

WHY NOT PRODUCTIONS PRESENTS

ABDEL
BENDAHER

SAMIR
GUESMI

RABAH
NAIT OUFELLA

LUÀNA
BAJRAMI

PHILIPPE
REBBOT



FESTIVAL DE CANNES
OFFICIAL SELECTION
2020

IBRAHIM

A FILM BY SAMIR GUESMI

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IBRAHIM

A FILM BY SAMIR GUESMI

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SYNOPSIS

Young Ibrahim's life is split between his father, the serious and reserved Ahmed, who works preparing shellfish at the Royal Opera brasserie, and Achille, his best friend at tech college. Achille is older than Ibrahim, and a past master in screwing things up. And it's because of him that Ahmed's dream of recovering his dignity and improving his professional life are shattered when he has to pay for his son's botched robbery. Relations between father and son are strained to breaking point, but Ibrahim resolves to do whatever it takes to make amends, put a smile back on Ahmed's face, and find himself at last...



INTERVIEW WITH **SAMIR GUESMI,** DIRECTOR

You seem to have taken on a rare challenge in film: to totally trust the audience's eyes, ears and imagination. You use ellipses and distil visual clues about your characters without any comment...

As an actor I've sometimes had to put up with so-called necessary dialogue to help with understanding the story; in fact, it often seemed unnecessary and very difficult to speak credibly. I'd rather assume that the less is said the more people will listen. I also think it's not necessary to say or explain everything... In IBRAHIM the plot is extremely slight: a kid makes a big mistake and robs his father of his own personal project. I was hoping to be able to tell a story in which the climax would be a hand on a cheek. That was my challenge: how could this hand on a cheek be the equivalent of a spectacular explosion or a staggering revelation? From the moment I defined this goal, I had to build my narrative on the scale of this caress. I relied on micro details of everyday life: Ahmed's tattoo evokes his past as a thug, an ashtray piled with cigarette butts indicates a sleepless night, a crumpled piece of paper in a bin shows Ahmed relinquishing his project. Gestures and objects can illuminate our understanding of the story, and free us from the need for any commentary.

The power of the gaze creates the dynamics of your film. Ibrahim, who barely communicates with his father, is very observant...

In IBRAHIM, looks replace speech. The silence of the father has rubbed off on his son. Ibrahim has his father's sense of observation and restraint. I grew up with a quiet father and learned as much, if not more, through observing and listening rather than talking. I like contemplation, it feeds me. In life too, I think in general we talk too much. To talk is to name, to define, and thus to reduce. In IBRAHIM I wanted to talk about the difficulty of communicating and the inability to fix words to the emotions between a father and his son. This film is an attempt at reconciliation between a father and his son, a quiet declaration of love.



The silence that has settled between Ibrahim and his son is closely linked to a great absence: that of the mother. Your film leaves room for ghosts... IBRAHIM is the story of absence... There's the absence of teeth, of money, but the original absence is that of the woman: Ahmed's partner, Ibrahim's mother. Both of them suffer from this absence, this third person, which in a family also serves as a valve, a bond, and gives warmth. The mother exists through a relic: the t-shirt Ibrahim refuses to let go of. When, at the beginning of the film Ahmed asks him to stop wearing this t-shirt, we understand that both think about her constantly, that they have to deal with this absence, this ghost.

The character of the father, Ahmed, is a man of great dignity. In this role, with your slender figure, you bring to mind Giacometti's Walking Man, this man who stands up straight...

All the father has left, now that he is back from hell, is to stand straight, to be spoken to nicely and to instil values in his son. That I should show the stature and beauty of my characters, despite their modest origins, was clear from the start. I never doubted Ahmed's dignity. It has nothing to do with having beautiful teeth or the fact that you're surrounded with books. Ahmed is the embodiment of decency and, behind the rock he seems to be, he hides a huge heart which is revealed as the story unfolds. What he shows is his inflexibility. He speaks little and has understood that his behaviour towards the outside world is the best model he can give his son.

IBRAHIM locates itself in the point of view of those who have almost nothing...

All my characters are bluntly confronted with life's harshness. They exist in the toughest environment and they know what it is to get by with very little - this is what gives them their dignity, their humanity. My job was to shed a light on them and tell their story. All the more so because it seems to me that cinema hasn't shown the working classes as much it has as the privileged. This is one of the reasons I love, among others, Charlie Chaplin's and post-war Italian cinema. The Frenchmen and women, with their faces from elsewhere, who get up very early to go to work, and of whom we talk so little... I wanted to go to their homes, talk about their private lives. I've missed their stories, so rarely told in films.

