



A FILM BY PHILIPPE LACÔTE

NIGHT OF THE KINGS



PERIPHERIA AND  PRESENT

A FILM BY PHILIPPE LACÔTE
NIGHT OF
THE KINGS

DISTRIBUTION

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NIGHT OF THE KINGS

Night of the Kings was **written and directed by Philippe Lacôte** and produced by **Yanick Létourneau** for the Canadian production company **Peripheria**. It is a **France/Ivory Coast/Senegal co-production**.

This extraordinary movie had its **world premiere at the 77th Mostra in Venice** (in the “Orizzonti” section) before being presented at the **Toronto International Film Festival (TIFF)** last September. Since then, it was programmed in more than 30 international festivals. The movie was nominated for the Best International Film at the Independent Spirit Awards (U.S.). It is the official Ivory Coast submittal for the **2021 Best International Film Academy Award**, and it was just announced on February 9 that it made the prestigious **shortlist**.

This feature made quite a splash in the United States where it was chosen by **Rolling Stone** magazine as one of the Best Movies of 2020, and the director Philippe Lacôte was singled out by **Variety** magazine as one of the Top 10 “directors to watch in 2021.”

YANICK LÉTOURNEAU

Producer

“I have been closely monitoring African cinema since the ‘90s. In 2014, I had heard about “Run,” the previous Philippe Lacôte movie, which was programmed in the Un Certain Regard section at Cannes. But it was not until 2017, again at Cannes, that we formally met after I had asked a mutual friend to introduce us. I knew Philippe was already preparing another movie which had a very interesting storyline.

I shared my interest in co-producing the movie and put forth the “North American” flair we could bring to the film’s look and feel. He liked the fact that this approach had rarely been used in African French cinema, as historically it is France that is almost always the production partner. Mutual trust grew very rapidly and we formalized our collaboration by establishing a horizontal workflow, where the producers work in a collaborative manner, rather than in a heavy hierarchy like most American studios do. For example, this structure allowed us to monitor the last stages of the screenwriting process by sharing notes at every step. We knew we had a fantastic movie in our hands and that our “Quebecois” experience and expertise **could pull the movie even higher** by giving it a modern and “epic” touch. To reach that level, we decided to entrust the photography to Tobie Marier Robitaille CSC and his team, the editing to Aube Foglia, the music to Olivier Alary, **and the sound design to Pierre-Jules Audet. If you look at the credit sheets, you can see many Quebecers have prominent creative roles behind the camera.**

I must imperatively mention that the intellectual property of the movie entirely emanates from Ivory Coast, a symbolically strong fact. Also, since neither Canada nor France normally choose international co-productions as official entries to represent them in the Oscars Best International Film category, we strategically opted to submit the movie as the Ivory Coast entry. This allowed us to close a U.S. distribution deal with Neon. The whole Peripheria team has thus been able to actively take part in all aspects of the production, from screenwriting to the current Oscar campaign push.

Since the U.S. and Canadian releases will be simultaneous, we are currently working closely with Neon on the Oscar campaign, which gives us an unprecedented access to the behind-the-scenes efforts and **the marketing strategies**. It represents a unique opportunity for a production company like ours, and we are eager to share this knowledge with our Quebec colleagues and filmmakers. We are extremely proud to present this fantastic international Quebec-Canada production at such a prestigious event.”

MAJOR FESTIVALS

(more than 40 festivals to date)

- Mostra, Venice
- Toronto International Film Festival (TIFF)
- Sundance Film Festival
- New York Film Festival
- Rotterdam International Film Festival
- Busan International Film Festival
- Thessaloniki International Film Festival
- Reykjavik IFF
- Namur IFF
- Singapour IFF
- Miami Film Festival
- Chicago International Film Festival
- Göteborg Film Festival

AWARDS AND NOMINATIONS

- Best Foreign Film - Black Film Critics Circle Awards (US)
- Best International Film nomination - Independent Spirit Award (US)
- Best Foreign Language Film Nomination - National Board of Review (US)
- Best international Motion Picture nomination - NAACP (US)
- Amplify Voices Award - TIFF (CA)
- Best Cinematography - Chicago Film Festival (US)
- Best Sound - Chicago Film Festival (US)
- Best Artistic Achievement Award - Thessaloniki International Film Festival (GR)
- Special Mention - FIFF Namur (BE)
- Distinction Award for Best Quebec or Co-production Feature - Cinemania Festival (QC/CA)



SYNOPSIS

A young man is sent to “La Maca,” a prison in the middle of the Ivorian forest ruled by its inmates. As tradition goes with the rising of the red moon, he is designated by the Boss to be the new “Roman” and must tell a story to the other prisoners. Learning what fate awaits him, he begins to narrate the mystical life of the legendary outlaw named “Zama King” and has no choice but to make his story last until dawn.



