

World Dramatic Competition Sundance 2007

PRESS KIT

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PRESS KIT: Short Synopsis

1992 - West Africa – Armed rebel troops kidnap Ezra, a seven year old boy and forcefully train him to become a soldier. Seven years later, the war is over. In front of a Truth and Reconciliation Commission, Ezra re-lives a devastating attack he lead on a village.

PRESS KIT: Long Synopsis

In the year 2000, it was alleged that some 300,000 children were serving as soldiers in armed conflicts in more than thirty countries around the world. Nearly 120,000 of these were allegedly engaged in various conflicts on the African continent.

EZRA is a factional tale inspired by the Sierra Leonean conflict. It is centred on one event: a drug fuelled atrocious attack on a village by rebel soldiers. The jigsaw puzzle of what occurred that night is reconstructed through the testimonies of three witnesses: Ezra, an ex-combatant, his sister Onitcha, a mute, and Cynthia, Ezra's fellow ex-soldier.

What is supposed to be reconciliation soon becomes a trial, as Onitcha chooses this as the arena to reveal a secret she has kept from her brother.

PRESS KIT: Director's Comment (page ½)

In 2000 I saw Sorious Samura's documentary "Cry Freetown" and was left terribly distraught by the images that unfolded before me. Four years later, I was approached by Arte France, whom had in 2001 acquired and broadcast my debut independent feature, Rage, a fiction film set in the milieu of teenagers and hip hop in "multi-cultural" London. They wanted me to write and direct a film about "Child Soldiers". Two years of research, and writing commenced with my co-writer Alain Michel-Blanc. We ferreted out information from the Net, NGOs, documentaries, Aide Agencies, etc. We gradually built a step outline of a fiction narrative which turned out at around 160 pages with a ridiculous amount of characters each with its own story and sub plot. We whittled it all down to a workable length. A trip to Sierra Leone where we met and discussed with academicians, politicians, social workers, teachers, aide workers, therapists, psychiatrists and of course the children, anchored me emotionally. I was saddened by the profound sadness in the gaze of the children's eyes .

It was clear to me that I wanted to tell a story of Love and War, the destruction of Love by war, The struggle between love and war. I wanted the characters to be struggling with this internally, on some level.

I was fifteen months old on May 30th 1967, when the eastern part of my country, Nigeria, seceded and declared itself the Republic Of Biafra and subsequently months later a war broke out. This happened after a genocidal attack on Easterners in the north of the country

I remember my parents packing and running from the encroaching war with all they could fit in my father's Fiat 124. I remember the terrifying sound of mortar fire. The screaming cries of a rockets flying through the air and louder ones of people after the rocket hit. I remember instability. It is the strongest sense I still carry. Biafra existed as a fully functional country for three years then vanished from the map in January of 1970. One million to four million people perished in that war depending on whom you speak to or read. Biafrans were starved to death by the Nigerian government. Sanctioned by the British and

PRESS KIT: Director's Comment (page 2/2)

American government, starvation was used for the first time as an instrument of war. Access to Biafra from air, sea and land were cut off. Air corridors for humanitarian aid were closed. People simply dropped dead like flies.

Through Ezra, I want to share inner experiences of war with an audience.

Ezra, is a film inspired by events in the Sierra Leonean conflict but not solely about them. I wanted to free myself from the time-place specific constraints of the documentarian. I wanted to talk about war not about "a" war. I believe if one singles out, one isolates. War is destructive. Nothing new., just another point of view.

Beyond politeness, judgment, diplomacy, politics, Ezra is about the mess we're in. Somehow in some way we are all responsible. Some more than others. And if we condone it, it will somehow and in some way come round to us.

For more information on « Cry Freedom » : <http://www.cryfreetown.org/>

PRESS KIT : Character's Quotes

US GEN. MACMONDALE rtd:

Mr Ezra Ghelehun, before we begin, I will like to reiterate that this is not a prosecuting body, this is not a judicial body, it is not punitive but restorative. And we hope that with your help and others with this commission, will go a long way to understanding the causes of the Rebel War. More than that to begin a healing process and finally as an act of closure to a terrible period in this country's history and the beginning of hope.

EZRA

Our government was corrupt! Lack of education was their way to control power. If I may ask, do you pay for school in your country?

US GEN. MACMONDALE rtd.

No.

EZRA

You are richer than us, we pay for school! Your country talks about democracy. Why? Because you want our diamond. As if anyone in this court has ever seen real diamonds before? NO!!!"

