

DIMITRI RASSAM AND JÉRÔME SEYDOUX
PRESENT

ROSCHDY ZEM

LYNA KHOUDRI



FESTIVAL DE CANNES
2025 OFFICIAL SELECTION

13 DAYS 13 NIGHTS

A FILM BY MARTIN BOURBOULON

BASED ON THE BOOK BY COMMANDANT MOHAMED BIDA 13 DAYS, 13 NIGHTS IN THE HELL OF KABUL
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LENGTH 1H52

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Kabul, August 15, 2021. As US troops prepare to withdraw from Afghanistan, the Taliban storm the capital and seize power, plunging the city into chaos. Thousands of Afghans flock to the last safe haven: the French Embassy, where Commander Mohamed Bida and his elite crew ensure security. Trapped inside along with hundreds of civilians, Bida—with the help of Eva, a young French-Afghan humanitarian worker—must negotiate with the Taliban to organize a convoy in a last-ditch attempt to evacuate. Thus begins a race against time to reach the airport and flee the hell of Kabul before it's too late.

Based on the incredible true story of Commander Mohamed Bida, (from the eponymous novel published by Denoël).

SYNOPSIS



Q&A WITH MARTIN BOURBOULON

HOW DID THIS FILM PROJECT COME ABOUT?

13 Days, 13 Nights fits into an ongoing close collaboration with Pathé and Dimitri Rassam. Ardavan Safaee first contacted Dimitri after reading Mohamed Bida's book. Shortly after, Ardavan passed the book on to me. At the time I was busy editing the second installment of *The Three Musketeers: Milady*, and had absolutely no idea what my next project would be. But I was immediately swept up by the exfiltration story and the powerful human factor. Less than a week later, I asked Roschdy Zem to read Mohamed Bida's book.

YOU HAD NO OTHER ACTORS IN MIND?

No, I was convinced the role was for him. Same with Ardavan and Dimitri. Roschdy tore through the book and gave us his verbal agreement.

WHAT DREW YOU TO THE PROJECT?

I was fascinated by the book's detailed description of the exfiltration operation. But what really moved me was the story of these men and women forced to flee the country they loved.

After my previous films, I also wanted to tackle a more contemporary topic with a new approach.

DID YOU CREATE OTHER CHARACTERS FOR THE STORY?

We merged the part of the interpreter, played by Lyna Khoudri, with another character. For the journalist role—wonderfully portrayed by Sidse Babbet Knudsen—we drew inspiration from [CNN correspondent] Clarissa Ward. We wanted to highlight the function of journalists as witnesses and narrators of major events in our lives.

DID YOU FOLLOW THE FALL OF KABUL ON AUGUST 15, 2021?

Yes, I felt really affected by it. I was overwhelmed by the way everything happened so fast, and the feeling that History was sadly repeating itself. Like a lot of people, I remember the images from the airport in Kabul. The huge crowd of terrified Afghans ready to risk their lives by clinging desperately to planes to escape the Taliban.

DID YOU READ OTHER BOOKS OR MATERIALS ABOUT AFGHANISTAN?

Of course. We delved into the archives of news networks like CNN, the BBC and France 24. Articles from Le Monde, the New York Times or even the Washington Post helped bring us a more complete and international perspective. The HBO documentary "Escape from Kabul" was a tremendous source for understanding the role played by the US armed forces, and the incredible tension surrounding the Kabul airport. Various conversations with French military officers were also priceless.

Without this meticulous research, we never would have achieved the authenticity of the storytelling and direction you see in the film.

DOES THE MAIN CHARACTER, COMMANDER BIDA, TRULY EMBODY A HERO?