There are two dream sequences...

I wanted to see my characters smile from time to time, and allow room for questions: is this a dream or a moment from the past? Ibrahim dreams that he dares, that he is applauded, and not afraid of the world or of others; he dreams that he and his father talk, listen to each other and even... laugh together. Imagination is a healthy path for Ibrahim: it allows him to endure. Louisa, the friend to whom he grows closer, immediately gets his dreamy side.

Your 2007 short, C'EST DIMANCHE! is a prologue of sorts to IBRAHIM... these characters seem to have stayed with you...

The difficulty of communicating, of expressing yourself and existing, which is at the heart of C'EST DIMANCHE! is a subject I carry within myself and one I wanted to continue exploring: how can two beings as close as a father and son be so foreign to each other? What we see of the other is often what he hides or keeps quiet about. It seems that the more someone tries to hide his emotions, the more visible they become. IBRAHIM talks about these hidden yet obvious emotions. What my characters lack of are not speeches but a gentle caress. I wanted to get straight to the point towards the end and answer head-on the enigma of the absent mother. As I was progressing in my writing, I understood that Ahmed and Ibrahim were leading the challenge of this project: to say as little as possible and lead a narrative whose aim is a tender gesture and two words exchanged.

The great thing about writing a film is that the characters and situations guide you! If you listen to your characters they lead you to the right place.

What led to your becoming a director?

It was a series of circumstances. The writing of C'EST DIMANCHE! was based on notes which I turned into a story. I had my writing read and was encouraged to shoot my short. I thought I was done with this story, then I had a revelation: I discovered a part of myself I didn't know. Because when you're an actor you don't decide much, and suddenly it was as if another part of me, which had been asleep until then, had woken up and set out to tell this story. This short film took me around the world. I was urged to pursue this path by the people I met. While I was shooting PARK BENCHES by Bruno Podalydès, the producer Pascal Caucheteux saw C'EST DIMANCHE! A few years passed and I came back to him with IBRAHIM. His exacting standards allowed me to shoot only once the script had really come to fruition, and this backing lasted until the final version.

How did you think about your directing, which privileges the actors' movements and in certain sequences can be related to choreography?

How do you film two characters who talk little but say a lot with their eyes? My direction came from the relationships between the characters. Their language is expressed through their gestures, and it is these gestures that I filmed. There is also the idea of appearance and disappearance. The son disappears, the father appears: between them it's a game of cat and mouse. I had to film the game of their gazes. In sequences like the one with Jean, played by Philippe Rebbot, and Ibrahim, I saw a graceful formal dance whereas in fact it talks about something horrible. Ibrahim's flight was necessary in order to avoid the squalid. Directing also rises from the circumstances of the set. How do you get two characters to talk in a small kitchen? How do you make them exist? The solution is often simplicity. Especially when it comes to showing relationships between two people who are struggling to tell each other the essential: namely that they are there for each other.



Simplicity is the keyword here. It's in the title itself. Did it impose itself on you? And why this name? Absolutely. I looked for a title other than IBRAHIM, which was my working title, and it never came. This name possesses something ancestral and original; I also think it's beautiful. Achilles has the right sound as well. These are old and resonant names. And for sure, there are similarities between the mythological Achilles with his vulnerable heel, and the one in the film, who looks like a leader but is vulnerable.

How did you conceive of the colour scheme with your DP, Céline Bozon?

I wanted an image close to what I saw. I always wanted to film the red-ochre brick city of the railwaymen of the beginning of last century in the 13th arrondissement of Paris. I grew up with it and I always found it "ugly-beautiful". In the yellowish light of the streetlamps, the bricks' reflection creates a magical image. I also wanted to reproduce the greyness of Paris and I find what Céline Bozon achieved sublime. As for the raw colours of the kitchen in which these two characters were filmed, there was nothing to transform: I wanted to stay true to what was before my eyes and what I felt. Here again, simplicity.

Ibrahim wears a chapka hat, which creates a frame within the frame. When he takes it off, the beauty of his face, like an antique statue, leaps out at us...

It's his way of hiding. I saw it as his helmet, his protection, his cover. For that matter, Louisa points out to him that he is handsome without his chapka hat.

