

PAN PRODUCTION

Pan Production is a production company based in Casablanca since 2008. With ambitions to produce independent arab films and to bring a revival to the landscape of the Moroccan cinema, a new generation of actors and artists are involved on their side in the production process. The associate producers, represented by Rita El Quessar, moroccan script writer and director, and Mickael Clouet who came from France as first director assistant, meet Hicham Lasri in 2009 producing his short film **“Android”**. A few year later they began to develop in co-production sensitive feature films like **“The Sea Is Behind”** in 2014 and **“Starve you dog”** in 2015 who register Pan Production on the international stage. After a 4 years for writing and development **“HEADbANG lullaby”** is a new comedy film related to absurdity of our Arab societies and humanity shattered by fear, subservience and the expectation of a king that might pass by. From this expectation, a poetry of sadness and hope arises, hope that does not exclude the joy of being alive, nevertheless.

LES FILMS DE L'HEURE BLEUE

Les Films de l'Heure Bleue is the association of several French production companies. Three producers represented by Thomas Guentch, Brewenn Hellec and Corto Fajal chose to join forces in order to promote ambitious projects, they wish to support creation from everywhere in the world and to back up strong visionary authors and assist the birth of audacious films.

After a first meeting in France with Mickaël Clouet and Rita El Quessar from Pan Productions, the partnership with both their companies began with a short lm **“Old Love Desert”** from Jonathan Millet shot in the desert of Ouarzazate. Following this success, they decided to carry on with the new Hicham Lasri's project, as he just ended the production of **“The sea is behind”** with Pan Productions. They also got the chance to watch **“C'est eux les chiens”**, the crush in Cannes' Acid section in 2015. They thought it impossible not to be involved in this new movie, a burlesque and colorful social fresco that might remind of Kusturica cinema. **“Headbang Lullaby”** draws the bitter portrait of a Morocco in crisis. In this improbable open-air shutter where everything is permitted, staggering characters try to put a little order, to seek a meaning to their own absurdity. That film moved them. A film they wish to see and stand up for.

TECHNICAL INFORMATION

title **HEADBANG LULLABY**
director **HICHAM LASRI**
screenplay **HICHAM LASRI**
dop **CHARLES-HUBERT MORIN**
music composer **WISSAM HOJEIJ**
starring **AZZIZ HATTAB, LATEFA AHRRE, JIRARI BENAÏSSA**
country **MOROCCO/FRANCE**
type of film **COMEDY-DRAMA**
format **HD**
running time **111 MIN.**
FILMED ON LOCATION IN MOROCCO
produced **2016**
producers in Morocco **PAN PRODUCTION**
producers in France **LES FILMS DE L'HEURE BLEUE**
partners **MOROCCO FILM CENTER**
NATIONAL CENTER FOR FILM AND ANIMATION
BRITTANY REGION
INTERNATIONAL ORGANIZATION OF FRENCH-SPEAKING EVENTS
DOHA FILM INSTITUTE
FORUM OF NAMUR (FIFF) 2014
ARAB FUND FOR ARTS AND CULTURE (LIBANON)

PRODUCERS

PAN PRODUCTION
Casablanca - MAROC | Mickaël CLOUET & Rita EL QUESSAR
+212 6 61 94 86 38 | panproduction.maroc@gmail.com

LES FILMS DE L'HEURE BLEUE
Rennes - FRANCE | Thomas GUENTCH
+33 6 33 53 16 36 | contact@filmsheurebleue.com

INTERNATIONAL SALES & PRESS CONTACT

PAUL THILTGES DISTRIBUTIONS
Kehlen - LUXEMBOURG | Paul THILTGES
+352 691189966 | www.ptd.lu | info@ptd.lu

PAN PRODUCTION & LES FILMS DE L'HEURE BLEUE
PRESENT

67^e Internationale
Filmfestspiele
Berlin
Panorama

حزبة في الرأس

HEADbANG LULLABY

A FILM BY HICHAM LASRI

starring **Azziz HATTAB Latefa AHRARRE Jirari BENAÏSSA Adil ABATORAB Salma EDDLIMI Zoubir Abou EL FADL**
dop **Charles Hubert MORIN** music **Wissam HOJEIJ** producers **PAN PRODUCTION LES FILMS DE L'HEURE BLEUE** international sales **WWW.PTD.LU**



LES FILMS DE
L'HEURE BLEUE



FRANCE / MOROCCO - 2016 - OVSEN - 1h51 - 2,35 - Dolby 5.1

SYNOPSIS

Casablanca, June 11, 1986, day of the world cup

After yet another blunder, an embittered cop, Daoud, is sent by his dissatisfied superiors to spend a day on a bridge between two warring neighborhoods to protect the hypothetical passage of the Royal procession.

