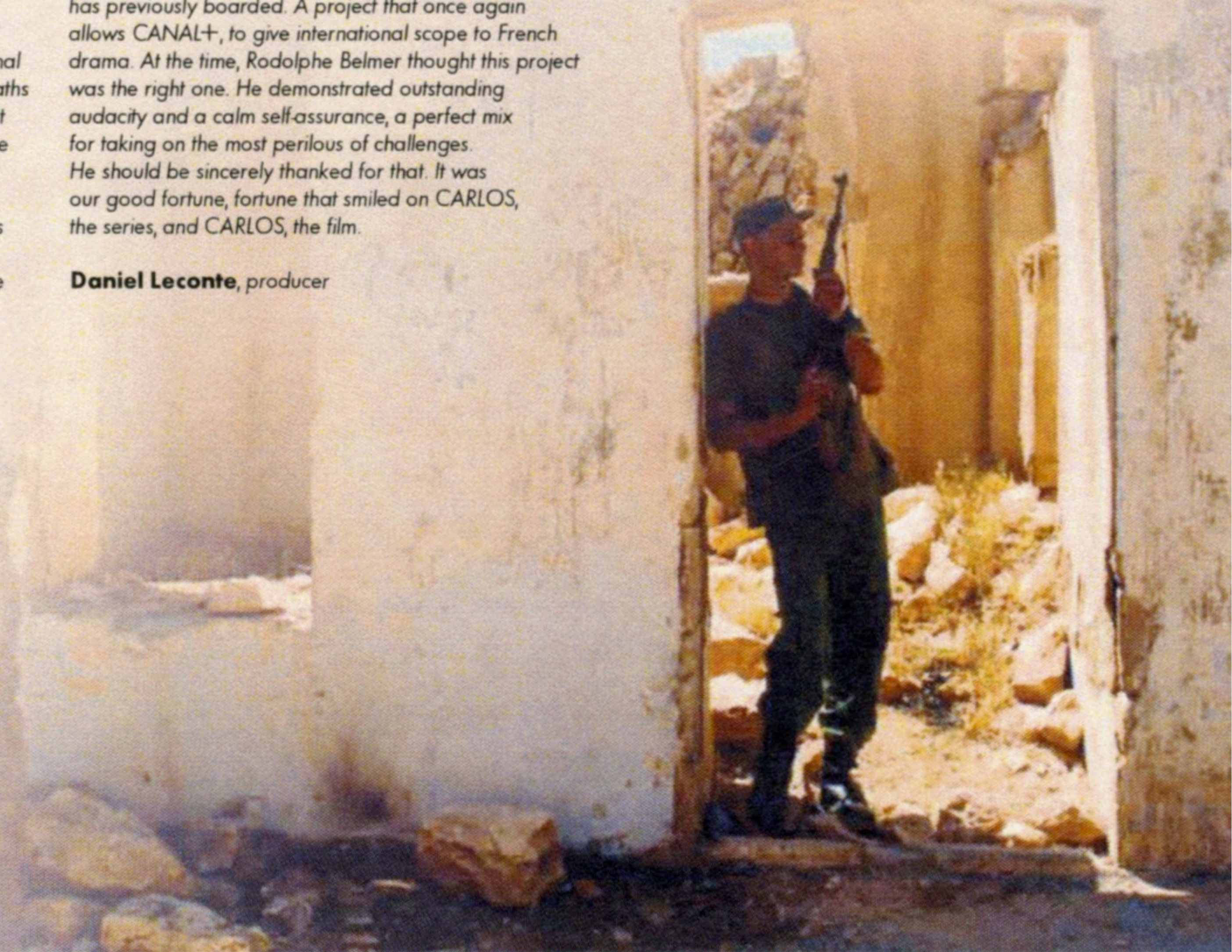
Fabrice de la Patellière, of course. I loved his "Fictions du réel". His enthusiasm for CARLOS from the outset impressed me. His judgment and his consistency were in stark contrast with the hesitations of most of his competitors. It was from this that I understood why, in France, CANAL+ dramas' are so far ahead of everyone else's.

Also Judy Tossell, producer with Egoli & Tossell, my German copartner. Her loyalty was extremely valuable during key moments.

Harold van Lier, made a financial commitment with STUDIOCANAL to the film and thus made possible the initial utopian idea by rounding out the money from CANAL+ to fully realize the ambition of the series and profit from the exceptional material generated by the series to fashion a theatrical movie worthy of the name.

Lastly, Rodolphe Belmer. He gave the green light to this project that was crazier than all the crazy projects he has previously boarded. A project that once again allows CANAL+, to give international scope to French drama. At the time, Rodolphe Belmer thought this project was the right one. He demonstrated outstanding audacity and a calm self-assurance, a perfect mix for taking on the most perilous of challenges. He should be sincerely thanked for that. It was our good fortune, fortune that smiled on CARLOS, the series, and CARLOS, the film.

Daniel Leconte, producer





Christoph Bach

Synopsis

CARLOS tells the story of Ilich Ramírez Sánchez who, for two decades, was one of the most wanted terrorists on the planet. Between 1974, in London, where he tried to assassinate a British businessman, and 1994, when he was arrested in Khartoum, he lived several lives under various pseudonyms, weaving his way through the complexities of international politics of the period.

Who was Carlos? How did his various multi-layered identities fit together? Who was he before engaging body and soul in a never-ending struggle?

The drama is built around these questions.



Part one - 98 minutes

Ilich Ramírez Sánchez, an activist of Venezuelan origin who fought alongside the Palestinians in Jordan, carries out a series of attacks in London. He then moves to Paris where the Popular Front for the Liberation of Palestine (PFLP) puts him in charge of its European branch under the command of a Lebanese militant, Michel Moukharbal, alias "André". He coordinates several operations, in particular the hostage taking in the French Embassy in The Hague by militants of the Japanese Red Army.

When André is arrested, French agents of the domestic intelligence service, the DST, want to know more about Ilich, who has by now adopted the nom de guerre Carlos. To escape arrest, Carlos shoots three policemen. He then joins the head of the PFLP, Wadie Haddad, in southern Yemen. Haddad entrusts him with a daring mission - taking hostage the oil ministers of the OPEC countries at their forthcoming conference in Vienna.