Where did you find Abdel Bendaher, seen here making his debut as Ibrahim?

How lucky I was to meet him! I was getting desperate to find my actor. Six weeks from shooting and I still didn't have him! Then I went casting to the Porte de Montreuil Stadium where they play Sunday afternoon matches and I met Abdel. He was leaving the stadium with two friends. He was the one who spoke the least. I noticed him immediately. He was suspicious and hid behind his buddies. I gave him my number and I knew instantly he was the one. I took this meeting as a gift. The fact that we met so late allowed us to sniff each other out for a long time and that served the film, because we started with shooting the sequences between Ibrahim and his father in the apartment.

Did you decide to play Ahmed in order to direct your actors from the inside?

That was the advantage, even if I hadn't planned it at first. But I quickly realised that it would allow me to grasp Ahmed better. Ibrahim is cornered by his father, he moves forward with no possible escape. Abdel felt hounded when I acted with him. I purposely increased my authority to obtain this state from him. And playing Ahmed allowed him to come to the fore. His father is in the shadows, and it seemed easier to hold this place rather than direct another actor. I also refused to use a combo on set to avoid having to look at myself. I totally focused on Abdel and his acting.



Abdel seems as observant as his character...

He's got an incredible ear. An actor who knows how to listen has done 90% of his work. In this case, yes, Ibrahim is a character who is constantly receptive, he's reacting to everything around him. I wanted things to go through him and make it readable on his face. When I acted with him, I could feel that he was really listening. He didn't have any actorly habits. He was simple. At first Abdel was tense on set because of his inexperience and all the eyes on him. His own gaze, new and astonished by what was happening to him, really helped to nourish his character. Then, as the shoot went on, he started to gain confidence and feel more at ease, and that's when I was losing my Ibrahim. So I re-stimulated him and pushed him constantly so he would start doubting, because he's magnificent when he doubts. Ibrahim never knows what's going to happen, what to say or not to say. He had to stay in this state and it's true that I never let go of him from that point of view. The stakes were high for me: he was in every scene and almost every shot during the five weeks of shooting. Abdel emerges from this with flying colours.

You directed a young rising actress Luàna Bajrami opposite Abdel...

Luàna is grace personified. What intelligence! When Luàna turns her gaze on you, she scrutinizes and penetrates you. To me, when hers and Ibrahim's character look at each other, it's a meeting of souls. With her big eyes, Luàna has a stunning face. She is both discreet and so present: I was immediately seduced. As with Abdel I knew I wanted to film them even before I could judge their qualities as actors.

The cast includes 'the Solveig Anspach gang', of which you were a part: Florence Loiret-Caille et Philippe Rebbot...

Beyond the fact that they are my friends, they are great actors. For the role of Jean, I wanted the kind of actor you'd never suspect of anything; he was the obvious choice. Above all, this role put him in a place where he has not yet been seen. As for Florence Loiret-Caille, she's my work-sister. I wanted her to be with us, and with Djemel Barek, who played the father in C'EST DIMANCHE!, who passed away last summer and to whom the film is dedicated.

For Achilles, you cast Rabah Nait Oufella...

Rabah managed to portray the ascendance Achilles has over Ibrahim perfectly. These two complete one another and admire each other. With Achilles, we understand the family unit is non-existent, which gives him a false freedom and so he takes Ibrahim onto dangerous and slippery terrain. He is envious of Ibrahim whose father watches over him. Ibrahim is amazed by Achilles; his freedom fascinates him.

Despite all his bravado we feel a great sensitivity. He has a real decency, which echoes that of Ahmed and Ibrahim. I wanted to film each character's decency bouncing off one another.

Marilyne Canto portrays a kindly teacher, the only maternal image in Ibrahim's environment...

I was very lucky she agreed to be in my film. She plays a technical college teacher who is very involved yet aware what trickery an accountancy clerk diploma really is. Her students are no fools either, they know that the education system is taking the piss; it wants them to believe they'll be able to find a job in some office. But this woman is not cynical and wants to believe in it all the same. It is her humanity, her calling, and Maryline's humanity, that nourished this character.

How did you work with the sound and the music of this very urban film?