At the same time a hopeless Don Quixote and a lazy Don Juan, Daoud is a pathetic womanizer who is the despair of everyone, starting with his lucid and exhausted wife and his ill-tempered chief.

Prisoner of the bridge, Daoud will be transformed upon contact with the inhabitants of both villages. He will learn maturity after spending time with a five-year-old child and a mother who upheld her dignity, despite a shaved skull by the secret police. He will take a life lesson from two Moqadems*, mean-spirited enemy brothers and a facetious head of police.

This seemingly normal day made of absurd waiting, improbable encounters and brutal poetry takes place under the giant shadow of a messianic monarch whose passage disturbs the delicate balance of this motley population.

* Representatives of power at the level of a neighborhood or a village.

DIRECTOR'S STATEMENT

"... And during that time, there was literally crazy traffic on the bridge" (Kafka)

WHY A COMEDY?

Although the bridge is like a comedy-drama, the comedy element is an essential component of the story. This is the story of a day without end for a cop whose life turns into ruin, and what began as a drama turns to the story when he meets a gallery of unusual and endearing characters.

Following the violence, the opacity and black and white THE END, I wanted to tell something other than dark world, attractive and impassable. I wanted to change my tune to tell the simple story sip of emotion and endearing characters here based on the principle of false-camera.

The film, a mixture of comedy and Italian spaghetti western, chronicles the day of a dirty cop forced to keep a forgotten amid a turf war between two neighboring villages bear the nicknames and Coca Bibsi bridge.

Time for a day of waiting, life will be turned upside Daoud at the touch of a beautiful 5-year-old kid, his mother and other villagers await the passage of the king as if it was a cosmic event. The comedy is born of the gap between Daoud and others, also born of misunderstanding about the passage of the King and the exasperation of Daoud that supports less euphoria generated by the victory of the national team in Cup world!

WHY 1986?

In 86 I was eight and victory against Portugal is one of the warmest and perennials from my childhood memories, even though I'm not a fan of football. Nostalgia and positivity of this event makes it a beautiful receptacle of action. A development of a bittersweet story with marginal characters who aspire to the light, much like soccer players who have become legends context.

WHY A BRIDGE?

It is a way for me out of darkness and a certain opacity to aspire to light by activating a lighter and more unifying register. Comedy is a good way to shoot the sun and daylight telling Brechtian a cop waiting for the passage of a king, but eventually meets his subjects story. It is also the story of a love that rises from the ashes between expressionless man and a woman who is ashamed of his hands.



HICHAM LASRI

film-maker
ash.lasri@yahoo.com
+ 212 6 65 71 45 02

Brought to public attention by his written work and a series of short films shot at La Fémis and in Morocco, Hicham Lasri turned to feature films in 2011 with **The End**, followed by **C'est eux les chiens** in 2013, **The Sea Is Behind** in 2014, **Starve Your Dog** in 2015, and, this year, **HEADBANG LULLABY**.

His films, which are critically acclaimed and regularly screened at Moroccan and international festivals, stand out through their poetry, their insolence and their extravagance. In them, Hicham Lasri claims the legacy of pop culture and of a certain type of American cinema. This is a multidisciplinary and hyperactive artist, emerging from a young Moroccan cinema, and his work reflects the multifaceted identity of a Morocco located in the heart of social, political and cultural upheaval.

EARLIER FILMS

STARVE YOUR DOG

feature film, 2015
DIFF, Dubai, Competition - 2015
TIFF, Toronto - 2015
Berlinale, Berlin, Panorama - 2016



THE SEA IS BEHIND

feature film, 2014
DIFF, Dubai, Competition - 2015
Berlinale, Berlin, Panorama - 2015
Jury Award, Luxor African Film Festival - 2014
Best Actor and Best Picture,
Festival Vues d'Afrique, Montreal - 2015



C'EST EUX LES CHIENS

feature film, 2013
Cannes, Acid - 2013
Grand Prix Award, Cordoba - 2013
Grand Prix Award, Zagora - 2013
Audience Award, Besançon - 2013
Best actor, Rabat - 2013
Coup de Coeur Award, Marrakech
Coup de Coeur Award, Acid Belfort - 2013
Cinémed Competition - 2013
Best Actor & Special Jury Award, Dubai - 2013



THE END

feature film, 2011
Acid, Cannes - 2012
Special Mention at the Latin Arab Film Festival - 2012
CineAfrica in Buenos Aires, Argentine - 2012
Special Jury Award & Special Critics Mention at the National Tangiers Festival - 2011
New Cinema Festival, Montréal - 2012
Hamburg Filmfest, Allemagne - 2012
Saint Petersburg IFF, Russie - 2012
Split Filmfest, Croatie - 2012
Jerusalem International Film Festival - 2012
Coup de Coeur, Marrakech - 2011

