



presents

A Film by Academy Award® Nominated Director  
**RACHID BOUCHAREB**



**Starring**

Brenda Blethyn • Sotigui Kouyaté

USA 2011

In English and French with English sub-titles

Running Time: 90 minutes | Stereo Sound | Not Rated

For images, trailers and clips, visit [www.londonriverthefilm.com](http://www.londonriverthefilm.com)

Facebook: <http://www.facebook.com/LondonRiverUS>

**FOR NEW YORK BASED SCREENER  
AND INTERVIEW REQUEST, PLEASE  
CONTACT:**

Wellington Love  
15 Minutes PR  
ph: (212) 366-4992  
[wellingtonlove@15minutespr.com](mailto:wellingtonlove@15minutespr.com)

**FOR ALL OTHER SCREENER AND  
PUBLICITY INQUIRIES, CONTACT:**

Beth Portello  
Cinema Libre Studio  
8328 De Soto Avenue  
Canoga Park, CA 91304  
T: (818) 349-8822  
[bportello@cinemalibrestudio.com](mailto:bportello@cinemalibrestudio.com)

**DISTRIBUTOR CONTACT**

Richard Castro  
Cinema Libre Studio  
8328 De Soto Avenue  
Canoga Park, CA 91304  
T: (818) 349-8822  
[rcastro@cinemalibrestudio.com](mailto:rcastro@cinemalibrestudio.com)

## SYNOPSIS

Set against the backdrop of the July 7<sup>th</sup> 2005 terrorist attacks, LONDON RIVER follows Elisabeth



(BAFTA winner, Academy Award® nominee **Brenda Blethyn**) from a small farming community in Guernsey as she travels to London in the immediate aftermath of the bombings after failing to hear from her daughter. Elisabeth is disturbed by the confusion of the metropolis and above all, by the predominantly Muslim neighborhood where her daughter lived. Her fear and prejudice escalate when she discovers that her daughter was converting to Islam and as she keeps crossing paths with Ousmane (Berlin's Silver Bear winner, **Sotigui Kouyaté**), a West African who has

come from France to find his missing son. Although they come from very different backgrounds, Elisabeth and Ousmane share the same hope of finding their children alive. Putting aside their cultural differences, they give each other the strength to continue the search and maintain their faith in humanity.

### **The film premiered at the Berlin International Film Festival in 2009**

**\*\*WINNER- Silver Berlin Bear - Best Actor - Sotigui Kouyaté\*\***

**\*\*WINNER - Prize of the Ecumenical Jury - Special Mention - Competition - Rachid Bouchareb\*\***

**\*\*NOMINATED - Golden Berlin Bear - Rachid Bouchareb\*\***

## REVIEWS

---

**“FOUR STARS. A PAIR OF SUPERB YET HUMBLE PERFORMANCES...”**

Tim Robey, *The Daily Telegraph*

<http://www.telegraph.co.uk/culture/film/filmreviews/7879894/London-River-review.html>

**“OVATION FOR BLETHYN IN LONDON RIVER”**

Derek Malcolm, *The Evening Standard*

<http://www.thisislondon.co.uk/film/review-23639158-ovation-for-blethyn-in-london-river.do>

**"Brenda Blethyn tells John Hiscock why she feels so proud of *London River*, a low-budget film set in the aftermath of the July 7, 2005 London bombings."**

John Hiscock, *The Telegraph*

<http://www.telegraph.co.uk/culture/film/starsandstories/7836077/Brenda-Blethyn-interview-for-London-River.html>

**"London River explores prejudice as a Muslim father and a Christian mother search for their children."**

Mark Brown, *The Guardian*

<http://www.guardian.co.uk/film/2009/feb/10/berlin-film-festival-terrorism-london-river>

**“Blethyn’s heart-on-the-sleeve acting style finally combines with the marvelous Kouyaté’s watchful intelligence and frail dignity to moving effect.”**

Wally Hammond, *Time Out London*

<http://www.timeout.com/film/reviews/87611/london-river.html>

(LONDON RIVER premiered theatrically in the UK in July 2010.)

