

PERSMAP

'BIZAR, GRUWELIJK, LACHWEKKEND EN ONTROEREND TEGELIJK' DE VOLKSKRANT



MOVIES THAT MATTER
FESTIVAL

PUBLIEKSPRIJS
JURYPRIJS
GROLAND FESTIVAL

SPECIALE VERMELDING
SAN SEBASTIAN
INTERNATIONAL
FILM FESTIVAL

OFFICIËLE SELECTIE
PALM SPRINGS
FILM FESTIVAL

OFFICIËLE SELECTIE
GÖTEBORG
FILM FESTIVAL

(NI JUGE NI SOUMISE)

SO HELP ME GOD

EEN FILM VAN JEAN LIBON EN YVES HINANT

LE BUREAU PRESENTE UN FILM DE JEAN LIBON & YVES HINANT. IMAGE DIDIER HILL-BERIVE. MONTAGE FRANÇOISE TOURMEN. SON YVES GOOSSENS-BARA. DAVID GILLAIN
PRODUIT PAR BERTRAND FAIVRE COPRODUIT PAR PATRICK & STÉPHANE QUINET PRODUCTION EXECUTIVE VINCENT CADELLE ONE PRODUCTION LE BUREAU EN COPRODUCTION AVEC ARTEMIS PRODUCTIONS
FRANCE 3 CINEMA RTBF (Télévision belge) VOD ET DE TV SHELTER PROD AVEC LA PARTICIPATION DE FRANCE TELEVISIONS CANAL+ EN ASSOCIATION AVEC COFINOVA
AVEC LE SOUTIEN DE LA PRODREP-ANGOA ET DE TAX SHELTER DU GOUVERNEMENT FÉDÉRAL DE BELGIQUE VENTES INTERNATIONALES THE BUREAU SALES DISTRIBUTION CINEART

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BIJZONDERING ASSISTANCE CINEMA franc3mediacine prod ooo 3e 12 shelter prod CANAL+ TAX SHELTER PROD ING BUREAU VIND FILMS EN SERIES VEILIG EN SNEL



SO HELP ME GOD (NI JUGE, NI SOUMISE)

Een film van Jean Libon & Yves Hinant

In de documentaire SO HELP ME GOD (NI JUGE, NI SOUMISE) volgen we de buitengewone, extravagante Anne Gruwez in haar dagelijkse leven als onderzoeksrechter in Brussel. Ze verzamelt bewijs op plaatsen delict, heropent onopgeloste zaken en werkt nauw samen met rechercheurs van de politie. Ondertussen voert Gruwez ongecensureerde en verbijsterende gesprekken met verdachten en criminelen om tot hun veroordelingen te komen. Verbazing, hilariteit en ongemak wisselen elkaar af terwijl we getuige zijn van haar onconventionele aanpak. De waarheid blijkt soms vele malen schokkender dan fictie.

SO HELP ME GOD, van filmmakers Jean Libon en Yves Hinant, bekend van hun satirische tv-serie STRIP-TEASE die uitgroeide tot cultfenomeen, draaide in de officiële selectie van het IDFA.



Speelduur: 93 min. - Land: Frankrijk - Jaar: 2017 - Genre: Documentaire
Releasedatum bioscoop: 26 april 2018

Meer over de film: <http://www.cineart.nl/films/so-help-me-god>

Download persmaterialen: <http://www.cineart.nl/pers/so-help-me-god>

Voor meer informatie neem contact op met:

Julia van Berlo

Pers & Promotie

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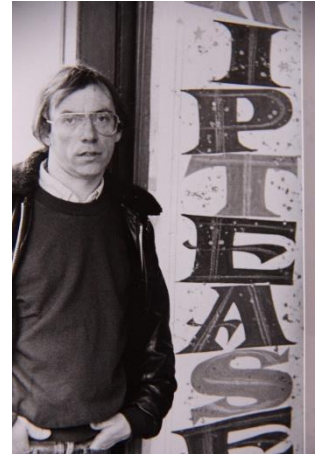
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JEAN LIBON - DIRECTOR