He's a real human hero, mainly characterized by his humility and dedication to his mission, his men, and the Afghan refugees in the embassy. A hero primarily motivated by a desire to help, without putting himself in the limelight. Early on, Roschdy and I agreed there needed to be moments where the character also had doubts and was on the verge of losing it. I thought a lot about the captain of a ship; a mentor figure who has to put on a brave face for others, but lets their doubts and vulnerability out when they're alone... I think that's actually what makes a true hero. That's why the few scenes where we see Commander Bida alone—in the locker room with his hand trembling, or lying on his bed unable sleep—are essential to showing this side of him. He's not a warrior or an action hero, he's a man amid chaos who must summon his courage, determination and especially his compassion to accomplish something extraordinary without losing his composure.

THE CHARACTERS ARE UNDER EXTREME TENSION THROUGHOUT THE ENTIRE FILM. HOW DID YOU HANDLE THAT WITH YOUR ACTORS?

I was so fortunate to be able to work with people as talented and invested as Roschdy Zem, Lyna Khoudri and Sidse Babet Knudsen. That obviously made things much easier.

Take the scene in the gatehouse where Roschdy and Lyna are held at gunpoint by a Taliban fighter. Of course I wanted the tension to be visible on screen, but mainly I wanted to show how it affected the characters in different ways. The translator is completely unnerved because she's never been in a situation like that, while Mohamed Bida needs to keep a cool head and remain composed. I wanted that to be as authentic as possible.

We were also lucky to work with incredible Afghan actors, including Shoaib. Their presence was invaluable, even beyond their acting.

They were all so spot-on, receptive, and involved, and some of them really blew me away with their natural talent, despite being non-professionals.

But what really marked the shoot were the rich interactions we had both on set and in the run-up to filming. Their perspective, experiences and sensibility enhanced the direction, and let us adjust certain situations and dialogues to make them more realistic. Their human, cultural and personal insights greatly benefited the film. It was an invaluable and deeply human collaboration in its own right.

OTHER THAN ROSCHDY, WHAT FACTORS DID YOU BASE YOUR CASTING ON?

Casting is a mysterious process that often seems obvious when you're working on a project. Steven Spielberg said, "There are no good directors, only good casting." I love that!

Naturally, the actors you choose influence the direction, and contribute to making the scenes feel genuine. Roschdy was an obvious choice, and he was actually very present during the writing process. The part of Eva needed someone who was able to express a wide range of emotions, since the role demands so much nuance: fear, anger, clear-headedness and compassion are constantly intertwined. Lyna has a unique gift. She can get anything across with a look, breath or moment of silence. She's magnetic on screen, always true and sincere.

AND SIDSE BABETT KNUDSEN?

I knew her work and had been wanting to work with her for a long time. Everyone on set was blown away by her performance. Especially during the bus scene when her character breaks down in tears. It only took one take.

HOW DID YOU WORK WITH MOHAMED BIDA?

I really appreciated the various conversations I had with Mohamed. Together with scriptwriter Alexandre Smia, we were highly attentive to his advice and observations, and drew on his experience out in the field. His visit on set was a highlight for him as well as for us.





And since the events are rather recent, the stories and memories he shared were very detailed.

WHERE DID YOU SHOOT?

We shot in Morocco, mainly in Casablanca but also in Kenitra for the airport scenes. For obvious reasons, it was impossible to shoot in Kabul. Morocco seemed like a natural choice, not only in terms of logistics, but also since the local crews are extremely professional, experienced and invested. There's a real culture of filming in Morocco, and we drew on their know-how with a lot of confidence.

That being said, it was a real challenge to replicate Kabul in Morocco. The environments aren't the same, and it took a lot of painstaking reconstruction. I'd like to give a shout-out to the extraordinary work of the set dressers and construction crew, art designer Stéphane Taillason, and Olivier Cauwet with his visual effects team at BUF, who managed to recreate Kabul and its airport with incredible detail.

HOW DID YOU APPROACH THE STAGING AND DIRECTION?

Everything was conceived around the notion of tension. How to

make it palpable on screen, how to capture the intensity of what was at stake. To do so, I wanted the camera to film at its own pace, taking the time to move quietly through space, without resorting to flashy mechanical moves. There was never a question of going after artificial effects. The goal was to capture what was happening, to be fully in the moment and let events speak for themselves. I also wanted the camera to have its own rhythm—slightly out of step with the situation—to draw out the tension of each scene.