## THE CAST

---

Elisabeth	BRENDA BLETHYN
Ousmane	SOTIGUI KOUYATÉ
Inspector 1	FRANCIS MAGEE
Imam	SAMI BOUJILA
Butcher	ROSCHDY ZEM
Edward	MARC BAYLIS
Ouvrier Forestier	BERNARD BLANCAN
Guide Chapelle	AURÉLIE ELTVEDT
Female Inspector	DIVEEN HENRY
Travel Agent	GURDEPAK CHAGGAR



## THE FILMMAKERS

---

Directed by RACHID BOUCHAREB

Written by RACHID BOUCHAREB  
ZOÉ GALERON  
OLIVIER LORELLE

Produced by RACHID BOUCHAREB  
JEAN BRÉHAT

Co- Producers BERTRAND FAIVRE  
MATTHIEU DE BRACONIER

Director of Photography JÉRÔME ALMÉRAS

Edited by YANNICK KERGOAT

Production Designer JEAN-MARC TRAN TAN BÁ

Casting Director JULIEN GROSSI

Original Music by ARMAND AMAR

Head of Production EMMA MURPHY

Line Producer (UK) VICTORIA GOODALL

Post-Production Supervisor CEDRIC ETTOUATI

2<sup>nd</sup> Unit/1st Assistant Director MATHIEU SCHIFFMAN  
MICK PANTALEO

Sound Department PHILIPPE LECOEUR  
FRANCK RUBIO  
OLIVIER WALCZAK  
NICOLAS GILOU

Still Photography ROGER ARPAJOU

Production Manager FARAH ABUSHWESHA (UK)  
CLAIRE BODECHON

Production Coordinator (UK) VALENTINA BRAZZINI

Location Manager CAROLINE BARNES  
LONDONRI VER

Assistant Unit Manager MELANIE PIENNE

Production 3B PRODUCTIONS

Co-production ARTE, THE BUREAU and TASSILI

With the assistance of  
FRANCE 3, REGION PACA, ACSE and CNC

## Q&A WITH DIRECTOR RACHID BOUCHAREB

---

**Q: Issues of race, nationhood, community and kinship lie at the heart of your films. What were your specific motivations for making *London River*?**

I would say that all my films are concerned with the subject of meetings between different people, from different countries and different worlds. This theme of meetings is always at the heart of my films, because the characters are always on a journey. And this phenomenon goes beyond the characters on screen to the actors themselves. I find the concept of the meeting between Sotigui Kouyaté, an African actor and Brenda Blethyn, a British actor fascinating – beyond the fact of their friendship, it's a human connection between two people of different nationalities, religions, universes. It allows one to go beyond the cinematic encounter and affords the film a level of truth about the meeting and the different cultures of these two individuals.

**Q: Did you always have Sotigui and Brenda in mind for the parts?**

Sotigui, yes. After we made *Little Senegal* together, I knew I wanted to work with him again and I wrote *London River* with him in mind. As for Brenda, I've had her in mind for something ever since I saw Mike Leigh's film *Secrets and Lies*. When I finally met her, she was very busy working on other projects, so I waited a year for her to be free because I knew it had to be those two for the film. They *were* the film.

**Q: You've said in an interview that the subjects you choose to film allow you to find yourself. Did you find yourself within *London River*?**

In as much as this is a film about the problem of being a Muslim in Europe, then yes, this film concerns me personally. I was living in France at the time of the World Trade Center attacks and I felt the after-effects. Suddenly it was more difficult than ever to be an Algerian in France.

**Q: How were the bombings perceived in France at the time?**

I'd compare it to the impact of the Madrid bombings in France. Really, there wasn't much coverage in the press and I'd say that the attitude of the French population at that time was, well, I didn't hear people talking about the attacks like I did after 9/11, not with the same sense of urgency. It was as if after the initial crisis, that is, the World Trade Center attacks, nothing could be as shocking. Nothing that came afterwards could have the same effect.