Paris is a noisy city, saturated in sound... We hear the hum of the city, the aggressive noise of the traffic. I wanted this kind of sound, to tamper with it as little as possible, to keep the noise pollution in my film. I was lucky to meet Raphaël Elig, who joined his piano notes - the purest in the world - to the profusion of urban sounds with infinite delicacy. When he saw the film for the first time, Raphaël told me there was no need for any music. I liked him even more then! I insisted, and what he offered me seemed perfectly right. He accompanied my film with an infinite elegance.

Pauline Dairou's editing gives a vital boost to your story...

Pauline and I talked a lot about the off, what slips away from the eye and matters as much as what is shown. Pauline was able to weave the invisible with the visible. She highlighted the ellipses of the script, she took them on, and by her side, I learned the grammar of the ellipse in editing. We built the film between the lines. Together we assembled the dotted lines. We didn't fill it in, but on the contrary we accentuated the blanks to create breath. What is suggested often creates more mystery than what is revealed.

You film Paris from two contrasting heights: from the street and from above...

The Paris Louisa shows to Ibrahim from her place or from the Bastille Spirit of Freedom statue is the Paris of stepping back, the one that allows him to stand above what is alive and breathing. When you look at the world from above you realise there is an ocean of individual stories that deserve to be told.

INTERVIEW WITH **ABDEL BENDAHER,** ACTOR

How did you end up being a part of this project?

It was a bit of an eventful Sunday for me and my friends: we went to watch a friend – totally outclassed by older players – play a football match. At half time we dropped our ball near the spot where Samir Guesmi was. I felt he was staring at me. With his motorcycle helmet in hand and big as he is, we thought he was a cop! He introduced himself, and explained he was a director and actor. We didn't believe him. He had to show us his Wikipedia page with a photo before we took him seriously. Then he asked if he could film us. Weeks went by and Christel Baras, the casting director, contacted me. I did a test with her first, then more casting sessions. I gave myself completely each time, because I felt the pressure mounting and I wanted to believe in this. When I found out I'd got the part I was really happy!

What was your relationship with cinema before this experience?

I only went to the cinema to watch American blockbusters. But with my best friend we often fantasied about making a film about our friendship and the bullshit we used to come up with together. Now I've started to watch French cult films, I'm opening myself up to cinema and it fascinates me.

Do you remember your reaction when you read the script of IBRAHIM?

I remember feeling it was really alive. I was immersed and I believed in everything I was reading. I quickly identified with Ibrahim, who is a high school student like me. He's shy and reserved too. It was easy to project myself into this role. I liked the friendship between Ibrahim and Achilles as I much as his relationship with his father and the connection he develops with Louisa.



What did you tell yourself about Ibrahim?

The truth? Nothing! I told myself I was going to play Ibrahim as I am. I understood that's why I had been chosen, that I should stay as close to who I am in life to play the role of Ibrahim. I just thought he was an unlucky boy, not a victim. He wants to do things right and avoid problems, but his mate Achilles involves him in his bullshit and exerts a big influence on him. I also think he and his father love each other very much, but don't dare tell each other.

Ibrahim is a very observant character...

Like me! I tend to observe a lot and am careful to not be noticed. I'm a champion at looking away if someone I'm looking at turns his head towards me. So I had no trouble finding the right attitude for Ibrahim, and Samir helped me a lot too. He guided my gaze, sometimes even during scenes.

How did Samir direct you, in other respects?

He told me to not act, to be natural. The fact that he himself is an actor helped me. During the first weeks we shot the scenes in Ibrahim's and his father's apartment. They were complicated scenes, because their relationship is complicated. The first days, Samir didn't want to talk to me. He had warned me that the beginning of the shoot would be tough, and he piled the pressure on me. That's how I felt about it anyhow, and it did help me to find the right emotions for the film. At first I concentrated on my character; I was in my corner and repeated the lines to myself, I was hunched up, like Ibrahim. I quickly felt I was the character. Bit by bit I understood this was Samir's strategy, but I didn't hold it against him. All the more so since at the end of the first week he came to talk to me and explained why he had talked to me so little at first. Little by little I started to feel more at ease with everyone.

Did you manage to forget the camera?

Only after several days. I got used to it gradually. I also had to get used to the crew, I was a bit overwhelmed by all these people around me. What helped me was being invited to participate in the location scouting. I got to know some technicians and quickly felt accepted. But on set, I was intimidated. It was really intense, and I felt there was no room for mistakes. I didn't know that films were made like that. I thought you shot in front of a green screen with dialogues written on cards! Those first days were crazy - hallucinated the first few days: no comparison!