Jean Libon was born in 1946 in Antheit in Belgium. He graduated from the Arts and Diffusion Institute (I.A.D. -Brussels) in the "image" section in 1970, he then worked until 1976 on the documentary series "Faits Divers". From 1977 to 1985, he became image reporter for the documentary magazine "A Suivre". He then traveled the world and received numerous prizes including one for "Faut pas plonger" (in which he follows, along with Marco Lamensch, a drug addict couple for 18 months) and "Les Russes attaquent à l'aube" (which follows day to day a Belgium station in Germany). In 1985, he creates with Marco Lamensch a documentary series "Strip-Tease", which will be broadcasted for nearly 20 years on France 3 and on the RTBF.



Filmography

2017 SO HELP ME GOD (documentaire)

YVES HINANT - DIRECTOR

Yves Hinant was born in 1968 in Liège. Graduated in journalism from the Université Libre de Bruxelles, he was a sports journalist at the RTBF for two years. He then joined the "Strip-Tease" team in 1984, which is a documentary series produced and directed by Jean Libon and Marco Lamensch. He directed around thirty films and many documentaries for the programme "Tout ça ne nous rendra pas le Congo".



Filmography

2017 SO HELP ME GOD (documentaire)

2009 LES ARBITRES (documentaire)



DIRECTORS' STATEMENT

For twenty-five years, without commentary, interviews, or concessions "Strip-Tease" has undressed France and Belgium. The programme, broadcast on France 3 and RTBF, marked the history of television and always provoked reactions and debate.

Though one could see it as simple factual television, that would be to forget that the grammar of its episodes - while certainly based on the unfolding of reality - is also borrowed from cinema. So it is not surprising that directors now known for their talent in film (Joachim Lafosse, Benoit Mariage, etc.) are also graduates of the "Strip-Tease" school.

Indeed, in every film, long or short, a story is told; characters change, confronting themselves or a conflict; the story gets away from them, surprises us, allows us to discover a milieu and its people, tells us something about the way the world is, and - above all - denounces, without artifice, society as it is.

Now considered a "cult" programme, the show still seems to serve as a resistance to highly formatted television. It continues deciphering society, as feature films have always done through fictional screenplays.

"Strip-Tease" was born in the 1980s from the Italian sketch-style social comedies. Popular cinema that didn't respect much and for which everything was grist for the mill: church, politics, family, bourgeoisie, male-female relationships, sex, etc. Any and every topic was up for grabs.

Our composition is a comedy in its own way, thanks to sequences mixing dark humour, absurdity, the bitterness of situations, sometimes even a bit of vulgarity, poetry, and despair, all of it anchored in our time. The goal is to shock deeply or to provoke laughter by sticking our finger right where it hurts. It is also about presenting contemporary tragicomic situations.

We script the real, by tracking daily life, flushing out characters and anecdotes in every social, cultural, and professional situation.

The grammar of these stories has more than once been borrowed by fiction. A "Strip-Tease" touch is often added to feature films. So, while remaining faithful to ourselves, why shouldn't we try our hand at a "Strip-Tease"-style "Strip-Tease" feature?

Without changing course in relation to the themes we've examined for years, we had to choose one of them that would be capable of nourishing a long story. What more exciting than a detective story? Not only do they sharpen our macabre curiosity about the human soul, but it is often in the story of crime that we can see the society in which we flounder through a magnifying glass.

In a detective story, the intrigue is most often a pretext that leads us to describe the turpitudes of the human soul. In a detective story, we are willing to follow any lead, as long as the universe that is described touches us, concerns us, and questions us.

In this film, the central theme is the resolution of a cold case, a true and unresolved story more than twenty years old: two prostitutes, brutally murdered in posh neighbourhoods in central Brussels. As the investigation is jumpstarted, the reputation of our judge is central. Where are the condoms found in the victims' garbage stored? What has become of the four lead suspects from the time? What will be found through new investigative methods and the progresses in criminology? Who will pierce the mystery of the condom with six different DNA profiles?