**Q: The subject matter is quite sensitive...**

I hope that people who see the film will understand that the event itself is just starting a point. My film is less about the bombings themselves and more about the meeting between these two people that takes place in their wake. That's what was important to me, that these two people who meet are united by the same problem, which is their desire to find their children. And the story is about these two people, a man and a woman from very different backgrounds, but faced with the same fears, the same anxieties. It needed a crisis to bring them together, but that crisis could have been something else, the September 11 attacks for example. *London River* is first and foremost a human drama, about how people react to events such as these, how they come together in the same place and forge a connection. Events such as the attacks of 7/7 naturally divide people, but at the same time, they also bring them together. They need one another. People have to come together in the face of such crises. It's an obligation.

**Q: What research did you do for the film?**

The coverage we see of these events on our televisions is already very strong...we don't need to add to it, but to give these dramas a human face. Although the film contains archive footage of the events and their real life victims, I didn't do a lot of research into the impact of the attacks on the people who lived through them – interviews with families affected and so forth. Rather, I was interested in taking these two actors, living with them, seeing how they would approach their characters and what relationship would develop between them, their encounter. This is what lends the film its universality. Whether I had made the film with Chinese actors, Indians, Arabs or actors from other parts of Europe, it would have been the same, concerned with these same fears, worries, dramas. I didn't want to have to stick to the historical facts and eyewitness accounts – these things are there in the film, on the televisions we see on screen. But for the story, I wanted to go beyond that, to find something deeper.

**Q: How did you go about writing the screenplay?**

I wrote the story for the film before we started shooting, but once we started, there was some improvisation. The scenes were all there, but there were gaps that needed filling. So when Brenda's character first arrives outside the Butcher's shop that her daughter lives above, for example, or when she first encounters Mr. Ousmane, her response in these scenes wasn't scripted, the gestures were completely spontaneous. There was more improvisation still at the level of the two leads, scenes that weren't written in advance; for example, when we see them sharing an apple, or their characters' final parting, I couldn't have scripted the physicality of that embrace they share, when he holds himself strong and straight like a tree while she clings onto him...just as I couldn't have scripted the song Sotigui's character consoles Brenda's with – that came entirely from him. He felt the need to sing then, so he did. For me, this working method produced some of the most moving moments of the film.

**Q: There's a beautiful physical contrast between the two actors...**

Exactly. That's why I needed those two actors and no one else. It's a very important element of the film. In fact, you might say it is the film.

**The film has a rough, documentary aesthetic, which is quite a contrast from the polish of *Indigènes*...**

After the precision that *Indigènes* demanded, I wanted complete, absolutely complete, freedom on this film. I wanted to forget cinematic aesthetics entirely, to put aside all technical discussions. All that concerned me was the characters. We had a district of London, two actors, 15 days and we were working day-to-day. There was little light, a very small team. Working like this, I was free from the obligation to spend a long time preparing scenes, rehearsing, setting up shots. It was very refreshing to work like this, with very little preparation or preamble. In fact, the week before we started shooting I was in Cannes, judging the festival competition and from there I flew straight to London to begin the film. I didn't spend weeks in advance thinking about the film; I arrived with a clear head. And as a result, both the shoot and, I think the film, were much more spontaneous and much more intimate.

**Q: Were there any particular cinematic influences on the film?**

What was great about this film is that I could take myself away from other films. There were no influences, no imprisonments, no obligations. That was important, because as I've said, I wanted to be free, I wanted the actors to be free and I wanted the film to be free. So I didn't want to have any 'concepts' in my head before we started shooting. That's why it was so important that I arrived on the set in this very calm state. And I think the film is better for that. That said, I feel very strongly that cinema should move you, make you feel something. Always. *Indigènes* did that – at screenings across the country, I saw audiences weeping while they watched the film. And that's important, to produce strong feelings. I like melodrama. I like *Gone with the Wind*; *Paris, Texas*; *Bridge over the River Kwai*. Films like this have a human warmth, they have the power to bring their audiences to tears. And that's something I aspire to.

**Q: What is the role of faith within the film? Although the first two scenes show the protagonists at prayer, in most other ways, religion seems strangely absent from the film.**

Quite simply, the two protagonists each live with their own faith serenely because one can have faith and live with it and be a good person. Just like that. There are plenty of people who have their beliefs. It is part of who they are, but it doesn't necessarily define them. Politics, faith, nationality – these things aren't the same. That's why you have the character of the policeman, who tells Ousmane that he, too, is a Muslim. That is, not all Muslims are Arabs. There are Muslims in China, in Russia, in Eastern Europe. There are Europeans who are Muslims. In France. In London. I wanted to show this.