How did you find your character physically? Did the wardrobe help... the chapka hat for example?

Yes, even if at the beginning I thought that the shoes I had to wear were lousy! These must have dated from the time of Louis XVI, these trainers! I swear to God! I wore a chapka hat, a coat, had a green bag... At first when we shot the scenes at the high school, with kids around us who hadn't necessarily understood we were shooting a film, I was a little ashamed in these ugly clothes! But it allowed me to feel like Ibrahim. The chapka hat physically defines his character. He wears it all the time, he's attached to it. When Ibrahim takes it off the people who look at him feel they are discovering a new face.

Did you see Samir's short film, C'EST DIMANCHE! before the shoot?

This short film helped me. It doesn't describe the same father-son relationship but it gave me clues.

How did you work with the other actors?

They were all older than me and had experience on films. They acted like big brothers and sisters to me. They helped me a lot and made me feel at ease, by rehearsing my lines with me between takes, for example.

Were you able to leave this role easily? How did you emerge from this first film experience?

When I went back to school after filming, I was shyer than before, as if Ibrahim had rubbed off on me. But that changed quickly, particularly when I was back with my friends. It's funny, because at the beginning, I was in a hurry for this shoot to be over with. But at the end, I was sad and wanted to start again as soon as possible. I really want to carry on acting. I know how lucky I was to have met Samir. I've always loved the idea of trusting my destiny. Samir arrived at the right time: I had bad grades in third grade, I wasn't sure which way to head. This film has changed everything for me. I'm like a new person, in a way, thanks to this film. It is also the first step towards the professional world. When I finished the shoot, I was a bit proud of myself, without having become big-headed. Just proud to have taken on a challenge and to have been able to play a part in a beautiful film.

SAMIR GUESMI'S BIOGRAPHY

After years of theater studies, Samir Guesmi made his cinema debut in 1987 in Olivier Langlois' *Jaune revolver*. Numerous secondary roles followed before his performance in Youcef Hamidi's *Malik le maudit* (1994) brought him to wider attention and won him the Michel Simon Prize for Best Actor at the Amiens Internation Film festival

In parallel with his burgeoning onscreen career, he worked widely on stage, notably under the direction of Frédéric Bélier-Garcia (*Arabian Night* by Roland Schimmelpfennig, Arthur Schnitzler's *La Ronde*, and Marius von Mayenburg's *Perplex*) and in Éric Vigner's staging of William Shakespeare's *Othello* at the Odéon Théâtre de l'Europe.

Remaining faithful to the theatre he nonetheless increased his on-screen presence, making striking appearances in both mainstream movies (Manuel Boursinhac's *The Code*, Pierre Morel's *District 13*, *Ze Film* by Guy Jacques, *Tell No One* by Guillaume Canet, *Leur morale... et la nôtre* by Florence Quentin...) and arthouse cinema (*Alias Betty* by Claude Miller, Alain Gomis' *As a Man*, *Work Hard*, *Play Hard* by Jean-Marc Moutout, *Charlie says* by Nicole Garcia...).

In 2007 he was given his first lead role by Alain Gois in Andalusia. Nominated for a Best Supporting Actor César in 2013 for Noémie Lvovsky's *Camille Rewinds*, he continued his fruitful collaboration with major auteurs, including Nicole Garcia, Claude Miller, Julie Bertuccelli, Rachid Bouchareb, Bruno Podalydès, Solveig Anspach, Arnaud Desplechin, Alain Gomis, Claire Simon, and Michel Leclerc. Notable recent films include Rachid Hamid's *La Mélodie*, *You Deserve a Lover* by Hafsia Herzi, and Valérie Donzelli's *Notre Dame*.

Recent years have also seen him appearing on television to great effect in series including *Spiral* and *The Returned*.

In 2007, Samir Guesmi made his directorial debut with *C'est dimanche !*, a short film that enjoyed great success on the international festival circuit, winning numerous prizes, including the Audience Award at Clermont-Ferrand. *Ibrahim* marks his directorial feature film debut.