The other important aspect was the use of extras. We wanted viewers to get a sense of the massiveness of the crowd that flocked to the French Embassy for protection, then later at the airport trying to flee the country.

The direction is quite different from what we saw in *The Three Musketeers*, or from anything I've done before. It's exhilarating to be able to explore all the possibilities and adapt a "grammar" of directing to the subject you're dealing with.

IN THE END, THE FILM IS STRIPPED OF ALL ARTIFICE AND SENSATIONALISM. WAS THAT YOUR INTENTION FROM THE START?

Yes, we wanted to follow what actually happened as closely as



possible. The story is pretty intense as it is, and making up action scenes wouldn't have added anything to it. During the entire shoot, I kept striving for credibility. I wanted to stick to the facts—and the character of Mohamed Bida—as much as possible. That's what brought the intensity and tension to the film.

WITH THIS MOVIE, YOU SHINE A LIGHT ON A LITTLE-KNOWN BUT TRULY HEROIC FRENCH-LED OPERATION IN AFGHANISTAN. A COLLECTIVE ACT OF COURAGE WHERE DIPLOMACY AND COMPASSION COME TOGETHER TO SAVE THOUSANDS OF LIVES.

The film's main strength is that it is rooted in reality. It chronicles an actual operation that French forces urgently undertook in the midst of chaos, with remarkable composure and sense of duty. It's a tale of collective heroism, diplomatic courage and moral responsibility. Those are the faces we wanted to show.



Q&A WITH MOHAMED BIDA

HOW DID YOU WIND UP ORGANIZING THE EPIC EVACUATION FROM THE FRENCH EMBASSY?

When the ambassador left for the Kabul airport at noon on Sunday August 15, 2021, I assumed I'd join him a few hours later, and would be sitting in my living room in France the next day. We'd already wrapped up most of what needed to be done. A military plane was supposedly on its way. There were only twenty of us left at the embassy: most people had already been repatriated. At that point, there were no plans to evacuate any Afghans. The thousand or so we wanted to send to France had already left.

We were still at the embassy waiting for the last French nationals who were going to evacuate

with us. Late that afternoon, US helicopters came, but as they circled overhead, they were fired at and immediately fly away. At that point, we assumed a helicopter evacuation was off the table so we needed another plan. The ambassador told us he was working with the Americans to come up with a solution that night.

MEANWHILE, AFGHANS WERE FLOCKING TO THE EMBASSY GATE?

Yes. The gate weighed 20 tons and we would only open it a little bit to let a few authorized individuals through one at a time. It was tricky though, because people were doing anything they could to block the gate and get in. Then an explosion nearby caused a panic in the crowd. On the security monitors, we could see people literally getting crushed at the gate, mainly women and children who were suffocating. I phoned the ambassador to warn him a tragedy was about to unfold on our doorstep and he ordered me to open the gate to prevent it. About 500 people came in, and we sheltered them in our gymnasium.

WHEN DID THE TALIBAN REACH THE EMBASSY?

They were outside from the afternoon of August 15 on. The French Embassy is on the same road as the presidential palace, which was obviously one of their main priorities. They even complained about the crowd outside our gate, which made it hard for them to drive their leaders to the palace.

AT WHAT POINT DID YOU HAVE THE IDEA FOR THE BUS CONVOY THAT IS THE BACKBONE OF THE FILM?

As soon as we realized that, in spite of the ambassador's efforts, there was not going to be a helicopter evacuation. The Americans thought it was too late. For a moment, we were completely demoralized. But we pulled ourselves together and set our sights on a land convoy. However, we only had a few 5-seater SUVs. We needed buses. And for that, I decided to negotiate with the Taliban.

HOW DID YOU MANAGE TO GET ELEVEN BUSES?