MARIAM (Ezra's wife)

My father was a fighter, he fought injustice through his writing. He thought me to fight. Knowing myself, wherever there is injustice, I will go and I will fight!

CYNTHIA (Child Soldier)

Our Pastor told us it was not our fault, God will understand. We were only Children trying to survive. If we had said anything they would have killed us!

ONITCHA (Ezra's Sister)

Sir! I am not here to prosecute my Brother. He was a good Child. War took him away and destroyed my Family!

EZRA

I am going to find my wife and then get out of this hell of a country. This not life, they told us it was and we all believed them. But I don't anymore!

RUFUS (Rebel Leader)

Soldier Moses here wants to know what we are fighting for? Justice Soldier! Justice! There is no justice in this country! The people are suffering! I am willing to change the system and success can only come through the barrel of a gun!

PRESS KIT: Screening Times (page 1/1)

- Tuesday Jan. 23rd, 6PM, Egyptian
- Wednesday Jan. 24th, 9AM, Holiday I (PRESS AND INDUSTRY ONLY)
- Wednesday Jan. 24rd, 11:59PM Holiday IV
- Thursday Jan 25th, 15:00, Egyptian
- Friday Jan 26th, 7 :30pm, Broadway 6 (SALT LAKE CITY)

DIRECTOR
NEWTON I. ADUAKA

Born in Nigeria in 1966. After the Biafran War in 1970 Newton's family moved to Lagos. In 1987 he attended the London Film School, graduating in 1990. In 1997 he co-founded Granite FilmWorks.

The first output was his indie feature film Rage :

Best Director - First Feature, Pan-African Film Festival (L.A)
Prix Oumarou Ganda, Fespaco
Prix Jeunesse, Vues d'Afrique Montreal
OCIC Grand Prix, Amiens IFF

His short films include:

Aïcha (2004) – 61st Mostra de Venezia, Toronto IFF, London Film Festival, Clermont Ferrand, Fespaco, Oberhausen, Amiens IFF
Sale Nègre (2004) – (one of the shorts' anthology:Paris La Metisse)
Bon Voyage (2004) and L'Expert (2004) –
AIDS campaign short (Scenarios From Africa)
Funeral (2002) –
Director's Fortnight – Cannes 2002, Rio IFF
On the Edge (1997) –
Best Short Film - COE Milan, Best short Film - Fespaco 1999

In 2001 he was Filmmaker in residence at the Cinefondation of festival de Cannes. He currently resides in Paris with his family.

PRODUCERS
CINEFACTO : MICHEL LORO, GORUNE APRIKIAN

Founded in 2001, Cinéfacto is an independent production company. Under the direction of Michel Loro, Daniel Delume and Gorune Aprikian, it has always sought to promote quality writers. Cinefacto, as Associate and Executive Producer, already has three feature films to its credit (Vodka Lemon, HBO's Sometimes in April and Un Dimanche à Kigali) as well as numerous shorts and documentaries.

**CO-PRODUCERS: AMOUR FOU, GABRIELE KRANZELBINDER,
ALEXANDER DUMREICHER-IVANCEANU**

Austria's AMOUR FOU produces and distributes films which transcend borders aesthetically, in content, or technologically. Films that ignore the demarcation line between cinematic genres and categories and films which reflect upon and question the past and present, the possibilities and the future of society and of cinema. Amour Fou's line up includes TAXIDERMY by Gyorgy Palfi, CRASH TEST DUMMIES by Jorg Kalt,

**EXECUTIVE PRODUCER
LAMIA GUELLATI**

Lamia Guellati is an independent Film producer based in New York and Paris. She recently set up her production company, Fat City. Capitalizing on Lamia's French background and relying on her professional relationships in Europe and in the USA, Fat City aims to produce international projects. Prior to starting her own company, Lamia Guellati worked in the international department at Focus Features, and previously at Good Machine International, under Glen Basner. Prior to this, Lamia worked at Good Machine in all areas of development and production, most notably for producer Ted Hope. Prior to joining Good Machine and Focus Features, Lamia Guellati worked with Julia Ormond at Indican Productions, a company under a first look deal with Miramax Films at first, then Fox Searchlight.