DIRECTOR'S INTERVIEW

by Christopher Vourlias

***Night of the Kings* is built around a memory you have of a childhood visit to Abidjan's notorious MACA prison. Can you tell us about that memory?**

As a child, I'd go once a week along the edge of Banco Forest in a shared taxi to go visit my mother who was incarcerated there for political reasons. As there are no visiting rooms at MACA, I waited among the prisoners who freely circulated amid the visitors. I was listening to this prison's language. It was a world that I loved to observe, even if I wasn't able to decode everything. I had the impression of being at the court of some archaic kingdom with all its princes and lackeys... MACA is therefore a prison which left me with strong images and memories. *Night Of The Kings* is fed with these images to expose the prison from the inside, from the inmates' point of view.

The film certainly looks like it's shot inside a correctional facility. Did you use an actual prison (or former prison) as the setting of the film? If so, what sort of cooperation did you need from local authorities to shoot there?

The outside sequences of the prison have been shot at the actual MACA. This prison being a very sensitive place with political prisoners still being incarcerated, we wouldn't have been able to shoot the film without a real cooperation with the penitentiary administration and the ministry of Culture which always supported the project.

As for the inside of the prison, it has been reproduced in two colonial buildings of Grand-Bassam, a city located one hour from Abidjan.

Along with my set designer, Samuel Teisseire, we wanted to keep the spirit and some very distinctive things about the MACA, like the very peculiar shape of the windows, but we didn't try to reproduce the prison exactly as it is. Many African prisons inspired me for the inside sequences. For example, the paintings on the walls are reproductions of existing paintings. I didn't want décoration or anything superfluous because the elements from the prison world have to be useful. This is certainly why it feels like a real prison.



The movie offers a very realistic portrait of prison life—a world with its own histories, hierarchies, and rituals. What was the research process like? Did you speak to many prisoners about their experiences?

Night Of The Kings originally comes from a discussion I had with a childhood friend coming out of the MACA prison. He's the one who told me about the "Roman" ritual where they choose a prisoner who has to tell stories. So the story of the film is definitely based on a real tradition there is at MACA. I immediately pictured the setup and imagined a character in the middle of this arena. Prison always got me interested as a place where the balance of power we can find in our societies is being experimented. It's even more true when it comes to unequal societies. Being sent to prison today in Africa is something which can happen easily, either because you are poor or because you are being made an example to ensure the laws are respected. African prisons are full of young people being incarcerated for years in collective cells without being tried. But beyond this social reality, my researches have been centered around the prison as a place where narratives are being created.

What stories are told in prison? What fantasy can be developed when your body is locked up? I defend the idea that every human group living in the same place for a certain duration of time creates a culture. And every culture generates poetry.

Your first feature, "Run," followed a young man on the run after assassinating the country's prime minister. *Night Of The Kings*, tells the story of a crime boss who comes to power at the end of civil war. Neither film is overtly political, but they draw on political events. What role do politics play in how you tell stories?

Run, like *Night Of The Kings*, depicts young men evolving in a territory in crisis. I want to show how these individual paths collide with collective history. *Night Of The Kings* says that Africa is perhaps the very last ancient theatre of today, where tragedy and stakes of power unfurl in a raw, frontal, and eminently visual manner. The interesting part of politics is the narrative side of it.

The pickpocket who's been chosen as the Roman, or storyteller, in the prison is the narrator of his story. But he's part of a larger prison ritual that involves poetry and song and dance, as the other prisoners join in the performance. How would you say that ritual is connected to the broader West African tradition of the griot, and what influence has that tradition had on your work?