Jean-Baptiste Malarre



Part two - 106 minutes

The majority of this second episode is devoted to a detailed account of the operation that remains one of the most spectacular terrorist acts of the period. Leading a group of six militants – leftists from German Revolutionary Cells and Palestinian militants including Anis Naccache – Carlos seizes control of the OPEC headquarters, taking ministers and accompanying delegates hostage. He is at the height of his notoriety in the media. However, by finally releasing the ministers at Algiers airport in exchange for a large ransom, he fails the mission that Haddad had given him. This marks the end of relations between the two men. From now on, Carlos becomes a mercenary for hire to whichever country offers the most. First Iraq, then Syria. He switches operations to behind the Iron Curtain, moving between Budapest and East Berlin under the protection of the Stasi. He works with the remnants of the Revolutionary Cells, in particular Johannes Weinrich and his wife Magdalena Kopp, who soon leaves Weinrich for Carlos.

Part three - 115 minutes

Carlos' band, based in Budapest and protected by Syria, fosters links with various clients interested in their particular capabilities, among them Ceausescu's Romania and Libya. This intense activity of geopolitical destabilization, orchestrated by Carlos who is trafficking arms, handling huge sums of cash and leading the life of the Godfather of European terrorism, is soon to come to an end. His decline is of course closely linked to the changes in the world order. With the fall of the Berlin Wall, he loses several of his backers and his arena of operation is drastically reduced. The last place offering refuge is Sudan: Carlos is by now a retired terrorist, tracked by the secret services of several countries, abandoned by his closest allies, a long way from the center stage of international politics. His role as a player is over; he is left to observe the shifts in global power from a distance. With the complicity of the Sudanese authorities, he is captured and brought back to Paris, to stand trial for crimes that have not been forgotten in France.



Alexander Scheer and Nora von Waldstätten



Badhi Abou Chakra, Alejandro Arroyo and Edgar Ramírez

Interview with Edgar Ramírez

A rising star in Hollywood, the Venezuelan actor Edgar Ramírez, 32, plays the international terrorist Ilich Ramírez Sánchez, alias Carlos, for Olivier Assayas.

How did you come to play Carlos?

I think Olivier Assayas had seen me in *DOMINO* by Tony Scott. He sent me the script of the film in Caracas and we met in Paris in August 2008. We talked about Carlos, international politics, history, the 1970s, and it became clear that we had to work together.

What attracted you to the project?

Above all, the opportunity to work with Olivier Assayas, because I'm a fan of his films, especially *CLEAN*. He's an extremely sensitive filmmaker and an astute observer of human nature. He can tell very simple stories with a rare depth. Any director could have turned Carlos into a vulgar stereotype: Either an evil terrorist, or a romantic revolutionary. In reality, he's a much more contradictory character. I knew in advance that Olivier Assayas' Carlos would be anything but Manichean. Beyond the historical and political dimension of his story, he first and foremost imagined it from a human point of view.

Can you say that Carlos was human?

Humanizing a character doesn't mean making him a humanist. Assayas unpicks the myth whilst taking account of all the light and shade: his cruelty, his charisma, his misogyny, his doubts, his seductiveness and his cupidity. He depicts Carlos as an extremely complex being who takes decisions that have terrible consequences, sometimes even to his own detriment. Essentially, his film deals with the choices a man makes and their repercussions on his life.

Was it complicated playing a character as ambiguous as Carlos?

I've always been drawn to characters that are hard to fathom and who operate on the boundary of humanity. I like roles that allow me to question my own values and to gain a better grasp of the paradoxes in human nature. I understood that I had to feel a minimum

of empathy for Carlos if I wanted to represent the character as honestly as possible. Otherwise, I'd have turned him into a cliché.

Did you meet him in prison for the role?

That didn't happen for legal and logistical reasons. But I approached some members of his family, his friends and former mistresses in order to gain a greater insight into his character. In parallel, I read up on him in history books and lots of archive material, before going into the screenplay with Olivier Assayas.

How did the shoot go for you?

It was very intense. We were filming for seven months between Britain, the Netherlands, France, Germany, Austria, Hungary and Lebanon. The weather conditions were at times very arduous, notably for the scenes filmed in the middle of the desert or in the DC-9 plane at Beirut airport, in the middle of the summer and without air conditioning. The film is all the more realistic for that.

What are the most striking memories you have from the shoot?

In Lebanon, during a control at a checkpoint, I didn't have my passport and I ended up in prison. Luckily for me, it only lasted for four hours. The film crew explained to the local authorities who I was and everything was straightened out. But mostly, I remember it being a very rock'n'roll shoot, very lively. Olivier Assayas is able to create such realistic atmospheres that you almost end up forgetting the fact that it's fiction.

During the scene of Carlos' birthday in a Budapest hotel, for example, I was having so much fun that I got the impression that this party was being thrown in my honor and that the actors were my friends. As the months went by, we formed a real family.

Is it possible for an actor to emerge unscathed from playing such a character?

After the shoot, I underwent therapy for a month and a half. Not because I identified excessively with Carlos, but I'd been through such a frenetic seven months that my emotional system had been somewhat altered by it. I need to evacuate all that energy from my body.

Like Carlos, your name is Ramirez, you are Venezuelan and a polyglot. Were these similarities an advantage for the role?

One way or another, that certainly helped me slip into Carlos' skin. Our respective families come from San Cristóbal in Venezuela, and we have both lived in Caracas. My father was a military attaché and, like Carlos, I've traveled a lot. I've lived in Austria, Mexico, Canada, the United States and Colombia. As a result, I can speak five languages: Spanish, Italian, German, English and French. For the film, I also had to learn some Arabic phonetically.

How did you become an actor?