**Q: One thing that stands out is the constant failure of connection between people, even between loved ones. Both the protagonists know so little about their children's lives.**

I think the great problem of our times is a lack of communication. You see this in global political relations. Is there any discussion? Is there any understanding? People don't talk to one another anymore, the world has difficulty doing this. You see it every day on the news. Rarely do we see people sitting round a table for days on end conversing, talking things through. No. Instead, we see people armed at war. This problem begins at the level of personal relations and the solution can only start here too.

**Q: In many ways the film seems to be summed up by the line that she speaks, "our lives aren't so different."**

It's true. Our lives aren't so different because we're not so different, whichever of the four corners of the globe we might live in. In our thoughts, our feelings, our fears, our joys, our hopes and worries – our lives, they're not so different at all. They're the same.

**Q: There's a strong juxtaposition between the rural and the urban.**

I wanted to show the manner in which both of these characters live somehow outside of the world and to show the futility of this. She lives on her island, he lives in the forest, but one can't continue like this. One can't remain completely isolated.

**Q: And yet both characters return to their rural retreats. What are we to make of the film's ambiguous ending?**

It's completely up to the spectator to decide what might happen next. Life goes on...the farm, the forest. These are their homes, their work and their lives. What else would they do but return to them? I think the spectator can draw his conclusion from this ending, by putting himself in the place of these characters.

## ABOUT THE CAST

---

### BRENDA BLETHYN (Elisabeth)



After twenty years of hard work on stage and television, there are not many other actresses who deserved the success, recognition and stardom which Brenda Blethyn has now achieved.

Born in 1946 in Ramsgate in Kent, England, she started her career at British Rail in the 1960s. Saving money during her time there, she took a risk and enrolled herself at The Guildford School of Acting in Guildford, Surrey, England and soon was able to leave British Rail behind. Her risk paid off. By the mid-1970s, she was working on stage, eventually joining the National Theatre Company in 1975.

It was the 1980s, however, that saw Blethyn move onto the small screen when she appeared in a BBC2 Playhouse presentation called *BBC2 Playhouse: Grown-Ups* (1980). She still remained relatively unknown with the viewing public during the 1980s, despite her consistent work. In 1990, she played the supporting cast member role of Mrs. Jenkins in film based on the Roald Dahl novel *The Witches* (1990), with Anjelica Huston, Jane Horrocks and Mai Zetterling. That led to her role in *A River Runs Through It* (1992) and the television film "*Screen One: The Bullion Boys*" (1993). It was then back to a TV series in 1994 with *Outside Edge*" (1994).

It is without a doubt that 1997 will be remembered as her biggest year to date. She was cast by her old friend Mike Leigh in the film *Secrets & Lies* (1996) as Cynthia Rose Purley, opposite highly talented Marianne Jean-Baptiste. The film received rave reviews and Blethyn won a BAFTA Film Award and subsequently received an Academy Award® nomination for her role, along with Jean-Baptiste. She received her second Oscar nomination in *Little Voice* (1998).

**A video interview with Blethyn at the Toronto Film Festival is available to view here:**  
[http://www.tributemovies.com/interviews/Brenda+Blethyn+\(London+River\)/Star/37348](http://www.tributemovies.com/interviews/Brenda+Blethyn+(London+River)/Star/37348)

**Q: Could you tell me how you came to be involved in the project? What was it about the screenplay that first attracted you to it?**

Actually, when Rachid asked to meet in London and I didn't know who he was! But I met him anyway and he was really quite inspiring: everything about him – his attitude, his demeanor, these things. And of course it helped that he liked my work! Then I saw 'DAYS OF GLORY', and I thought it was wonderful. But I wasn't sure that the dates were going to fit – and if I remember rightly at this point he didn't even have the script ready, just the story. The other thing was at the time the incident was still really very fresh in the memory. It still is, but then it was even more so. But then the film isn't about that incident, it just takes place then, that's when their paths cross. And I found my character's ignorance of the Muslim faith interesting – I think many people are ignorant of others' faiths. Although it's not about that either though really. I just thought, two people, completely different cultures, completely different faiths, coming together and finding a meeting ground, it's an interesting story.

