

A film by **Alain Tasma**

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# OCTOBER 17, 1961

An Alain Tasma film

From an original script by Patrick Rotman,

Written with François-Olivier Rousseau and Alain Tasma

With Clotilde Courau, Thierry Fortineau, Jean-Michel Portal, Ouassini Embarek, Atmen Kelif, Florence Thomassin, Vahina Giocante, Jalil Naciri, Serge Riaboukine, Aurelien Recoing, Abdelhafid Metalsi, Marie Denarnaud...

A CIPANGO production with the participation of CANAL+ and FRANCE 3

Produced by Thomas Anargyros and Edouard de Vesinne

Running time | 106 mins

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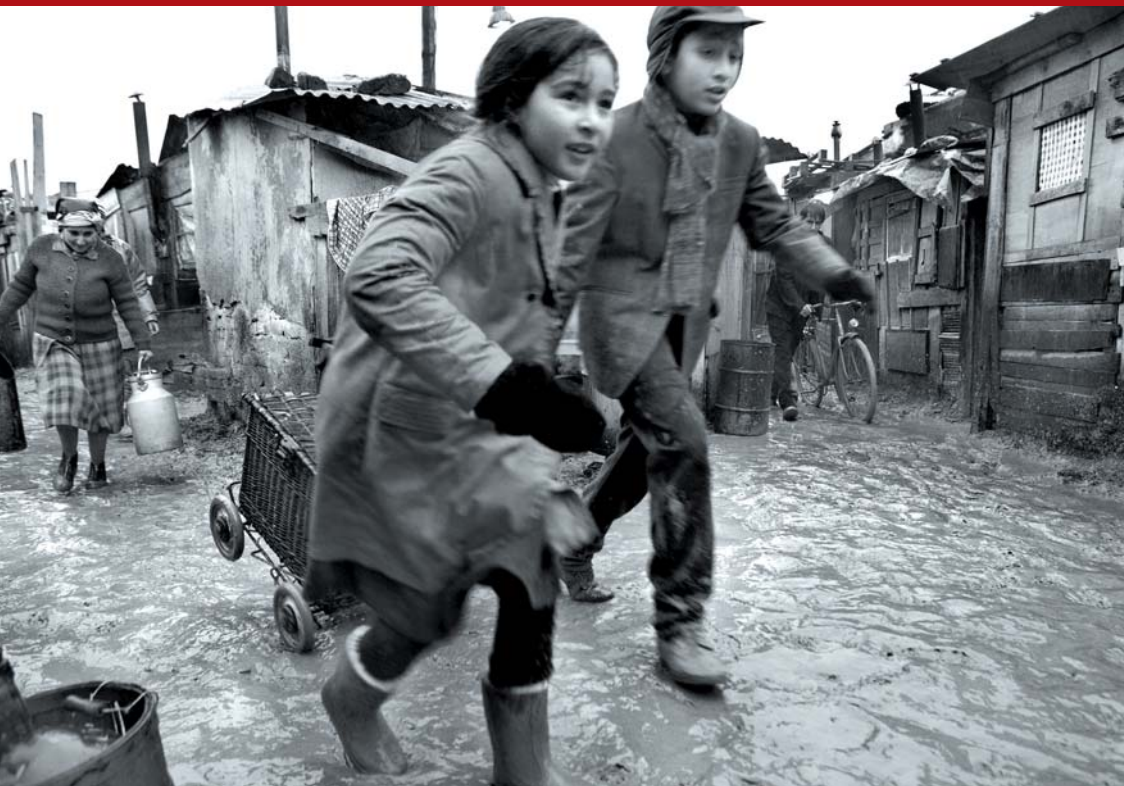
It took 40 years to France to tell the truth.

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**O**ctober 17, 1961 is a forgotten night, erased from French history books. While de Gaulle was preparing to negotiate the end of the Algerian war, the chief of the Paris police, Maurice Papon, ordered the arrest of more than 11,000 Algerians who had been called upon by the FNL to demonstrate peacefully against the daily abuses of the police force and the curfew to which they were subjected. The final death toll of the confrontation was several hundred protesters. The French state remained silent about what was one of the bloodiest raids in the history of France.

October 17, 1961 reveals the truth of this savagery carried out by the highest levels of French authority.



## Director's Note

In my view of my profession as a director, erasure is a major quality; making sure that the work goes unseen... making people forget the fiction, the fabrication, and the tricks...

That's why my tastes lead me towards a particular kind of British cinema, for that matter, by people like Ken Loach, Stephen

Frears, Alan Clark. If I had to list references, it would be those people I'd name every time. Filmmakers who blur the boundaries between fiction and documentary.

## Scriptwriter's Note

*When I was asked to write a script about the events of October 17, 1961, I immediately agreed, as if this job were the logical conclusion of twenty-five years of work involving the Algerian war. With hindsight, I wanted to try to relive the heightened passions of the time, and recreate that relentless climate of war in the middle of Paris, to break down the inexorable mechanisms that led to the tragedy. Why was there such an outpouring of violence when peace was within sight? Thanks to the possibilities that fiction brings, we have been able to dive into the past, and to construct a narrative of many voices in which each character, be they an Algerian or a police officer, follows their own destiny and defends their own truth. Now it's up to the viewer to construct their own. ... Patrick Rotman*