Alongside studying political communication at university in Caracas, I used to organize a short film festival. During a trip to Mexico, I met the screenwriter Guillermo Arriaga who'd seen me in a friend's film

and who encouraged me to become an actor. At that point, I didn't feel I had the time, because I was running an organization to promote the right to vote and free access to means of communication in Latin America. In 1998, Arriaga offered me a role and I accepted it. My international career took off thanks to my performance in *DOMINO* by Tony Scott, then I followed up with *THE BOURNE ULTIMATUM* by Paul Greengrass and *CHE* by Steven Soderbergh.

Besides movies, your name is associated with many NGOs. Where does this commitment come from? I was initially aiming to work in diplomacy and I remain very concerned about human rights issues. Last year I took part in a campaign by Amnesty International against firearms violence in Venezuela. I also represent a national charity for the fight against breast cancer and I'm involved with Unicef activities in Latin America. Using my image as an actor to defend humanitarian causes allows me to pursue this vocation and not to lose sight of my convictions.



Edgar Ramírez and Alexander Scheer



Nora von Waldstätten, Edgar Ramirez and Jule Böwe



Edgar Ramirez, Alexander Scheer and Fadi Yanni Turk

Biographies

OLIVIER ASSAYAS

1986 *DISORDER*
 1989 *WINTER'S CHILD*
 1991 *PARIS S'EVEILLE*
 1993 *A NEW LIFE*
 1994 *L'EAU FROIDE*
 1996 *IRMA VEP*
 1997 *HHH - Un portrait de Hou Hsiao-hsien*
 1999 *LATE AUGUST, EARLY SEPTEMBER*
 2000 *LES DESTINEES SENTIMENTALES*
 2002 *DEMONLOVER*
 2004 *CLEAN*
 2005 *NOISE - Music documentary*
 2006 *PARIS, JE T'AIME*
 (episode: "Quartier des enfants rouges")
 2007 *BOARDING GATE*
 2007 *TO EACH HIS OWN CINEMA*
 (episode: "Recrudescence")
 2008 *ELDORADO - Documentary*
 2008 *SUMMER HOURS*

LIVRES

"Hong Kong Cinéma"
 (in collaboration with C. Tesson), 1984.
 "Conversation avec Bergman"
 (in collaboration with S. Björkman), 1990.
 "Eloge de Kenneth Anger", 1999.
 "Une adolescence dans l'après-Mai", 2005.
 "Présences - Ecrits sur le cinéma", 2009.

EDGAR RAMIREZ

(Ilich Ramírez Sánchez, alias Carlos)

Edgar Ramirez was born in 1977 in San Cristobal, Venezuela. The son of a military attaché, he spent his youth shunted from one capital city to the next. Given his fluency in five languages, he initially set out to pursue a diplomatic career. But at university, he was drawn to the dramatic arts and soon became the star of the successful series "Cosita Rica" (2003-2004). His first major film role came in Tony Scott's *DOMINO* in 2005, in which he starred as Choco, the boyfriend of the title character played by Keira Knightley. This was followed by *THE BOURNE ULTIMATUM* by Paul Greengrass in 2007, and in 2008 by *CHE* from Stephen Sodebergh, *VANTAGE POINT* by Pete Travis, and Alberto Arvelo's *CYRANO FERNANDEZ* that same year for which he won the Best Actor prize at the Festival d'Amiens.

In Hollywood, Edgar Ramirez has a reputation as one of the most promising of the new generation of Latino actors. The role of Carlos, which spans two decades and requires a spectacular physical transformation, has provided him with the possibility to explore all the different facets of his talent which seems to know no bounds, whether in action or intimate scenes.

There are some uncanny similarities between the actor and his role here: Both are Venezuelan, they share the same surname; have a similar physical appearance and an aptitude for languages. At ease in Spanish, English, French and German, Edgar Ramirez also had to learn basic Arabic for the role.

ALEXANDER SCHEER

(Johannes Weinrich)

Alexander Scheer began his career on the Berlin stage before moving over to film work. His first feature, *SUN ALLEY*, was a major success and won a Silver German Film Award. He then played several major roles in films such as *MY BROTHER THE VAMPIRE* by Sven Taddicken and *VIKTOR VOGEL, COMMERCIAL MAN* made by Lars Kraume. A big fan of music, he has his own band and founded the label Audio Chrome.

NORA VON WALDSTATTEN

(Magdalena Kopp)

Austrian born Nora von Waldstätten lives in Berlin where she completed her studies. She has starred in films such as *JARGO* by Maria Solrun, *FALSCHER BEKENNER (THE IMPOSTER)* by Christoph Hochhäusler, *THE COUNTESS* by Julie Delpy and *SCHWERKRAFT* by Maximilian Erlenwein. She also appeared in *TANGERINE* by Irene Von Alberti, in which she played opposite Alexander Scheer (Johann Weinrich in *CARLOS*), and for which the music was composed by Zeid Hamdan (Youssef in *CARLOS*).

CHRISTOPH BACH

(Hans-Joachim Klein "Angie")

Christoph Bach began his acting career in 2002 with *NARREN* by Tom Schreiber. In 2003, he appeared in a road movie, *DETROIT*, for which he won the Young German Cinema Award for Best Actor. Since 2006, he has been focusing on TV work with a range of projects including *DUTSCHKE* and more recently an episode in the *TATORT* series, "Der oide Depp".

AHMAD KAABOUR

(Wadie Haddad)

Born in Beirut in 1955, Ahmad Kaabour studied teaching and performing arts at the Lebanese University. A committed writer, composer and actor, he also works for the Commission for theater, cinema and exhibitions at the Ministry of Culture in Lebanon.

FADI ABI SAMRA

(Michel Moukharbal)

Fadi Abi Samra is a renowned Lebanese stage and movie actor. After his debut in *AUTOUR DE LA MAISON ROSE* in 1999, he has appeared in a string of films including *FALAFEL*, *UN HOMME PERDU*, *LA ROUTE DU NORD*, *DANS LE SANG* and *CHAQUE JOUR EST UNE FETE*.