And I knew it would be a good film with Rachid directing. So Rachid said he'd wait for me, which took nearly a year in end. Then of course there was the fact of working in French, which was a new challenge for me...

**Q: How did you find performing in another language?**

I didn't speak very much French before I agreed to do the film – a little bit, but not enough. Prior to shooting I was working up in Manchester, so I went to a French school to get some tuition. Sadly like anything else, it fades if you don't keep it up, but I did learn enough to improvise during the shoot. What I'd have to do was anticipate what might come up, so that if a scene went into that area I would be able to improvise. And of course, I was surrounded by French people all speaking French. All the crew were speaking French, all the instructions were in French...

**Q: That must have been difficult...**

We got by. Sometimes it was hard, but people helped me. Occasionally we had to scabble around to find translators. In any case, it didn't have to be perfect French – after all, she's an English speaker, talking French. The character lives in Guernsey, where many people are bilingual. I don't think she was born there, but has lived there for many years.

**Q: In many ways, your character finds herself in a foreign country – one that is as alien to her, if not more so, than it is to Ali's father.**

It's foreign to both of them really. They've both come from working with land, nature. It's a sleepy place, Guernsey: trying to find someone in the middle of the bustle of London, when you come from order, must be a nightmare. Also she's very reserved. In the alley, for example, when she meets the butcher, she's thrown – that's not the sort of person she'd interact with. And it's only when he explains that he's the landlord that she lets down her guard. He's got a role then. She says to her brother on the phone, "*It's crawling with Muslims*". I was a little wary about that phrase, which was an adlib, but that's the way she thought. Suddenly she's been embroiled into this strange world. Being an outsider in that community must be as close as white people come to the experience of exclusion that many black people have – just look how helpful the police were as soon as she mentioned that there was a black Muslim with a picture of her daughter!

**Q: She's certainly very insular; is she a racist?**

Not racist, but certainly ignorant. She's conservative. Then again, in Sotigui's culture, too, there are prejudices. There, I think, the women are still to some extent second class citizens – for example it's frowned upon for a woman to smoke in front of a man in that culture. When my character lights that cigarette in front of him – and she doesn't even smoke! – you can see that's something he's uncomfortable with. But I suppose you could say that it takes something of these proportions to make people think about these things. If it hadn't been for those terrible events she'd still be at home, feeding her donkeys – she wouldn't even have thought about other ways of life, hers was ok thank you. She was perfectly happy with the prejudice she didn't know she had! Then this happens, and she starts to question everything. *Where is she – where is her daughter?* I think really until the perpetrators are caught, she still must think that she's been kidnapped or something, maybe held for ransom. And at the same time she'd even think that that's absurd to think that, that her daughter's probably just too scared to call her, because she knows the sort of reaction that she'd get if she were to call up and say *"Mum, I've met this guy, he's black, we're getting married at the mosque..."* The silly thing is, when it comes to it, she's actually pretty ok with it. She reaches the point where she can leave a message for her daughter about buying a new hat for the wedding. In the end it's ok, because nothing's as bad as her child being lost. Nothing's so bad that she can't call her mum, they'll deal with it.

**Q: Like your characters, you and Sotigui come from very different backgrounds. How did you find working together?**

It was a hugely pleasant experience! Being with Sotigui was like being in the presence of royalty. The majesty of the man is... well, how lucky was I to be working with him? He's just wonderful, and I just hope a little of what he had rubbed off on me. He has true inner strength. We'd have long long conversations, both of us struggling to be understood, and by hook or by crook we got there. With a bit of pigeon (pidgin) English, a bit of pigeon (pidgin) Malian, and a bit of pigeon (pidgin) French on my part – we'd sit for ages chatting. The whole family was great really. Everyone. Working in the East End of London, the weather was terrible, it rained everyday, but everyone that contributed was wonderful. And then we went off to France to shoot all the interiors and the Guernsey scenes and it was even better! Sometimes you get a project that ticks all the boxes: above all the people you meet, who you admire and you want to go on that journey with. And it was a journey I'm glad I took, because I learnt something along the way.

