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[The Brotherhood Of The Wolf](#)



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In 1765 something was stalking the mountains of central France. A 'beast' that pounced on humans and animals with terrible ferocity. Indeed they beast became so notorious that the King of France dispatched envoys to find out what was happening and to kill the creature. By the end, the Beast of Gévaudan had killed over 100 people, to this day, no one is entirely sure what it was, wolf? hyena? or something supernatural? Whatever it was, shepherds had the same life-expectancy as the red-suited guys in 'Star Trek'. The Beast is a popular myth in France, albeit one rooted firmly in reality; somewhat surprisingly it is little known to the outside world, and perhaps incredibly it has never been made into a movie. Until now... Based on the true story of the Beast of the Gévaudan that terrorized France in the mid-XVIIIth century, the movie aims to tell first and explain afterwards. In the first part, a special envoy of the King of France, altogether biologist, explorer and philosopher, arrives in the Gévaudan region, in the mountainous central part of France. The Beast has been attacking women and children for months and nobody has quite been able to harm it or even take a good look at it. In the second part, our hero Chevalier de Fronsac will not only have to fight the Beast, but also ignorance, bigotry and conspiracy and will rely on two women, one an aristocrat, the other a prostitute, as well as the enigmatic Mani, an Iroquois he met in New-France (Canada). In 18th century France, the Chevalier de Fronsac and his native American friend Mani are sent by the King to the Gévaudan province to investigate the killings of hundreds by a mysterious beast. Loved this movie. The sound effects were very effective, especially in the first scene, I could feel her pain. Wonderful cinematography, the forest scenes were spellbinding. Completely enveloping. Want to be there. -- A few spoilers -- If Vincent Van Gogh painted my toilet bowl it would be the most beautiful painting of a toilet bowl ever. But then, it would still be a toilet bowl wouldn't it? This movie is sort of like that.

I think the scriptwriters wrote this using one of those magnetic poetry sets. Sort of like they drew a bunch of random words and had to make what they drew out into some sort of plot...."what do we do with Africa, Mohawk, Wolf, Revolution, Amputee?" Hmmmmmmm.

Take a big hunk of "Last of the Mohicans" and throw it in the pot, then add a cup full of "Dangerous Liaisons", toss in a handful of "Crouching Tiger, Hidden Dragon", a spoonful of "The Matrix", a pinch of "Name of the Rose", a little "Musketeer", suck all the charm out of those references, and then add a huge dollop of pure French incomprehensibility and you have a big disjointed mess.

If you are interested in visuals, then turn the sound down and watch the alternating pretty and bizarre pictures. You might even make up a story to go with them. You couldn't do a worse job really. It's mindless, which is rarely true of French cinema, dull, which is rarely true of Hong Kong films, and portentous, which shouldn't be true of any film about a man-eating dog. Brotherhood of the Wolf is based on a screenplay written by French film-maker Christophe Gans (who also directed the movie) and screenwriter Stéphane Cabel. Gans and Cabel took details for their story from a nonfiction reference book, *La bête du Gévaudan: L'innocence des loups* ("The Beast of Gévaudan: The Innocence of Wolves") (2001) by French zoologist Michel Louis, who described a series of killings that took place in France in the mid-18th century by a beast known as the Beast of Gévaudan. Brotherhood of the Wolf is an attempt to explain the three-year reign of terror caused by a real Beast (or Beasts) of Gévaudan, a former province in the Margeride Mountains in south-central France. During the years from 1764 to 1767, an unknown animal resembling a large wolf (according to the descriptions of those who saw it and lived to tell) killed over 100 people and wounded some 100 others. The Beast was never caught nor was it ever identified. The movie gives a fictionalized account of a secret organization conspiring to bring down the authority of King Louis XV of France by the use of a large beast brought back from Africa by one of its members. The Beast of Gévaudan has become a topic of much interest to cryptozoologists (those who study imaginary or fabled creatures such as the Loch Ness monster or bigfoot). An artist's conception of one of the Beasts shown here is taken from an 18th-century engraving by A.F. of Alençon. The opening and closing scenes take place during the French Revolution [1789-1799], but the majority of the movie takes place some 20 years earlier, during the three years that the Beast of Gévaudan was doing its killing [1764-1767]. Only when it's wearing armor does the audience see the CGI beast. There are some shots of Fronsac looking into the beast's yellow eyes. The fur around its eyes is visible, but there not enough of it to

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tell what kind of animal it might be. The director has mentioned that it was meant to be a lion. The narrator is the old Marquis Thomas D'Apcher ([Hans Meyer](#)). It's unknown how many of [Mark Dacascos](#)'s fight scenes were filmed with him or a double doing the fighting. As a world renowned martial artist, holding first place in a number of karate championships, chances are high that Dacascos did most of his own stunts, with the exception (perhaps) of stunts that might have resulted in injury to him. Suffice to say that the fight scenes were choreographed, and who better to portray Mani in fight mode than Dacascos himself? Jean-François ([Vincent Cassel](#)) explains to Grégoire de Fronsac ([Samuel Le Bihan](#)) that he was injured by a lion and that his arm became infected with gangrene. Fronsac explains to young Thomas D'Apcher ([Jérémie Renier](#)) that the French army distributed linen infected with disease to the native Indian tribes. Considering it a gift, the Indians used them, got sick, and died. The army then came in and wiped out anyone more or less standing. "Civilized tactics" is what they called it. Aristocrats with money or power were targeted during the French Revolution. Even King Louis XVI was guillotined in 1793. His wife, Marie Antoinette, suffered the same fate nine months later. The real Marquis d'Apcher is said to have been spared when his subjects actually stood up in his favor. The story reverts back to its narration by the Marquis d'Apcher during the French Revolution. As his time draws to a close, d'Apcher describes how he and Fronsac found the beast in its lair dying of its wounds. Fronsac kills the beast in order to put it out of its misery. The keeper explains how Jean-François brought a "strange beast" back with him from Africa, then raised it to be a vicious killer and dressed it in a suit of armor to make it look more frightening. D'Apcher then tells that Fronsac invited him to go to Africa, but he chose to stay behind and rebuild his province. As he is led from his house into the crowds clamoring for his head, d'Apcher says that he doesn't know what became of Fronsac and Marianne but hopes that they are living their lives together far away from Gévaudan. In the final scenes, Marianne and Fronsac are shown standing on the deck of a schooner. Fronsac is releasing Mani's ashes into the water. The schooner sails away into the night. The Director's Cut features two prolonged story sequences showing some more background information of Grégoire de Fronsac. This adds up to a total difference of approx. 8 minutes. a5c7b9f00b

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