RODNEY EL-HADDAD

(Anis Naccache)

Rodney El-Haddad is an actor and writer for the stage and screen of Lebanese descent. His first foray into screenwriting was as co-writer of *CARAMEL*, directed by Nadine Labaki. His career as a film actor includes roles in *BOSTA L'AUTOBUS* and *BEIRUT, OPEN CITY*. Rodney is currently writing another feature film with Nadine Labaki and will have a role in Danielle Arbib's next film, *CHAMBRES D'HOTEL*.



Timeline

ILICH RAMIREZ SANCHEZ, "CARLOS"

1949, 12 October: Birth of Ilich Ramírez Sánchez in Caracas (Venezuela), the oldest son of a Marxist lawyer, José Altigracia Ramírez, and Elba María Sánchez. His two younger brothers were named Lenin and Vladimir.

1966: Carlos passes the equivalent of the baccalaureate at Caracas' best public high school. The notion that the young Carlos was educated in Cuba is unfounded. Like his father, he was never a member of the Communist Party.

1966, summer: Carlos' mother takes her three sons to London; it was the "swinging Sixties". The family lived for nine years in the British capital where Carlos studied and learned to speak English fluently. It was during this period that he also learned Russian.

1968, September: Carlos' father enrolls his two eldest sons into the Patrice Lumumba University in Moscow, also known as "the University of friendship between peoples"; Carlos and his brother both received scholarships from the Venezuelan Communist Party. His supposed recruitment at this time by the KGB – which is often evoked with no real proof – seems unlikely.

1970, June: Carlos and his brother Lenin are expelled from Lumumba University along with some twenty other students. The reason, in Carlos' case, was "anti-Soviet provocation and indiscipline".

1970, July: Carlos joins the Popular Front for the Liberation of Palestine (PFLP) in Beirut. He meets Bassam Abu Sharif, "the face of

terrorism", who gives him his nom de guerre "Carlos", the Hispanic version of the Arabic "Khalil". He receives training under the direct authority of Wadie Haddad (co-founder of the PFLP). Carlos takes part in the conflict between Jordanians and Palestinians that becomes known as "Black September". Carlos receives his first battle scars; he's wounded in the leg and returns to Europe on 1 February 1971.

Carlos then plans to join the revolt in Venezuela. In fact, until summer 1973, he sees his future as a revolutionary in Latin America.

1972, September: Carlos enrolls at the University of London studying towards a Bachelor of Science (Economics). He works as a Spanish teacher and puts his militant activities on hold.

1973, 24 July: Carlos travels to Beirut in a bid to take over from Mohamed Boudia, the PFLP representative in Paris, who dies on 28 June 1973 in a car booby-trapped by Mossad. Wadie Haddad makes Carlos number two in his European network.

1973, 30 December: In London, Carlos attempts to kill Joseph Edward Sieff, head of Marks & Spencer's and vice-president of the British Zionist Federation. Sieff suffers serious injuries but survives.

1974, 24 January: Carlos carries out a failed bomb attack on the Israeli Bank Hapoalim in the City of London; the explosive gets caught in a door at the moment Carlos tries to throw it into the building.

1974, 11 September: Carlos takes part as the external back-up for a hostage-taking at the French embassy in The Hague led

by a unit of the Japanese Red Army. The following day, he returns to Paris.

1974, 13 September, around 2pm: To put pressure on the French authorities in their negotiations with the Japanese hostage-takers, Carlos claims responsibility for a grenade attack at the Drugstore in Saint-Germain (two dead and thirty-four injured). Years later Carlos retracts this claim.

1975, 13 January: Two Palestinians from the PFLP fire two rocket-propelled grenades at an El Al plane at Orly airport; the rockets miss their target.

1975, 19 January: A second attempt to fire on another El Al airliner at Orly fails; present as support, Carlos manages to escape, while the three Palestinians who carried out the attack take hostages whom they exchange for a plane to Beirut, though in the event it takes them to Baghdad.

1975, 27 June: Carlos kills two officers of the DST (domestic intelligence agency) and seriously wounds a third, Superintendent Jean Herranz, during a raid at 9 Rue Toullier in Paris. At point blank range, he executes Michel Moukharbal who, arrested by the DST, had led the officers to the home of one of Carlos' girlfriends.

1975, 21 December: Hostage-taking at the OPEC headquarters in Vienna by a group led by Carlos. The operation's second in command is a Lebanese man, Anis Naccache ("Khalid"). Besides a Palestinian and another Lebanese, two German members of the Revolutionary Cells, including Hans-Joachim Klein ("Angie"), are among the attackers. Western secret

services attribute the main responsibility for the raid (most of the financing, providing weapons and intelligence) to Saddam Hussein. It left three dead.

1975, 22-23 December: A plane takes the terrorists and their hostages to Algiers, then to the Libyan capital Tripoli, then back to Algiers, as it is unable to fly to Baghdad.

The denouement of the crisis happens in the Algerian capital, where a ransom is paid to save the hostages' lives, notably those of the Saudi and Iranian oil ministers, Ahmed Zaki Yamani and Jamshid Amouzegar. From Algiers, Carlos travels to Aden where Wadie Haddad expels him from the PFLP for having disobeyed orders by negotiating the lives of the two ministers, who were the intended targets of the operation.

1976, 6 September: Carlos travels from Algiers to Belgrade, where he takes the first steps to establish a base behind the Iron Curtain. Since breaking with

Wadie Haddad, his attempts to set up autonomously in the Middle East have been unsuccessful.

1978, 1 April: The death of Wadie Haddad (aged 48) in an East Berlin hospital creates a power vacuum in the PFLP. From Eastern Europe, Carlos is now working for the highest bidder: Iraq is still a client, soon to be joined by Syria and Libya.

1979, April: Carlos, Magdalena Kopp (who later becomes his wife) **and Johannes Weinrich set up in East Berlin.** Carlos' German associates serve as an intermediary with the Stasi, who gives them the code-name "Separat", meaning "apart" and accords the group logistical help but refuses that Berlin is used as an operational base. At the end of 1981, the Stasi estimates that Carlos' network in Europe has some forty members, with around 200 auxiliaries in the Arab world.