- 2020** IBRAHIM
- 2019** YOU DESERVE A LOVER - HAFSIA HERZI
 IN THE NAME OF THE LAND - ÉDOUARD BERGEON
 NOTRE DAME - VALÉRIE DONZELLI
- 2018** CLAIRE DARLING - JULIE BERTUCCELLI
- 2017** ISMAEL'S GHOSTS - ARNAUD DESPLECHIN
 LA MÉLODIE - RACHID HAMI
- 2016** THE AQUATIC EFFECT - SÓLVEIG ANSPACH
 THE YOUNG ONE - JULIEN SAMANI
- 2015** THE SWEET ESCAPE - BRUNO PODALYDÈS
 TWO BIRDS, ONE STONE - FEJRIA DELIBA
- 2013** QUEEN OF MONTREUIL - SÓLVEIG ANSPACH
 JE SUIS SUPPORTER DU STANDARD - RITON LIEBMAN
- 2012** CHERRY ON THE CAKE - LAURA MORANTE
 GRANNY'S FUNERAL - BRUNO PODALYDÈS
 CAMILLE REWINDS - NOÉMIE LVOVSKY
- 2011** THE COUNSEL - CÉDRIC ANGER
 QUELQUES JOURS DE RÉPIT - AMOR HAKKAR
 MY WORST NIGHTMARE - ANNE FONTAINE
 THE WOMAN IN THE FIFTH - PAWEŁ PAWLIKOWSKI
- 2008** LEUR MORALE... ET LA NÔTRE - FLORENCE QUENTIN
- 2007** A CHRISTMAS TALE - ARNAUD DESPLECHIN
 ANDALUCÍA - ALAIN GOMIS
- 2006** SELON CHARLIE - NICOLE GARCIA
 TELL NO ONE - GUILLAUME CANET
 ANNA M. - MICHEL SPINOSA
 ANDALUCIA - ALAIN GOMIS
- 2005** ZE FILM - GUY JACQUES
- 2004** DISTRICT 13 - PIERRE MOREL
- 2003** LOSER TAKES ALL! - LAURENT BÉNÉGUI
 WORK HARD, PLAY HARD - JEAN-MARC MOUTOUT
- 2002** THE CODE - MANUEL BOURSINHAC
- 2001** AS A MAN - ALAIN GOMIS
 ALIAS BETTY - CLAUDE MILLER
- 2000** J'AI TUÉ CLÉMENCE ACÉRA - JEAN-LUC GAGET
- 1998** LE SOURIRE DU CLOWN - ÉRIC BESNARD
 THE SLAMMER - ALAIN ROBAK
 UN PUR MOMENT DE ROCK'N ROLL - MANUEL BOURSINHAC
- 1997** XXL - ARIEL ZEITOUN
- 1996** CALAMITY MALIK - YUCEF HAMIDI
- 1993** FAST - DANTE DESARTHE
- 1991** SAVAGE NIGHTS - CYRIL COLLARD
- 1987** JAUNE REVOLVER - OLIVIER LANGLOIS



ABDEL BENDAHER (IBRAHIM)

FILMOGRAPHY

2020 IBRAHIM - Samir Guesmi
T'AS PÉCHO ? - Adeline Picault

RABAH NAÏT OUFELLA (ACHILLE)

SELECTED FILMOGRAPHY

2020 IBRAHIM - Samir Guesmi
ARTHUR RAMBO - Laurent Cantet

2018 UP THE MOUNTAIN - Sébastien Betbeder
MELTEM - Basile Doganis
LES AFFAMÉS - Léa Frédeval

2017 THE CLIMB - Ludovic Bernard
GRAVE - Julia Ducournau
STEP BY STEP - Grand Corps Malade et Mehdi Idir

2016 BRAQUEURS - Julien Leclercq
NOCTURAMA - Bertrand Bonello

2015 THE APACHES - Nassim Amaouche

2014 GIRLHOOD - Céline Sciamma
PAPA WAS NOT A ROLLING STONE - Sylvie Ohayon

2013 UN P'TIT GARS DE MÉNILMONTANT - Alain Minier

2012 HOLD BACK - Rachid Djaidani

2009 A REAL LIFE - Sarah Leonor

2008 THE CLASS - Laurent Cantet

LUÀNA BAJRAMI (LOUISA)

SELECTED FILMOGRAPHY

2021 L'ÉVÈNEMENT - Audrey Diwan
SELON LA POLICE - Frédéric VIDEAU

2020 IBRAHIM - Samir Guesmi
FRENCH TECH - Bruno Podalydès

2019 PORTRAIT OF A LADY ON FIRE - Céline Sciamma
HAPPY BIRTHDAY - Cédric Kahn
SCHOOL'S OUT - Sébastien Marnier

PHILIPPE REBBOT (JEAN)