## ABOUT THE CAST

---

### SOTIGUI KOUYATÉ (Ousmane)



Sotigui Kouyaté (July 19, 1936 - April 17, 2010) was born in Mali to Guinean parents and was Burkinabé by adoption. When he was a child, he enjoyed *koteba* performances. He once played on the Burkina Faso national football team. Kouyaté began his theatre career in 1966, when he appeared as adviser to the king in a historical play produced by his friend, Boubacar Dicko. That year, he founded a theatre company in 1966 with 25 people and soon wrote his first play, *The Crocodile's Lament*.

Kouyaté has worked with Peter Brook on his theater and film projects since they became associated with one another while working on Brook's adaptation of the Indian epic, *The Mahabharata*, in 1983. Kouyaté has appeared in over two dozen films, most recently as Jacob in *Genesis* and Alioune in his first film with Rachid Bouchareb, *Little Senegal*. Kouyaté played the central role of Djeliba Kouyaté in Dani Kouyaté's 1995 film *Keïta! l'Héritage du griot*, who was imagined as an old dying man by his son, though was portrayed as more forceful than that. The elder Kouyaté also plays instruments, simple melodies on the kora or flute.

From 1990 to 1996 Kouyaté toured the United States and Europe as part of La Voix du Griot ("Voice of the Griot"), a storytelling theater show which he founded.

In 2009, Kouyaté won a Silver Bear at the Berlinale Film Festival for Best Actor in his second film with Bouchareb, *London River*. On April 17, 2010, he died in Paris at 73.

## Q&A WITH SOTIGUI KOUYATÉ

---

### **Q: What was it about Rachid's screenplay that convinced you to do the film?**

The theme of the film doesn't just concern Africa, but the whole of society. That is, it is about the crisis of communication and the problem of identity. This is particularly relevant to Africa. I believe that every African has a duty towards Africa, since every African carries Africa within him. But Africa is terribly misunderstood – by others and by itself: the word 'Africa', itself is such a superficial term, given the diversity of nations and peoples. Africa is 3 million meters squared – that's the size of Europe, the States, China and Argentina all together! We can't talk of it as if it were a single entity, there's more to it than that. One of the interesting things about Rachid's film is that he shows an older African travelling abroad to find out what Africans abroad are like, what motivates them. Many films show African-Americans going back to the old continent to discover their roots, but this film shows the reverse of that. This, for me, is the first time I've seen that on film. But while I am African, and always will be, what matters most to me is humanity. In any story, if the human being is not at its heart then it doesn't interest me. *London River* is about the problems that life poses for mankind. It has to do with the attacks of 7/7, and it also talks of Islam, but these subjects are not at its heart. Rather, it wants to show the difficulties people have in accepting one another, the fear they feel. It is a film about how we react to things, and this is what interests me. It teaches us that when you meet the other, don't be scared to look them in the eye; for if you are brave enough to do so, you will finish by seeing yourself more clearly.

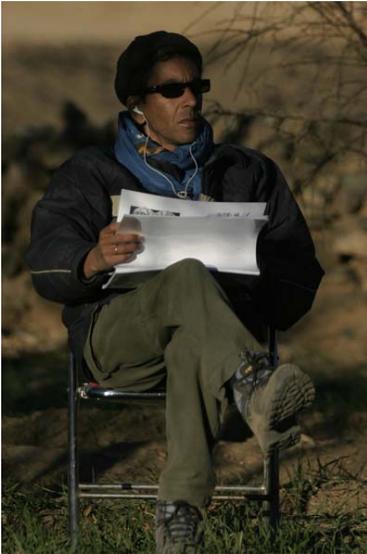
### **Q: You first worked with Rachid on 'LITTLE SENEGAL'. Were you pleased to be reuniting with him for 'LONDON RIVER'?**