1979, spring: Carlos, Kopp, Weinrich and Al-Issawi establish a second Eastern

European base in Budapest. Their relations with the Hungarian authorities are at times strained.

1976, 29 August: Exasperated by the constant surveillance, Carlos opens fire on some Hungarian agents. Relations with the East German authorities are also marked by highs and lows.

1979, fall: Carlos marries Magdalena Kopp, Weinrich's former girlfriend/partner, his closest collaborator during this period.

1982, 16 February: Magdalena Kopp and Bruno Bréguet, who were preparing a bomb attack on the offices of newspaper "Al Watan Al Arabi", the Rue Marbeuf in Paris, are arrested by French police. In a letter addressed to interior minister Gaston Defferre, Carlos demands their release. Otherwise, he threatens to trigger a series of attacks on France.



Christoph Bach, Katharina Schüttler and Aljoscha Stadelmann

1982, 29 March: 48 hours after the deadline set by Carlos has expired, a blast on the "Capitole" train (linking Paris and Toulouse) leaves five dead and twenty-seven injured.

Jacques Chirac, the then Mayor of Paris, was due to be on the train.

1982, 22 April: A few minutes before the opening of Kopp and Bréguet's trial, a car-bomb explodes outside the "Al Watan Al Arabi" offices in Paris, killing a passer-by and injuring around sixty others.

1983, 31 December: Double attack in France, against the Marseille-Paris TGV train (three

dead) and at the Saint-Charles station in Marseille, perpetrated while President Francois

Mitterrand addresses the nation on television.

The following day, 1 January 1984, a bomb destroys the French Cultural Centre in the Lebanese port of Tripoli, without causing any injuries. Carlos claims the series of attacks in a letter to the AFP news agency in West Berlin.

1984, summer: With Western pressure coming to a peak, the **American Under-Secretary of State responsible for Eastern Europe, Mark Palmer, convokes the ambassadors of five Eastern Bloc countries (Bulgaria, Czechoslovakia, East Germany, Hungary and Romania)**



Ahmad Kaabour

to the State Department in Washington.

He tells them that the United States is sure that their countries are providing facilities to Carlos, and that any normalization of relations with Washington will remain impossible while they continue to support international terrorism. In the following nine months, all Carlos' bases in Eastern Europe are shut down one after the other.

1985, May: Release of Magdalena Kopp, who joins Carlos at his new base in Damascus.

1986, 17 August: Birth of Elba Rosa, only daughter of Magdalena Kopp and Carlos who is now aged 37.

1991, December: Dropped by Damascus, Carlos, his family and Weinrich set up home under false identities in Amman, after several failed attempts to find another host nation in the Arab world. The Jordanian authorities subsequently identify them in the summer of 1992. Carlos and Kopp decide to separate.

1993, August: Carlos moves to Khartoum, under the protection of Hassan El Tourabi, the éminence grise of the Sudanese regime. Tipped off by Syrian services, the CIA locate him in the Fall/Autumn and pass the information to the French secret services.

1994, 14 August: Carlos, who has just undergone testicular surgery in a Khartoum hospital, is kidnapped and put on a plane for Paris. This covert operation is the culmination of a year of negotiations between the French government and the Islamic military junta in Khartoum. On arriving at Villacoublay airfield, Carlos is charged under a national

arrest warrant issued on 7 June 1994 by anti-terrorist investigator Jean-Louis Bruguière.

1997, from 12 to 23 December: Carlos (aged 48) stands trial in Paris and is sentenced to life imprisonment for the murder of two DST agents in the Rue Toullier.

WADIE HADDAD

Born in 1928 into a Greek Orthodox family in Safad, Galilee, where his father taught, the family was exiled in 1948. Wadie Haddad attended high school in Jerusalem before studying dental surgery at the American University in Beirut. There, he formed a friendship with another Greek Orthodox Palestinian studying medicine, George Habash, born in Lydda in 1925. The pair – Habash the intellectual, Haddad the man of action – opened a clinic in Amman. Then, fleeing the repression of the Nasserists in Jordan, they left for Damascus. After the Ba'athists took power, they moved to Beirut where, in 1967, they founded the Popular Front for the Liberation of Palestine (PFLP). In 1968, Habash was arrested and jailed by the Syrians, who accused him of conspiracy. Haddad then pulled off a spectacular rescue mission to free his friend. The same year, the PFLP carried out the first hijacking of an El Al airliner. But in 1972, George Habash and Wadie Haddad fell out: the former disapproved of the latter's methods and warned against the danger of "criminalization". In particular, Habash was hostile to the internationalization of the combat, he believed should be waged in Palestine alone. Carlos sided with Haddad, "the inventor of modern terrorism", according to Pierre Marion, former boss of the DGSE, France's overseas intelligence

agency. Carlos admired and feared Haddad, who was obsessed with secrecy and was a brilliant organizer.

According to two writers who were given access to KGB archives, Haddad was an agent for Moscow, recruited in the early 1970s. The PFLP leader died aged 48, on 1 April 1978, in an East Berlin hospital.

HANS-JOACHIM KLEIN

Born in 1948 in Frankfurt, Hans-Joachim Klein was one of the only real working-class members of the Revolutionary Cells. A car mechanic and ex-juvenile delinquent, he joined the armed struggle in 1974. During the hostage taking at the OPEC headquarters in Vienna, Klein (alias "Angie") tried to limit the violence, but he himself sustained a serious bullet wound. He renounced armed struggle in May 1976, just as Carlos, thrown out of the PFLP, was looking to set up his own terrorist network. Klein hid north of Milan, from where, in April 1977, he mailed his gun and a letter to the magazine "Der Spiegel". In the letter, he warned of two planned killings to support his rupture with "terror as a political weapon". Klein spoke out on 7 August and 5 October 1978, in interviews with "Der Spiegel" and "Liberation" respectively. In 1979, he published a book, "Rückkehr in die Menschlichkeit. Appell eines ausgestiegenen Terroristen", which appeared a year later in France under the title "La Mort Mercenaire" (Mercenary Death). Arrested in Normandy in 1998, he was tried in Germany in 2001. He was sentenced to nine years' in prison for his part in the Vienna raid, but was pardoned after five years of incarceration, in 2003. He has since lived in France.