SELECTED FILMOGRAPHY

2020 IBRAHIM - Samir Guesmi
MAISON D'ENFANTS À CARACTÈRE SOCIAL - Nessim Chikhaoui
TROIS FOIS RIEN - Nadège Loiseau
MINE DE RIEN - Mathias Mlekus

2017 NORTHERN WIND - Walid Mattar
STARS BY THE POUND - Marie Sophie Chambon
MOI, MAMAN, MA MÈRE ET MOI - Christophe Le Masne
IN THE GAME - Robin Sykes
L'AMOUR FLOU - Philippe Rebbot and Romane Bohringer
NOTRE PETIT SECRET - Christophe Le Masne
NAKED NORMANDY - Philippe Le Guay
SIMON & THEODORE - Mikael Buch

2016 GAUGUIN - Edouard Deluc
DES PLANS SUR LA COMÈTE - Guilhem Amesland

2015 A BUN IN THE OVEN - Nadège Loiseau
EL HOMBRE DE LAS MIL CARAS - Alberto Rodriguez
ROSALIE BLUM - Julien Rappeneau
THE FIRST, THE LAST - Bouli Lanners

2014 THE AQUATIC EFFECT - Solveig Anspach
21 NIGHTS WITH PATTIE - Arnaud and Jean-Marie Larrieu
MUSICAL CHAIRS - Marie Belhomme
FAMILY FOR RENT - Jean Pierre Améris
THE WHITE KNIGHTS - Joachim Lafosse

2013 FOOL CIRCLE - Vincent Mariette
ABLATIONS - Arnold de Parscau
THE CHEF'S WIFE - Anne Le Ny
WEEK-ENDS - Anne Villacèque
UN HOMME À PART - François Dupeyron
HIPPOCRATES - Thomas Lilti

2012 BABY BALLOON - Stefan Liberski
LULU FEMME NUE - Solveig Anspach

2011 WELCOME TO ARGENTINA - Edouard Deluc
PLAYGROUND CHRONICLES - Brahim Fritah

2010 AMERICANO - Mathieu Demy
TOUS LES SOLEILS - Philippe Claudel

2009 MONSIEUR L'ABBÉ - Blandine Lenoir

2008 SUITE PARLÉE - Marie Vermillard et Joel Brisse
PARDON MY FRENCH - Sophie Fillières

2007 L'HOMME QUI MARCHE - Aurélia Georges
THE SENTIMENT OF THE FLESH - Roberto Garzelli

2006 OÙ AVAIS-JE LA TÊTE? - Nathalie Donnini

2005 AVEC UN GRAND A - Olivier Lorelle
PETITES RÉVÉLATIONS - Marie Vermillard

2000 THIRTY YEARS - Laurent Perrin

1998 L'ENNUI - Cédric Kahn



CAST

Ibrahim ABDEL BENDAHER
Ahmed, the father SAMIR GUESMI
Achille RABAH NAÏT OUFELLA
Louisa LUÀNA BAJRAMI
Jean PHILIPPE REBBOT

CREW

Director SAMIR GUESMI
Original Screenplay SAMIR GUESMI
Screenplay SAMIR GUESMI and CAMILLE LUGAN
With the collaboration of SYLVIE VERHEYDE and ROSA ATTAB
Director of photography CÉLINE BOZON (A.F.C.)
Production Designer LAURENT BAUDE
Editor PAULINE DAIROU
Original Music RAPHAËL ELIGOULACHVILI
Sound JULIEN SICART
LOÏC PRIAN
EDOUARD MORIN
Costume Designer VIRGINIE MONTEL
Casting CHRISTEL BARAS
FRANÇOIS GUIGNARD
1st Assistant Director QUENTIN JANSSEN
Production Manager CHARLES BESNARD
Executive producer MARTINE CASSINELLI
ROSA ATTAB
Producer WHY NOT PRODUCTIONS
With the participation of CANAL+
CINÉ+
With the support of CENTRE NATIONAL DU CINÉMA ET DE
L'IMAGE ANIMÉE
International Sales WILD BUNCH INTERNATIONAL
French Distributor LE PACTE



WHY NOT
PRODUCTION

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Le Pacte