Jean Libon's experience after twenty-five years with "Strip-Tease", Yves Hinant's knowledge of judicial arcana, and the expertise of our producer led us to work in the long term. Time is a luxury today when making a film, and the three years to make ours, were a necessity. We needed the time to write, and to get to know the milieu in depth. We had to spend time with the characters, the time for situations to change, and for us to be there at the right time.

Over time, in our funny, cruel, and darkly humorous film noir, a reality has emerged that need never envy fiction.

We went for it, the whole hog...

Jean Libon, Yves Hinant



THE BUREAU - PRODUCER

Production companies LE BUREAU (Paris) and THE BUREAU (London) were set up in 2000 by producer Bertrand Faivre. His producing partners are Gabrielle Dumon in France and Tristan Goligher in the UK.

Over the last 15 years, they have gained recognition for the distinctive talents they've nurtured and retained, as well as for the excellence shown to their partners in the management of both companies. Especially director-driven, their producing credits include more than 25 international feature films by multi-award winning directors as well as promising newcomers. Since 2009, both companies have broadened their activities to international sales through THE BUREAU SALES.

www.thebureaufilms.com



PRODUCER'S STATEMENT

It is always very delicate for the nature of a work to change. Novels are not always elevated by their cinematic or theatrical adaptations; television magazine programs do not always convert harmoniously to feature-length works, films of shows or plays often struggle to communicate the emotions of live performance after the fact...

When Jean Libon, one of the two founders of "Strip-Tease", and Yves Hinant, one of its recurring directors, met with me to ask me to produce the "first feature-length Strip-Tease for the cinema", first I was flattered, then excited, then quite quickly, concerned...

In "Strip-Tease", reality leads the dance. Nothing is written beforehand. We can of course choose the milieu we're going to try to undress, but that's about it... The time it will take, the intensity of the

consent or resistance we will encounter, and the "nakedness" we will end up with remain just so many unknowns that make any planning, any preliminary scripting difficult.

In addition, let us recall here the specifications that, over the course of twenty-five years, produced the "Strip-Tease" style:

- No prior writing
- No commentary
- No interviews
- No on-screen text over the image
- No additional music
- Written agreement from all people filmed
- No blurred faces
- No children
- A short poem at the end
- "Combo Belge" over the end credits.

From its very creation, "Strip-Tease" invented a Dogma much stricter than Lars Von Trier's.

We recognised very quickly the necessity of instilling the approach with some cinema principles:

- A milieu that by nature induces suspense, and from which conflict is not absent
- The possibility of assembling a "cast"
- The idea of betting on reality to bring the narrative to us, while having in the background a common theme that inscribes the story in time.

It was Judge Anne Gruwez - to whom an episode of "Strip-Tease" had been dedicated ("Madame Judge") - who came imperiously to mind for Jean and Yves in terms of cast. Then some police officers and clerks whose schedules we managed to align with that of our judge. And finally, access to a certain number of closed cases, from which we extirpated the one that seemed most promising to us.

And the rest was a matter of a certain number of benevolent complicities that appear in our credits, and of time.

During the three years in which we filmed "So Help Me God" it forced us to be patient, but it also made it possible for us to x-ray the rising anxiety and the increasing disparities in our time and our society, which make us want to laugh as much as they arouse our dread.

Bertrand Faivre

CAST

The Judge	ANNE GRUWEZ
The Cops	DAVID DERUMIER
	SERGE GRAIDE
	MARC SLAVIC
	EDDY WILMET

CREW

Directors	JEAN LIBON & YVES HINANT
Cameraman	DIDIER HILL-DERIVE
Sound engineer	YVES GOOSSENS-BARRA
Editor	FRANÇOISE TOURMEN
Sound editor	DAVID GILLAIN
Color grading	PETER BERNAERS
Producer	BERTRAND FAIVRE (LE BUREAU)
Coproducer	PATRICK & STEPHANE QUINET (ARTEMIS PRODUCTIONS)
	FRANCE 3 CINEMA
	RTBF, VOO & BETV, SHELTER PROD