Julia Hummer

MAGDALENA CACILIA KOPP

Kopp was born in April 1948 in Neu-Ulm, southern Germany. Having become a photographer, she left the provinces with her first husband and daughter and moved to Frankfurt. There she worked in the "Red Star" bookshop founded by Wilfried Böse and Johannes Weinrich, where the first Revolutionary Cells were then formed. In 1973, Kopp divorced to be with Weinrich (alias "Steve"). Within the Revolutionary Cells, she acquired a reputation as an accomplished forger of documents. In an account published on 30 June 2003 in the Berlin newspaper "Der Tagesspiegel", Kopp said she lived undercover with Weinrich and Carlos from 1978. In 1979, she married Carlos. Arrested in 1982 in Paris, while preparing an attack on the offices of newspaper "Al Watan Al Arabi", Kopp was subsequently tried and sentenced to five years' prison. On her release in May 1985, she joined Carlos in Damascus where the couple settled following the birth of their daughter Elba Rosa in August 1986. They separated when Magdalena left for Venezuela, in 1992, to live in the care of Carlos' family, whilst waiting for him to reestablish his position in the Middle East, compromised since the end of the Cold War. Much later, in a letter that Carlos wrote from La Santé prison in Paris, Kopp learned of the existence of a second wife, a Muslim woman.

GABRIELE KROCHER-TIEDEMANN ("NADA")

A sociology student, member of the Movement 2 June, Gabriele Kröcher-Tiedemann took part in bank raids and, in 1973, resisted arrest by opening fire on a policeman who was seriously wounded. Sentenced subsequently, to nine years in prison, she was swapped in a hostage exchange in 1975, after which she underwent training in Yemen and was spotted by Carlos. She later took part in the OPEC hostage taking in Vienna, where she executed an Austrian police officer, Anton Tichler, aged 60, who was only two months away from retirement. She also killed an Iraqi security guard. Arrested in November 1977 on the Franco-Swiss border after a shoot-out in which she wounded two Swiss border guards, "Nada" - her nom de guerre - was sentenced to 14 years in prison. She was extradited to Germany where she was due to stand trial in 1984 for her part in the OPEC raid. The German authorities postponed her trial indefinitely after a letter containing threats by Carlos was addressed to the German Interior Ministry. Her trial finally took place in 1990. Kröcher-Tiedemann was acquitted owing to the absence of witnesses to the killings during the OPEC raid in Vienna. She died five years later from cancer, aged forty-four.

MICHEL ("ANDRE") MOUKHARBAL

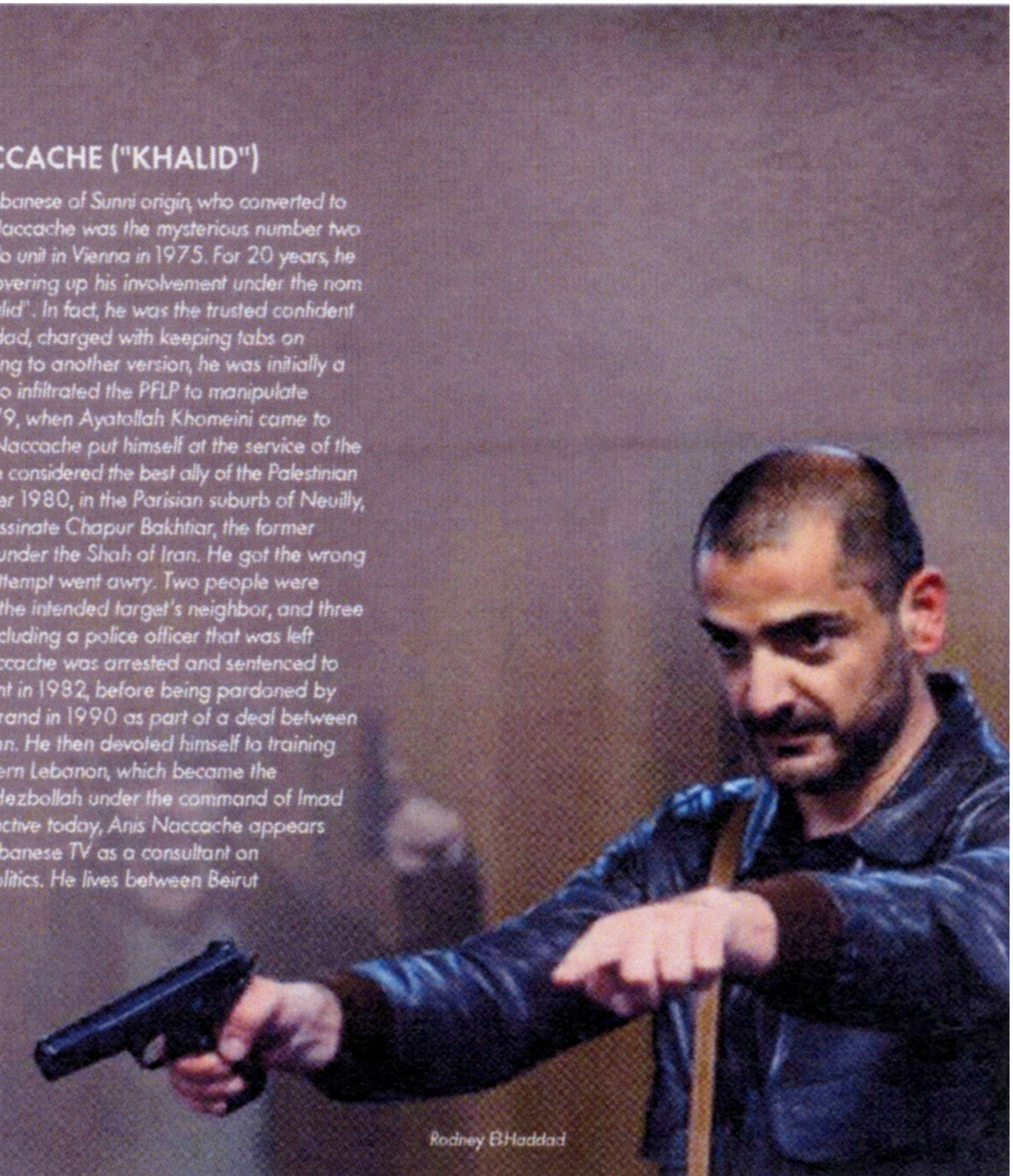
Born in 1941, this Lebanese Christian from an influential family and graduate of the Sorbonne became the representative of the PFLP in Paris in 1973. He spoke Arabic, French and English. In January 1975, André prepared with a Palestinian unit for rocket attacks against the Israeli airline El Al planes at Orly airport. Picked up on 7 June at Beirut airport, then tailed and arrested in Paris, he subsequently led the DST to 9 Rue Toullier where Carlos killed two agents in a shoot-out before executing Moukharbal as a "traitor".