Before answering this question it's important to say what a griot is. In West-African societies, the griot is named "Djéli" meaning blood. In an essentially oral culture, he's the one nurturing the social fabric. The griot acts as a storyteller, historian, and praise singer but these three things can't exist without each other. That's what my narrator "Roman" does when he transforms the life of a real character into a myth. Throughout his story, he goes from realism to magic, from political fact to legend. Roman's storytelling in the middle of the prison resonates with the art of the griots. Like them, his story is punctuated by songs. Additionally, the setup of *Night of The Kings* also draws its inspiration from urban cultures. It is close to battles or stage performance.

The Roman's story about the origins of Zama King travel back to a pre-colonial time of kings and queens—something that one of the prisoners recognizes couldn't possibly be drawn from the 19-year-old gangster's actual life. Why did you want to connect your story, which is set in modern-day Cote d'Ivoire, to this other, mythical—even mystical—pre-colonial history?

What fascinates me in contemporary Africa is how different times live in the same space. For example, some Dozos hunters playing their own role in the film are wearing traditional costumes full of amulets with Puma shoes! I'm using these time clashes to go from one world to the other and to show the beauty of pre-colonial Africa through processions, majestic costumes...without falling into some sort of idealism. For Roman, these anachronisms show how he shapes his story with diverse fragments like a modern-day Shéhérazade.

Koné Bakary makes his big-screen debut in *Night of the Kings* as the protagonist Roman. How did you find him, and what was it like working with a newcomer to play the lead role in your film?

We arranged castings in different low-class areas of Abidjan. Koné Bakary came to the one at Attécoubé which is the neighborhood of the Microbes gang leader Zama King whose story is told in the film. After that, we did a two-month workshop with thirty young actors starring in the final film. We also cast dancers, slammers, and martial artists. Ivory Coast is a breeding ground for great raw talents. That's how we found Koné Bakary. It was his first acting experience. The birth of an actor on screen is both risky and fascinating. Besides me, there were some doubts among the crew of the film about this choice. But as soon as the shooting started he established himself as an obvious Roman. On the set, he had to lay low because the other actors were so involved in the story that they wanted to get him.

The Roman accepts that it is his destiny to be the prison storyteller, without understanding why he was chosen; Blackbeard, the chief of the prison, likewise accepts his fate when it becomes clear to him. For you as a filmmaker and storyteller, do you believe that we are free to make our own choices? Or are we part of a larger system that defines us?

The notion of destiny is underlying all my characters' journeys. Almost like an invisible thread running through their lives. But it doesn't mean they don't have free will. It actually reflects my personal vision. Roman does not feel trapped by his fate, he freely accepts his fate. This situation will give him the strength to free himself with his own words and allow him to reveal himself as a storyteller. This is why Roman starts his story by repeating a sentence read on a prison wall: "If God says yes, no one can say no".





A BRIEF HISTORY OF CÔTE D'IVOIRE

Côte d'Ivoire is a country located in West Africa, on the Atlantic Ocean. It has 26 million inhabitants with a very young population. Its peculiarity is that it is very diverse, with many ethnic groups, half Christian and half Muslim, its vegetation being made of forests but also Sahelian savannahs.

Côte d'Ivoire is a former French colony. It had its independence in 1960. It is therefore a young country with a facade of independence insofar as France remains omnipresent in the economy and in the politics of the country.

The history of Côte d'Ivoire is built around its first president, Félix Houphouët-Boigny, who remained in power for 33 years, from the beginning of independence until 1993. He was a loyal ally of France and a pillar of Françafrique.

After the death of Houphouët-Boigny, a war of succession that continues today, will break out between 3 leaders:

- Henri Konan Bédié, runner-up to the first president
- Alassane Ouattara, the only Prime Minister of President Houphouët-Boigny
- Laurent Gbagbo, historical opponent, the only one who ran in the elections against Houphouët-Boigny.

These three leaders appeared on the Ivorian political scene in 1990. They are still there today. They are the leaders of the three main political parties. In 2002, their rivalries led to an armed rebellion and a split-up of the country, followed by the start of a civil war in 2010.

The ethnic origins and religions of these leaders make the Ivorian crisis often perceived from afar as a religious or ethnic conflict. Although each leader relies heavily on his or her community, we are rather facing an economic conflict. Since Côte d'Ivoire has taken in many people from neighbouring countries fleeing drought, there is a real shortage of agricultural land.