After lengthy negotiations with the Taliban at every level of

command – including one of their most prominent leaders involved in the talks with the US in Doha – I finally managed to round up the drivers so they could wait for my green light in a nearby street of Kabul.

The drive to the airport wasn't easy either

We got stopped by hostile Taliban soldiers, like we see in the movie. We needed to negotiate with them but they were determined not to let any Afghans through. I kept telling myself, "So far, so good." Then, after 45 minutes, when I dropped the name of a high-placed contact, they finally let us through.

HOW DID YOU KEEP IT TOGETHER DURING THAT WHOLE TIME?

In the movie *La Haine* [Hate], a character falls off a roof and we hear him say, "So far so good." I kept telling myself that. Every time we hit an obstacle or snag, I turned to it as my motto. I had no idea how the whole thing going to play out.

WHEN YOU REACHED THE AIRPORT, DID YOU FIGURE THAT WAS THE END AND YOU'D BE HEADING BACK TO FRANCE?

Yes, but it wasn't the case. The movie ends there, but our story didn't. Emmanuel Macron ordered us to continue evacuating the Afghans on the lists we were given. The screenplay only covers the first three days at the airport. As members of the French police, we stayed ten days longer, fetching people in the city and bringing them to the airport. With lots of "So far, so good"s.

DID YOU HAVE OTHER OFFERS TO ADAPT YOUR STORY INTO A FILM?

Yes, but Ardavan Safaee, Dimitri Rassam and Martin Bourboulon won out because they understood that the project needed to be centered on humanity and compassion. It wasn't going to be an action flick with lots of guns and explosions everywhere, but a film based on the tension and anxiety of rescuing all those people in the name of human values. In fact, I had no intention of writing a hero's story. On the contrary. The book is a factual account of extraordinary events that no one else had related before. It's a story told from a human perspective, about ordinary people whose

lives converge. And the Afghans forced into exile remind me of what happened to my parents. My father was a Harki, and had to flee Algeria to escape execution. I was six months old when my family came to France in July 1962. Like many of the babies evacuated from Kabul.

DO YOU RECOGNIZE YOURSELF IN THE CHARACTER ROSCHDY ZEM PLAYS?

Yes, because he and Martin decided to “de-heroize” him. I told them about the fear in the pit of my stomach that whole time, and how there was nothing of the adventurer about me. I insisted on how I had to put on a brave face for the others – especially my younger colleagues. I told them we were going to make it out and that the Taliban had no interest in causing trouble for us. Actually, I never would’ve bet on it, but I was the oldest and had to reassure them. I’m not a risk-taker, but I am pragmatic and determined. And we got lucky.







Q&A WITH **ROSCHDY ZEM**

HOW DID YOU ACCEPT THIS ROLE?

It happened pretty quick. Pathé acquired the rights to Mohamed Bida's book, and Ardavan Safaee, Dimitri Rassam and Martin Bourboulon offered me the role even before they began writing the script. I was on board the minute I read the book. I was instantly taken by how original and intense the story was. It's not the sort of project you refuse. You can immediately tell it's going to make a remarkable and ambitious film. I gave them my verbal agreement before a single word of the script had been written.

DID YOU MEET MOHAMED BIDA AFTERWARDS?

Yes, of course. We met two or three times. He even came on set in Morocco. We spoke before and during the shoot.

DID HE GIVE YOU ANY ADVICE FOR HOW TO PLAY HIM?

No. Mo [Mohamed Bida] was tactful enough to stay on the sidelines. He gave me a few “technical” pointers, but beyond that, he didn’t get involved in the interpretation per se. The plot is obviously based on a true story, but my acting stems from my own imagination. And he seemed to understand that an actor has their own way of composing a role.

IN ORDER TO EVACUATE THE HUNDREDS OF AFGHAN REFUGEES FROM THE FRENCH EMBASSY, HE HAD NO QUALMS ABOUT LYING AND DISOBEYING ORDERS...