**EXECUTIVE PRODUCER
JEAN-MICHEL DISSARD**

Jean-Michel Dissard is an independent producer based in New York and Paris. In association with Showtime Networks and France 2, Jean-Michel Dissard produced the feature length documentary RIKERS HIGH by Victor Buhler. The film won Best New York documentary at Tribeca film festival 2005 and was nominated for an Emmy Award. In association with Studio Canal, Forensic Films and the Wild Bunch, Jean-Michel Dissard was one of the producers on RAISING VICTOR VARGAS (aka "Long Way Home") by Peter Sollett. (Cannes' Certain Regard. Best film : Deauville, San Sebastian. Sundance 2003, Independent Spirit Award). Jean-Michel co-wrote and co-produced the independently financed DOWN TO THE BONE by Debra Granik. (Best Directing and Best Acting Prize at the Sundance Film Festival 2004). Through his company : CICADA PICTURES, Jean-Michel also sells and distributes internationally award-winning short films. 8 short films from Cicada's catalogue premiered in Cannes. 6 films from Cicada's catalogue have won major prizes in Sundance.

DIRECTOR OF PHOTOGRAPHY

CARLOS ARANGO DE MONTIS

Director of Photography from the ESCUELA INTERNACIONAL DE CINE Y TELEVISION (EICTV, Cuba). He graduated in 1991 and has gained great experience in independent projects around the world (features films, documentary and tv series). Carlos lives in Mexico city and was born in Panama. EZRA is his second collaboration with Newton I. Aduaka. His first one was RAGE.

PRODUCTION DESIGNER

YANN DURY

Yann Dury has been working for 15 years as a designer, chief constructor, and first assistant designer for tv, theatre and film. In the last few years, he worked in Afghanistan on « earth and ashes » for Atiq Rahimi. In Morocco on « c'est Gradiva qui vous appelle » for Alain Robbe Grillet. In Paris on « Les oiseaux du ciel » from Eliane Delatour and on « ça brûle » from Claire Simon. He also worked on « Code inconnu » by Michael Haneke. « Jeanne d'Arc » by Luc Besson, « Va savoir » by Jacques Rivette », « La compagnie des hommes » and « Roi et reine » by Desplechin. Yann has one thing to say about Ezra :

« l'intensité de cette aventure humaine de 4 mois au Rwanda n'a d'égale que la passion que nous avons tous investie à la vivre... »

EDITOR

SEBASTIEN TOUTA

Born in France in 1970, Sébastien Touta learnt the craft of editing in London (Ravensbourne College) and United States (FilmCamp in Portland, Oregon) at the end of the 90's. In 2001 he returned to France where he worked on numerous projects including a number of crime documentaries.

His first collaboration with Newton Aduaka was on the short film Funeral (selected at Cannes Director's Fortnight 2002), followed by Aïcha (Official Competition Venice Mostra 2004) shot and edited in Dakar (Senegal). With Ezra, they just completed their first feature film together.

MUSIC COMPOSER

NICOLAS BABY

Nicolas Baby is founding member of the Famous French Funk Band F.F.F. From memorious live shows to collaborations with Bill Laswell and George Clinton F.F.F. defined the French Funk/Punk/Techno scene of the 90's. Nicolas also collaborated with some of the best first French rappers such as Alarme. He also created music for fashion designers such as Van Cleef, Chanel, Isabel Marant.

He composed music for films by Brigitte Coscas (Mamirolle), Nicolas Boukhrief (Le Plaisir et se Petits Tracas, Le convoyeur) and most recently Newton Aduaka (Ezra).

CAST

EZRA

MAMOUDU TURAY KAMARA

Mamoudu plays Ezra. He is a young man from Sierra Leone. Newton glimpsed him from the corner of his eye as he drove through a Freetown neighbourhood, in search of another boy he was considering for the part. Newton remembers him lounging on a chair at the side of the road, chillin' with attitude. Mamoudu initially refused to audition. He wasn't interested. Mamoudu had never acted before, but as Newton puts it : « he had it ».

RICHARD GANT

GENERAL Mac MONDALE

Richard Gant is a veteran of the African-American theater scene. He was both an actor and administrator for Harlem's 127th Street Repertory Ensemble. Mr. Gant directed/ acted in some 20 Off Broadway productions, among them Obie award winning LA GRIMA DEL DIABLO, The Negro Ensemble Company; THE TALENTED TENTH, The Manhattan Theater Club; THE PLAYBOY OF THE WEST INDIES. Mr. Gant also appeared in numerous films, among them THE FRESHMAN with Marlon Brando and Matthew Brodrick. He also recurred in soap operas such as THE GUIDING LIGHT and RYAN'S HOPE with countless Emmy award winners.