JOHANNES WEINRICH

A German terrorist with close ties to the Stasi, Weinrich founded the Revolutionary Cells with Wilfried Böse. They also co-founded the extreme-left bookshop in Frankfurt, "Roter Stern" (Red Star). After the Vienna hostage taking and the expulsion of Carlos from the PFLP, Weinrich became the Venezuelan's right-hand man as he sought to establish himself in Eastern Europe. Weinrich introduced his girlfriend, Magdalena Kopp, to Carlos. "Heinrich Schneider" - his name in the Stasi archives - would become the intermediary for Carlos' group not only in East Berlin but also in Budapest, Bucharest and Prague. Well-connected in Yemen, as well as in Libya, Weinrich was arrested in a suburb of Aden on 3 June 1995, and extradited to Germany. In 2000, he was sentenced to life imprisonment for an attack on the Maison de France in Berlin on 25 August 1983, which left one dead and twenty-two injured. He is currently serving his sentence in Germany.

ANIS NACCACHE ("KHALID")

Born in 1948, Lebanese of Sunni origin, who converted to Shia'ism, Anis Naccache was the mysterious number two of the commando unit in Vienna in 1975. For 20 years, he succeeded in covering up his involvement under the nom de guerre "Khalid". In fact, he was the trusted confidant of Wadie Haddad, charged with keeping tabs on Carlos. According to another version, he was initially a PLO militant who infiltrated the PFLP to manipulate activities. In 1979, when Ayatollah Khomeini came to power in Iran, Naccache put himself at the service of the regime, which he considered the best ally of the Palestinian cause. In summer 1980, in the Parisian suburb of Neuilly, he tried to assassinate Chapur Bakhtiar, the former Prime Minister under the Shah of Iran. He got the wrong door and the attempt went awry. Two people were killed including the intended target's neighbor, and three were injured, including a police officer that was left paralyzed. Naccache was arrested and sentenced to life imprisonment in 1982, before being pardoned by Francois Mitterrand in 1990 as part of a deal between Paris and Tehran. He then devoted himself to training militias in southern Lebanon, which became the spearhead of Hezbollah under the command of Imad Mugnieh. Still active today, Anis Naccache appears regularly on Lebanese TV as a consultant on international politics. He lives between Beirut and Tehran.



Rodney El-Haddad



Talal El-Jundi and Edgar Ramirez

Cast

EDGAR RAMIREZ ILICH RAMIREZ SANCHEZ
"CARLOS"

ALEXANDER SCHEER JOHANNES WEINRICH
NORA VON WALDSTATTEN MAGDALENA KOPP
AHMAD KAABOUR WADIE HADDAD

CHRISTOPH BACH HANS-JOACHIM KLEIN "ANGIE"
RODNEY EL-HADDAD ANIS NACCACHE "KHALID"
JULIA HUMMER GABRIELE KROCHER-TIEDEMANN
"NADA"
RAMI FARAH "JOSEPH"
ZEID HAMDAN "YOUSSEF"

TALAL EL-JURDI KAMAL AL-ISSAWI "ALI"
FADI ABI SAMRA MICHEL MOUKHARBAL "ANDRE"
ALJOSCHA STADELMANN WILFRIED BOSE "BONI"
KATHARINA SCHUTTLE BRIGITTE KUHLMANN
JULE BOWE GERMAN MILITANT

JUANA ACOSTA CARLOS' GIRLFRIEND
MARTHA HIGAREDA AMPARO
JEAN-BAPTISTE MALARTRE AMBASSADOR
IN THE HAGUE

OLIVIER CRUVEILLER CAPTAIN JEAN HERRANZ
ANDRE MARCON GENERAL PHILIPPE RONDOT
NICOLAS BRIANCON MAITRE JACQUES VERGES
JEAN-BAPTISTE MONTAGUT "ERIK"
RAZANE JAMMAL LANA JARRAR

BADIH ABOU CHAKRA CHEIKH AHMED ZAKI YAMANI
ALEJANDRO ARROYO VALENTIN HERNANDEZ
ACOSTA

MOHAMMED OURDACHE DR. BELAID
ABDESSALAM

BASIM KAHAR IRAQI CHARGE D'AFFAIRES
ABBES ZAHMANI ABDELAZIZ BOUTEFLIKA
NOUREDDINE MIRZADEH JAMSHID AMOUZEGAR
LAURA CAMERON ENGLISH SECRETARY
UDO SAMEL CHANCELLOR BRUNO KREISKY
GEORGES KERN OTTO ROESCH

AND

YANILLYS PEREZ RIVAS ANSELMA LOPEZ
GABRIELA SANCHEZ MARIA TERESA
ALEXIS LAMEYDA EDGAR
ANA MARIA DURAN ALBAIDA
CAROLINA CALLEJAS LEYMA
SHAMIR ALI LUIS
MARIA FERNANDA RUETTE CUATRO PLAYER
CESAR DELGADO WIXAM GALLERY OWNER