After meeting with Mohamed the first few times, Martin Bourboulon and I felt the role called for a great deal of compassion. We wanted to show the character’s fundamental vulnerability: his fear, apprehension, and anxiety about potentially messing up. We didn’t want some hero hogging the spotlight. More a man making decisions with heavy consequences, who understands how fragile everything is.

IT’S TRUE, YOU DON’T PLAY HIM LIKE A HOTSHOT.

I didn’t want him to come across as a blowhard who pulls off everything he does. We wanted viewers to feel his fragility.

DID YOU FOLLOW THE EVENTS ON AUGUST 15, 2021?

Obviously, like everyone. Who doesn’t remember those striking images of people clinging onto a plane as it took off? On the other hand, I barely knew anything about the exfiltration of Afghan refugees from the embassy. I learned all that from the film. France didn’t advertise it much. Mainly there was the photo of Mo Bida pulling someone out of a ditch at the airport.

DO YOU KNOW AFGHANISTAN?

Not at all. I’d recently seen *Riverboom*, the film about three Swiss reporters. Like *13 Days, 13 Nights*, it also shows the Afghan people who were often forgotten behind the groups of armed Taliban soldiers.

YOU HAD ALREADY PORTRAYED AN UNCONVENTIONAL POLICE OFFICER WITH THE ROLE OF CHIEF DAOUD IN ARNAUD DESPLECHIN’S *OH MERCY!*. DO YOU LIKE PLAYING THESE REBELLIOUS COP CHARACTERS?

I naturally tend to forget roles once they’re finished. That being said, I think they linger in my subconscious. Bits of them remain and sometimes I feel like “stored” moments come back to me.

HAVE YOU EVER ACTED IN A FILM WITH THIS MUCH TENSION BEFORE?

No, that was another reason I found Martin Bourboulon’s offer so compelling. I knew I was going to be grappling with something I hadn’t been asked to do before. I wanted to explore and discover things I’d never done. All the tension has to be visible in the character’s posture and behavior. It’s a very physical role, because all the emotion is expressed through expressions and gestures. There’s no fighting going on, just tension, hard bargaining and moments of near despair. Martin Bourboulon took a real gamble with this choice.

THE SCENE WHEN YOU FIRST MEET THE TALIBAN LEADER ON DUTY OUTSIDE THE EMBASSY IS VERY INTENSE.

We try to put ourselves in Mo’s shoes at that moment. It’s more than just a bold move: he’s flirting with suicide, even though he appears to be in control of himself, and of sound mind and body. He’s brave, but at times he seems oblivious to the danger he faces. I liked that nothing-to-lose attitude.

HE DISPLAYS COURAGE AND A GREAT DEAL OF COMPASSION BY REFUSING TO LET ALL THOSE PEOPLE FEND FOR THEMSELVES.

It was a recurring theme for Martin: putting humanity at the center of the film. The hero's compassion stands out at every moment. That's not so easy today with the different conflicts that are raging. Human values are increasingly on the wane. Especially on social media, I'm struck by all the radical opinions utterly devoid of empathy. That's why this film gives us hope for the human race.

IT'S A GREAT PART.

It's more than a great part—for me, it feels like a milestone.

WAS THIS THE FIRST TIME YOU'D MET MARTIN BOURBOULON?

Not exactly. We'd met once when he was very young, while I was shooting a film produced by his dad. He was barely more than a teenager. It was funny to encounter him twenty-five years later as a director. I must say, we had an amazing connection before, during and after the shoot. We made the same film! That's how it should be, you're probably thinking. But we were in sync from day one. Most of the time our aims and intentions were identical. By striving to render this story exactly the way it'd been told to us, we were all on the same page: Martin and I, as well as Dimitri Rassam and Ardavan Safaee.







Q&A WITH **LYNA KHOUDRI**

THIS IS YOUR THIRD TIME WORKING WITH MARTIN BOURBOULON. HE CAN'T DO WITHOUT YOU ANYMORE.

It's mutual, I can't do without him either. I'm honored to have made so many films with him, and to be part of Martin's circle. He's an important filmmaker. His work is a happy blend of mainstream and high-quality cinema. The kind of movies I've always dreamed of making.