In 1990, Mr. Gant moved to Los Angeles where he has dedicated his career to film and television. Within this brief time Mr. Gant has guest starred in over 70 television shows, appeared in recurring roles such as NYPD BLUE, BABYLON FIVE and FOR YOUR LOVE and has starred in the series THE BONNIE HUNT SHOW and SPECIAL UNIT II. In the arena of feature films, he most recently can be seen in the film

KINGDOM COME with Whoopi Goldberg, LL Cool Jay and Jada Pinkett and in the Northern Irish thriller DIVORCING JACK.

Rooted in a depth of experience, knowledge and expertise in theater, he presently has been cast in the recurring role of Andrew in the UPN sitcom EVE as well as Hostetler in the new HBO series DEADWOOD.

Mr. Gant continues to use his charisma and theatrical presence to flourish political and social progress, particularly in regards to West Africa, where he formerly was the Campaign Manager for the federal elections in the country of Nigeria.

Mr. Gant not only is an artist, activist, father, but a humanitarian

MIRIAM **MAMUSU KALLON**

Mamusu Kallon was born in Freetown, Sierra Leone but moved to London at the age of five with her parents and brother in order to escape the ensuing conflict. At age 16, she auditioned for the National Youth Theatre after having learned that Orlando Bloom, her then favourite actor, had begun his career with the company. It was while working with the theatre that she received information about "Ezra". She was immediately drawn to the project, as many family members had been killed in the civil war. She wrote to Newton Aduaka offering any assistance she could (even if she didn't get a part in the film!) The role of Miriam is her first professional role. She intends to study politics and African studies while pursuing further work in the film industry.

ONITCHA **MARIAM N'DIAYE**

Mariam studied drama for 6 years in different drama schools in Paris (Studio Alain de Bock et Katherine Gabelle , Atelier A) In her first performances on stage, she plays classical characters like Hermione, Bérénice or Dona Elvire. She also plays modern characters like "Madame Marguerite" or "Nancy" in Requiem for a Nun". On the big screen, she worked with filmmaker Albert Dupontel in "Enfermés Dehors" and Pascal Thomas, in "Le Grand Appartement.

QUESTION 1:

US Audiences are starting to get familiar with the recent and atrocious events that took place in Sierra Leone. Still, could you ground us and ground the story of EZRA within the historical and political context of Sierra Leone, and of Africa at large.

Newton I. Aduaka:

Almost immediately after the spate of independence across Africa in the early 1960s, the wars began. Most of these were proxy-conflicts, between two imported ideologies of the cold war. Most times support were given to rogues. Independence, seen by the masses as the beginning of freedom, soon descended into nightmares. Africa, with Nations carved up by brutal colonialists at the Berlin Conference in 1884 has not known peace since. The end of the cold war further deteriorated events as the two « super powers » began to withdraw overt support to rebel leaders they had manufactured. A kind of indirect covertly backed war was the replacement. Enter the arms dealers. For over four hundred years, Africans have shed sorrow, blood and tears primarily for interest in her natural resources, be it Man or be it minerals. Be it Shell today or Captain Hawkins hundreds of years ago for the English crown. The rest as they say is Politricks.

QUESTION 2:

How did you come across and ultimately shape the story of your character Ezra? What kind of research did you do and how did you transform that research in the story you directed?

Newton I. Aduaka:

The basic idea came as a very complex narrative (treatment) with way too many characters. It was a matter of honing it down - find the most important character and story that could carry the many aspects I wanted to deal with.

With my co-writer Alain Michel Blanc, we embarked on a process of pushing each character to see how far they could go. The strong ones survived and Ezra began to emerge as the central role and others found their place. But it wasn't till returning from a trip to Sierra Leone where I met with ex child combatants, went to rehabilitation centres, aide organizations, spoke with a Minister, interviewed a representative of the International Criminal Court, a psychiatrist, psycho social workers, a university

professor; and finally two young men who's story particularly touched me and gave me an insight into the soul of a child combatant. I sponged up all these information, put the research material away and wrote the first draft in four days from a treatment my co-writer and I had worked out. We then went for two more drafts. Yao YANKSON, who plays the character Terminator, was one of the two young men who's story affected me . I got him involved in the production as technical adviser and weapons and tactics trainer for the cast. I eventually wound up creating a role for him.