There's an African proverb: *"Take me back to yesterday"* – which supposes, of course, that yesterday was something good. My first experience of working with Rachid was exactly that. We have so much in common, in terms of history and of humanity. And such openness, such respect for others, as Rachid has is rarely seen. When we were working on 'LITTLE SENEGAL' he would ask me to read the script and offer my thoughts and criticisms: this is very rare in a director. But more extraordinary still is that subsequently he'd adapt the script taking my thoughts into account. Such consideration creates a very positive tone from the outset. So when, after 'LITTLE SENEGAL', Rachid told me he wanted to work with me again, in my deepest soul I wanted nothing more. It took time – 8 years – but of course when he proposed 'LONDON RIVER' to me I said yes straight away. And the instant we started shooting in London, I realized that I had never before felt such harmony on a shoot; there were no clashes or disagreements at all. We had our little difficulties – the weather was bad, some of the local residents were unhappy about the filming – but the whole team, from the runners to the producers, worked together so well... it was a real love story. And shooting in France, too, I had the same feeling. This is the Rachid's great gift, that he is able to create a great complicity on set. I've rarely seen such complicity! You might say that it was like being part of a family. And because of this, the film came almost of its own accord. It delivered itself – but thanks to him.

## ABOUT THE FILMMAKERS

---

### RACHID BOUCHAREB, Director



Born in France, Rachid Bouchareb attended film school in Paris. After several shorts, he directed *Bâton Rouge* (1985) which addressed the topic of immigration. In 1989, he and friend, Jean Bréhat founded 3B Productions. In 1991, their film *Cheb* was crowned several times over, notably at Cannes, with the Perspectives of French Cinema Prize. In 1996, he co-wrote and directed *Dust of Life* and received his first Oscar® nomination for Best Foreign Film. The film set in Vietnam during the war addresses the issue of racially-mixed children of American servicemen who were often left as orphans as ostracized by society. His next film, *Little Senegal* (also starring Sotigui Kouyaté) explored the racial friction between Africans from the homeland and the African-Americans whose ancestors were brought to the U.S. through the slave trade. It was presented in competition at the Berlin International Film Festival in 2001. This film also marked his first box-office hit in France.

All of Bouchareb's films address themes of immigration and displacement. In 2006, *Days of Glory*, the story of African and Maghrebin infantrymen in 1943, received a Collective Prize for Best Actors at the Festival de Cannes. Hailed

across the world, the film won the César for Best Script and was nominated for the Oscar® of Best Foreign Film. His last film, *Outside the Law* competed for the Palme d'Or Award at the Cannes Film Festival in 2010 and was his third Oscar® nomination for Best Foreign Film.

Currently, Bouchareb is in the works to produce an Arab-American Trilogy to address the changing relationship between Americans and the Arab world. He has finished principal photography on the first film of the trilogy, *Just Like a Woman*, starring Sienna Miller. The next two films will be set in the U.S. but with Arabic sensibilities including a buddy comedy and a Mexican border drama starring Forest Whitaker. All three films will be in English.

Says Bouchareb, "I'm always interested in what happens between the Arabic world and the West. I come from North Africa, I lived in Paris and I made North African and Algerian and French movies, and now movies in America. But the stories are universal."

### JEAN BRÉHAT, Producer

Co-founder of the production company 3B Productions with **Rachid Bouchareb** in the late 1980s, **Jean Bréhat** has always produced projects by his partner-director, as well as those by **Bruno Dumont**. More information can be found at: <http://www.3b-productions.com/>

## DISTRIBUTION COMPANY

---

**ABOUT CINEMA LIBRE:** Cinema Libre Studio is a leader in the distribution of social-issue documentaries and features by passionate filmmakers. Headquartered in Los Angeles, the Cinema Libre team has released over one hundred films including the Sundance Audience Award-Winning FUEL, THE END OF POVERTY, and Oliver Stone's SOUTH OF THE BORDER. The studio is developing John Perkins' best-selling memoirs, CONFESSIONS OF AN ECONOMIC HIT MAN, into a major motion picture. For more information and updates, please visit: [www.cinematlibrestudio.com](http://www.cinematlibrestudio.com) or follow us at @cinematlibre.

## OTHER BOUCHAREB FILMS AVAILABLE ON DVD FROM CINEMA LIBRE STUDIO

---