WHAT DREW YOU TO THE PART?

It was fascinating to have a role with a key narrative function. Playing the translator meant I got to experience all the phases of the story as it unfolded in the film. At first, she isn't necessarily supposed to be there. She kind of stumbles into the situation when Mohamed Bida chooses her to translate his interactions with the Taliban. I found the role very genuine and convincing.

DID MARTIN PREPARE YOU FOR PLAYING A CHARACTER WHO LIVES IN FEAR?

It's true it wasn't easy to interpret Eva—for example, when she goes to meet the Taliban leader with Mohamed. But that sort of scene is thrilling to play.

DID YOU FOLLOW THE FALL OF KABUL IN 2021?

Like everyone, I saw it on TV and on my phone. But I didn't know about the evacuation or what Mohamed Bida did. I hadn't read his book. I didn't even know that the French Embassy had sheltered so many people and mobilized to get them out of Afghanistan.

YOUR ROLE AS A FRANCO-AFGHANI WOMAN WITH HER MOTHER WHO DOESN'T WANT TO LEAVE—BEING TORN BETWEEN EXILE AND STAYING PUT—IS THAT SOMETHING THAT SPEAKS TO YOU?

Of course, because it's such a universal message. Unfortunately, all the wars going on in the world right now are displacing so many people. My own family experienced that. I was born in Algeria and my parents were forced to leave while I was just a baby. You carry that displacement in your body and in your DNA. Odors, images, and colors are rooted in you. For the film, I summoned what I had inside me.

THE FILM IS A THRILLER WHERE THE TENSION IS PALPABLE THROUGHOUT. DID YOU FEEL THAT WHILE SHOOTING IT?

I have complete trust in Martin. On some shoots, an actor may occasionally ask for a re-take. Martin says that's not usually necessary unless you want to try out something. He constantly explains his film, he's got a clear picture in his mind of how the editing should look and what he wants from his actors. He knows where he's going and the actors follow his lead.

IS HE MORE INSTRUCTIVE THAN DIRECTIVE?

He's both at the same time. Instructive because he wants us to understand where he's trying to go, and directive because he's like an orchestra conductor whose baton we follow.

YET THIS TIME, HE WAS WORKING IN A GENRE THAT WAS NEW TO HIM.

That's why I think he's so brilliant. He masters each new genre. For me, he's a true filmmaker, director, and cinephile. He makes a comedy, it works; a period drama, it works; and in this case, a war movie, and that works too. He knows the conventions of each genre and plays with them. He does what the greats before him have done: a bit of everything.

TELL US ABOUT YOUR RELATIONSHIP WITH ROSCHDY ZEM.

We'd met briefly a few years ago on the series *Savages* but we never had any scenes together. Then, the year Roschdy got his César, I won one too. That sort of thing forges bonds. Obviously the awards night is inscribed in my memory. So there'd been a fondness between us for a long time. But with this film—two and a half months together in Casablanca—that was exceptional.

Roschdy is important to me as a figure of French cinema as well as an actor born to immigrants. He's a success story. He basically came out of nowhere and made a place for himself in a world he wasn't destined for. For children of immigrants, like us, he's one of the people who opened doors, and marked history. I admire him as an actor as well as a big brother.

AND YOUR ENCOUNTER WITH SIDSE BABETT KNUDSEN?

I met her on set. She's an incredible person and a great actor. When I saw the film, she gave me chills, especially in the bus scene. Sidse is vivacious in life. She's generous and open.

IN SHORT, YOUR EXPERIENCE ON SET WAS MORE THAN POSITIVE?

Shooting a film with Martin is a pure delight. It's a real letdown when it's over, it's very hard to see it end. There's such a great vibe, and so much appreciation.





Q&A WITH SIDSE BABETT KNUDSEN

HOW DID YOU MEET MARTIN?