QUESTION 3:

At times, the structure of your film will reminds the audience of "Rashomon". You chose a narrative approach that is not traditionally straight forward yet you managed to construct a movie that is very much about characters and their struggle to change.

Newton I Aduaka:

I have always found that characters, if strong enough define their own structure, their own direction and hence the direction of the narrative. One has to just follow. Ezra emerged strongly and so did Onitcha again the rest found their place. This happened on the script stage on one level and on the editing stage on another level.

QUESTION 4:

Now, most of your characters are young, you decided to cast people who are for the most part new to the craft of acting. Where did you find them and how did you work with them? Who are they? What did you look for when casting these actors? How did you know if someone was right for the part?

Newton I Aduaka:

I had a Pan-African cast, Francophone & Anglophone. It was fantastic... the cast came from Sierra Leone, Uganda, UK, France, Rwanda, and the United States. Intuition. I don't mean to be cryptic about it, but its truly just a feeling. I cast Mariame N'Diaye at a party in Cannes in 2005. She'd walked up to me to introduce herself. After 15 minutes of conversation, I knew she was Onitcha. This was a year before the film started. Mamoudu Turay Kamara who plays Ezra is a young man I glimpsed from the corner of my eye as we drove through a Freetown neighbourhood, in search of another boy we were considering for the part. I remember him lounging on an a chair at the side of the road, chillin' with attitude. He actually initially refused to audition. He wasn't interested. Mamoudu had never acted before in his life, but he had it.

Mamusu Kallon who plays Mariam, a Sierra Leonean who lives in London, wrote me a very touching letter, she looked right, she sounded right. She'd never really acted before. I refused to cast the part till I saw her. Emile Abosolo Mbo, a very seasoned and fine actor who's work I have a great respect for and Wale Ojo, another excellent actor, both of them I had worked with on previous films. I suppose all these actors touched me in a very immediate way. Also, because of lack of strong roles from black actors, there are a huge amount of talented black actors if only people will write those roles and look out there. Assembled together at the theatre of the French cultural centre in Kigali, we rehearsed every scene in great detail. We took the screenplay apart. At the same time, the actors were simultaneously going through their military drill with Yao Yankson. So rehearsals in the morning and out into the forest to learn troop deployment, dismantling and assembling an AK47 in 2seconds or something. It was intense. But at the end of it, they were all ready. There was a huge amount of generosity, camaraderie and support between the actors, especially from experienced actors like Emile Abosolo Mbo and Wale Ojo towards the younger and less experienced and when Richard Gant joined us he brought more. I arranged to have them lodge together in groups. The younger children, the teenage girls, the teenage boys and the older actors shared apartments as unit groups. That helped with their bonding.

QUESTION 5:

Ezra gets kidnapped at age 9. He has no choice but to become a fighter. As time passes, the cause he is fighting for seems unclear to him. Ultimately, it is Mariam who brings him to question his fate. Could you tell us more about the pivotal character of Mariam? She is a child soldier yet she clearly chose to join the fight. She was not kidnapped. She is educated and opinionated about the world, Ezra and their situation. She's smart and will ultimately question the people she is fighting for. She becomes a way out for Ezra. Who is she? Who is her father?

Mariam's father from what we learn was a left wing militant and a journalist. Hence Mariam is a young Girl that inherits her father's dream, the "fight for justice." Mariam comes into Ezra's life with a gusto like a tornado and blows the dust off Ezra's jaded gaze.

QUESTION 6:

Ezra also has to deal with his sister, Onitcha. She's so strong as she desperately tries to get her brother to confront and to

accept the horrific truth behind the killing of their family. Could you tell us a bit more about her?

I call characters like Onitcha, Higher characters. She has a depth of mind. She has profound humility and compassion. She risks everything, waiting for the moment.

QUESTION 7:

Another crucial character is General MacMondale. He presides the Truth and Reconciliation tribunal set up after the war. What are those tribunals? Who is MacMondale?

General MacMondale rtd. Plays a kind of UN/US sponsored character who's been sent to preside over some of the hearings. He is supposed to show his face, make his speeches and with the wave of his hand all will become well the solution to the rebel wars will surface and he will leave glorified. He is after all a good guy, a decorated general, a good American war hero, But he finds himself out of his depth. He's thinking he will change things. Perhaps he does, perhaps he does not, but things definitely change him.