PIERRE-FRANCOIS DUMENIAUD INSPECTOR DOUS
SIMON-PIERRE BOIREAU INSPECTOR DONATINI

BELKACEM DJEMEL BAREK MOHAMED BOUDIA
PHILIPPE TRAD ORLY FEDAYEEN 1
FARID ELOUARDI ORLY FEDAYEEN 2
HUGO DIAZ LATINO SINGER
BIBI JACOB ENGLISHWOMAN AT ORLY
MAIWENN HEURTAUX ENGLISHWOMAN'S DAUGHTER

HIRAKU KAWAKAMI YUKATA FURUYA
RYOSUKE SATO HEAD OF COMMANDO UNIT
GO NABETANI JRA COMMANDO 1
AKIHIRO HATA JRA COMMANDO 2
YUKO HIRATA MISS FULL MOON
VINCENT JOUAN CAPTAIN BROUSSARD

KIDA KHODR RAMADAN IRAQI ATTACHE
CEM SULTAN UNGAN HASSAN SAID

LESLIE CLACK JOSEPH EDWARD SIEFF
LUIS-JAIME CORTEZ BUTLER
LIANE LETTNER SIEFF'S WIFE
PAOLO OSPINA YOUNG BOY
THOMAS SINCLAIR SPENCER BRITISH POLICEMAN

BASSEL MADI, JOHNNY KAZEN BEIRUT AIRPORT
POLICE

ELIE YOUSSEF, KARAM GHOSSEIN FEDAYEENS AT WADIE
HADDAD'S HOUSE

STEPHAN RIVES DST AGENT, BEIRUT

EDITH HELLER RECEPTIONIST
PETER BENEDICT POLICEMAN 1
RONNIE PAUL POLICEMAN 2
SARKAW GORANY KURDISH DOCTOR
JOHANN VON BULOW DC-9 PILOT
CHARBEL AOUN LIBYAN OFFICER
MANFRED BUNHOLZER AUSTRIAN AMBASSADOR

ANTOINE BALABAN GENERAL AL-KHOULY
ANTON KOUZNETSOV IURI ANDROPOV
KARL FISCHER COLONEL HARRY DAHL
ROBERT GALLINOWSKI MAJOR HELMUT VOIGT
FADI YANNI TURK COLONEL HAITHAM SAID
TIMO JACOBS "NADA'S" FRIEND
LAURENS WALTER SWISS POLICEMAN

CARLOS CHAHINE ASSEM ALJOUNDI
ISSAM BOU KHALED LIBYAN GENERAL

GUILLAUME SAUREL BRUNO BREGUET
OLIVIA ROSS BRUNO BREGUET'S FRIEND
HENDRIK HEGRAY, CEDRIC HERGAULT PARKING LOT
GUARDS

LOULWA MAAD CARLOS' DAUGHTER
SAMUEL ACHACHE GUY CAVALLO
LAETITIA SPIGARELLI MARIE-CAROLINE CAVALLO
ALEXANDER BEYER LIEUTENANT BOROSTOWSKI
MARIA KWIATKOWSKI STASI INFORMER 1
IREEN KIRSCH STASI INFORMER 2

GABRIELLA CSIZMADIA MAGDALENA'S MOTHER
CAROLINE DE BLED PRISON GUARD
JEF BAYONNE FRENCH POLICEMAN
JOHANNES RICHARD VOELKEL GERMAN POLICEMAN
AHMAD HATOUM SYRIAN HOLY MAN
LAMIA AHMAD SYRIAN HOLY MAN'S WIFE

ERIQ EBOUANEY HASSAN ALTOURABI
FADI SABBAB GYNECOLOGIST
GIGI LEDRON CARLOS' SUDANESE MISTRESS
SALAH EL DIN ABOU CHANAB DR. NAFAA
MOUNZER BAALBACKI, MOHEB NADER IRANIAN
DIPLOMATS

PATRICK RAMEAU, KEITH THOMSON CIA AGENTS
JULIEN SCHMIDT FRENCH DIPLOMAT
HAMID, SAMIR BASHA CARLOS' BODYGUARDS
EMMANUEL SUDANESE AGENTS
ABDALAH ABDEL MAJID SUDANESE DOCTOR
MUSTAPHA OSMANI SUDANESE ARMY DOCTOR

Crew

A FILM IN THREE PARTS BY **OLIVIER ASSAYAS**
PRODUCED BY **DANIEL LECONTE**
WRITTEN BY **OLIVIER ASSAYAS** AND **DAN FRANCK**
BASED ON AN ORIGINAL IDEA BY **DANIEL LECONTE**
HISTORICAL ADVISOR **STEPHEN SMITH**
EXECUTIVE PRODUCER **RAPHAEL COHEN**
CO-PRODUCERS **JENS MEURER**
WITH THE PARTICIPATION OF CANAL+
AND WITH THE PARTICIPATION OF ARTE FRANCE

PHOTOGRAPHY **YORICK LE SAUX, DENIS LENOIR**
SET DESIGN **FRANCOIS-RENAUD LABARTHE**
COSTUMES **JURGEN DOERING**
EDITING **LUC BARNIER, MARION MONNIER**
SOUND **NICOLAS CANTIN**
FIRST ASSISTANT DIRECTOR **LUC BRICAULT**
SCRIPT SUPERVISION **CLEMENTINE SCHAEFFER, SANDRINE BOURGOIN**
SOUND EDITING **NICOLAS CANTIN, NICOLAS MOREAU,**
OLIVIER GOINARD

SOUND MIXING **DANIEL SOBRINO, OLIVIER GOINARD**
CASTING **ANTOINETTE BOULAT, ANJA DIHRBERG** (BERLIN),
NICOLE KAMATO (BEIRUT), **ROSA ESTEVEZ** (MADRID)

PRODUCTION MANAGER FILM EN STOCK **ERIC DIONYSIUS**
PRODUCTION MANAGER **SYLVIE BARTHET**

PRODUCED BY FILM EN STOCK IN COPRODUCTION WITH EGOLI TOSSELL FILM
WITH STUDIOCANAL, CINECINEMA, TV5 MONDE, BETV, THE CNC, THE PROCIREP AND ANGOA
INTERNATIONAL SALES STUDIOCANAL