We met a long time ago, after his film *Daddy or Mommy*, which I loved. When he called me for the part in *13 Days, 13 Nights*, I assumed it was a comedy at first.

FAR FROM IT!

That's for sure! But I really wanted to work with him. I like dabbling in all sorts of genres, and I was drawn to the screenplay: an action film rife with tension.

DID YOU FOLLOW THE EVENTS DURING THE FALL OF KABUL?

Of course. Like everyone, I was shocked by the images of people running toward the planes. They're seared into my memory.

YOU PLAY KATE, A WAR CORRESPONDENT. HOW DID YOU TACKLE THE ROLE?

I drew inspiration mainly from journalists I'd seen on TV. Women out in the field working in difficult and dangerous situations, not just in Afghanistan. I remember one, whose name I won't mention, who was very professional — an ambitious woman extremely focused on getting the perfect scoop. That was the direction I went in because that's how I saw my character at first. But as time went on, I dropped the cynicism to compose a vibrant character with a real vocation, fully devoted to her work.

YOUR CAREER HAS BEEN MARKED BY STRONG WOMEN CHARACTERS, STARTING WITH THE SERIES BORGES. DO YOU ENJOY THESE ROLES?

I think women are strong in general. I've also played victims. Whether strong or not so strong, I always try to put a lot of compassion into my characters, and portray them with nuance.

WHAT WAS IT LIKE SHOOTING WITH MARTIN?

Great, we shot in sunny Morocco. For me, a Northern girl, it was really quite hot. The shoot was physically and mentally demanding because we had to maintain the tension of the story for hours on end. Martin is very enthusiastic and in tune, completely at ease in his role. He's more than a conductor, he's a leader who knows how to listen to others. The shoot isn't governed by his ego. He's kind with others. It's very healthy.

CAST

Mohamed Bida	Roschdy Zem
Eva	Lyna Khoudri
Kate	Sidse Babett Knudsen
Martin	Christophe Montenez de la Comédie Française
Martinon	Nicolas Bridet
Niangalay	Shoaib Saïd
Sedqi	Sina Parvaneh
Nicole Gee	Athena Strates
Roméo	Jean-Claude Muaka
JC	Yan Tual
Dom	Luigi Kroner
Amina	Fatima Adoum
Haider	Sayed Hashimi
Rohulla	Azizullah Hamrah

CREW

A film by Martin Bourboulon
Written by Alexandre Smia
Adaptation and dialogue by Alexandre Smia and Martin Bourboulon

Based on the book by Commandant Mohamed Bida
13 Days, 13 Nights in the Hell of Kabul – © Éditions Denoël, 2022

Head of production Matthieu Prada
Production Manager Khaled Haffad
Line producer Guinal Riou
Executive producer Morocco Lions Production & Service
Location manager Zakaria El Badaoui
D.O.P Nicolas Bolduc – CSC
Editor Stan Collet
Original score Guillaume Roussel
Art director Stéphane Taillason
Costumes Sandrine Bernard
Makeup Mathilde Josset
Hair Véronique Boitout
Stunts Dominique Fouassier
Sound engineer Pierre Mertens
Sound editing Gwennoé Le Borgne
Mixers Marc Doisne, Samuel Delorme
A.D Juliette Crété, Hamza Boumalki
Casting Elodie Demey, Aurélie Avram, Hossein Sabir
Script supervisor Elodie Van Beuren
Visual effects supervisors Olivier Cauwet
Germain Louvel
Color grading Richard-Deusy
Head of post-production Camille Cariou, Amandine Py
Music supervisor Pierre-Marie Dru
Production Chapter 2 & Pathé
Co-production M6 Films, Logical Content Ventures and Umedia
With the participation of Canal +,
With the participation of Disney +, M6 and W9
In association with Ufund, Cineaxe 6, Cinémage 19, Galfin Production 1 & 2
With the participation of the CNC
With the support of LA SACEM
CCM
In partnership with GICAT

Produced by Dimitri Rassam and Ardavan Safaee
Distribution and international sales Pathé

In association with