QUESTION 8:

It is hard to believe the film is actually a low budget film. At times it looks better than recent big budget films recently made in Africa. You and your crew have done an impressive job, all the while staying away from the slick and romantic images that have been commonly used to depict Africa. Everything (production, design, costume, casting) is there to powerfully emphasize the story and POV of the child soldiers. Could you tell us a bit more about the making of the film itself?

One word, RISK!! We took risks. My producer Michel Loro and I, from inception, aimed very high. This of course in the real world of making the film brought tremendous amount of challenges for both of us. It probably even cost Michel his health, but he soldiered on. He is currently recovering. It was very scary but we believed in the film we wanted to make. In our separate ways, we pushed the envelope! I had support from a good part of my crew and all my cast including the numerous extras who were not really extras per se as they were there 12 to 14 hours of the day for days like the rest of us. They were needed almost all the time and their enthusiasm was in-cre-di-ble! My crew, starting with my Panamanian DP, Carlos Arango with whom I go back 8 years to Rage. Carlos is an intuitive cinematographer and camera operator. With his grip Arona Camara, nothing is impossible.

Carlos and I talked a lot about the look of this film. Although he was working in Mexico, Sri Lanka, New York... he was all over the place but we communicated. When we finally met in Kigali, I spent time with him and Yann Dury, an incredible Art director who built some great sets with little money and a lot of imagination. Through our discussions, I was hit by an idea from images from Sierra Leone, Yann had assembled. A lot of the shots were of streets and dirt tracks, hardly any sky. I decided I did not want to see the sky, I wanted to ward off romantic Africa, I wanted the weight without the sky to be felt as much as possible except when necessary. We pretty much kept to this rule. Sophie Campana, my costume designer did a huge amount of detailed research and we chose and assigned different camouflage patterns to different factions at different times. My sound engineer Alioune Mbow, First AD Bénédicte Mathieu, Script Lady Leila Geissler were nothing but great support everyone was working at maximum capacity. The producers trusted us. That's what's on the screen.

QUESTION 9:

What have you learned through this process? What has Ezra taught you ?

I have learned way too numerous things to fit in here. But one I won't forget is Patience!

QUESTION 10:

Ultimately what do you want the audience to be left with at the end of the screening?

I've always hoped that after seeing this film - if one stops for a second and wonder why we are allowing all these to happen to the many, to the children, for the greed of the few- I guess that won't be so bad.

EZRA

France/Nigeria/Austria 2006 110 Min, Color, 35 mm

DIRECTOR : Newton I Aduaka

SCREENWRITER: Newton I Aduaka, Alain-Michel Blanc

ORIGINAL IDEA & DIALOGUE: Newton I. ADUAKA

CAST

EZRA

Mamoudu TURAY KAMARA

ONITCHA

Mariame N'DIAYE

MARIAM

Mamusu KALLON

MAC MONDALE

Richard GANT

CYNTHIA

Mercy OJELADE

RUFUS

Emile ABOSSOLO-MBO

MOSES

Merveille LUKEBA

MISCHAK

Abubakarr Karim SAWANEH

EZEKIEL

Ilario BISI-PEDRO

JUDGE NAIM

Cleophas KABASIITA

BLACK JESUS

Wale OJO

TERMINATOR
Yao Yankey YANKSON

PRODUCERS
CINEFACTO
Michel LORO & Gorune APRIKIAN

Presented by
ARTE France
(François SAUVAGNARGUES - Arnaud LOUVET)

In Co-Production with :
Amou Fou FilmProduktion (Autriche) et Sunday Morning (France)
Coproducteurs: Gabriele Kranzelbinder, Alexander Dumreicher –
Ivanceanu, Bertrand Gore.

Associate Producers :
Pierre Javaux Productions (France), Granite Filmworks Ltd(U.K) and Fat City
(USA)

Executive Producer: Newton I. ADUAKA
Executive Producers: Lamia Guellati, Jean-Michel Dissard

With the participation of :
Centre National de la Cinématographie
And RTR Fernsehfonds Austria

Director of Photography
Carlos ARANGO DE MONTIS

Production Designer
Malek HAMZAOUI et Pierrick LEPOCHAT

First A.D
Bénédicte MATHIEU

Set Designer
Yann DURY

Sound
Alioune MBOW et Guillaume VALEIX

Wardrobe
Sophie CAMPANA

Editor
Sébastien TOUTA

Mix
Stéphane THIEBAUT

Music
Nicolas BABY