In this context, having a leader in power means that this part of the population is likely to have access to positions of officials (police officers, customs officers). This means that each election is strongly contested, and the results often contested.

Presidential elections are held on 31 October 2020. Alassane Ouattara, the current president, is running for a third term. The opposition is challenging this nomination. There are already 30 dead.

Meanwhile, Côte d'Ivoire is impoverished, and its social fabric is breaking up, despite a cultural and economic influence that remains strong in Francophone West Africa.



FILMMAKER BIOS

PHILIPPE LACÔTE | *Director, Writer*

PHILIPPE LACÔTE grew up in Abidjan near a movie theater – the “Magic”. His work as a director has taken on several forms, before focusing in 2002 on the recent history of his country with *CHRONICLES OF WAR IN THE IVORY COAST*, a film on the edge between a documentary and a diary. It is followed by the feature film *RUN*, the story of a wandering madman, selected in Cannes Un Certain Regard 2014. This selection confirmed his talent as a filmmaker and revealed a new voice from the African continent. *NIGHT OF THE KINGS* (original title “La Nuit Des Rois”), his second feature, is a dive into the largest prison in West Africa, during a night of red moon.

DELPHINE JAQUET | *Producer*

Delphine Jaquet is a graduate of the Ecole nationale supérieure des beaux-arts in Paris. She is the co-founder and manager of Banshee Films (2003), a Paris based company which defends original writing in cinema. From 2008 to 2012, she is general coordinator of Europa Film Treasures, a leading VOD platform dedicated to European heritage films (produced by Lobster Films in partnership with 30 European film archives). Within Banshee Films, she produces with Claire Gadéa the features *BURN IT UP DJASSA* (Toronto 2012, Berlinale Panorama 2013) and *RUN* (Cannes Un Certain Regard 2014). During these years, she develops an artistic collaboration with the director Philippe Lacôte. She is the lead producer of *NIGHT OF THE KINGS*, of which she also contributed to write the script.

YANICK LÉTOURNEAU | *Producer*

Yanick Létourneau is the owner and cofounder of PERIPHERIA, a film production company established in Montreal dedicated to bringing director driven stories to international audiences. He has been focusing the last ten years on feature films and international coproductions with Europe, Latin American and Africa, his company becoming, according to *Variety*, one of Canada’s most cosmopolitan producers. His recent producer credits include Côte d’Ivoire’s *NIGHT OF THE KINGS*, directed by Philippe Lacôte and acquired by NEON after the world premiere in Venice and Toronto. Other recent producer credits include Ioana Uricaru’s feature *LEMONADE* (Berlin, TIFF 2018), a Romania/Canada/Germany/Sweden coproduction lead produced by Palme d’Or winner Cristian Mungiu as well as Juan Andrés Arrango’s *X500* (TIFF, San Sebastian 2016), which he lead produced in coproduction with Colombia and Mexico. He is currently producing Robert Guédiguian’s historical drama set in Mali, *BAMAKO TWIST*, a France/Canada/Senegal coproduction and is completing financing on Maxime Giroux’s first English-language feature, *IN COLD LIGHT*, in coproduction with Lithium Studios (Toronto) and Ireland.



ERNEST KONAN | *Director, Writer*

With a degree in management and marketing, Ernest Konan co-founded Ivorian company Wassakara Productions in 2002. In 2012, he produces *BURN IT UP DJASSA* by Lonesome Solo, shot in 10 days in the ghettos of Abidjan (Berlinale, Toronto). He is the co-producer of two films presented at Cannes Un Certain Regard: *LAMB* by Yared Zeleke (2015), and *RUN* by Philippe Lacôte (2014). With international experience, Ernest Konan is an actor in the renewal of Ivorian cinema. In 2018, he is one of the 10 producers selected at La Fabrique Cinéma during the Cannes Film Festival, for Lacôte's sophomore feature *NIGHT OF THE KINGS*, which he co-produced.

YORO MBAYE | *Producer*

Yoro Mbaye lives in Dakar where he is taking care of the development of the Centre Yennenga as an Executive Director. After few co-directions within student programmes, in particular with ECAL in Lausanne (Switzerland), he directs in 2019 his first two short films between Senegal (*JOURNEE NOIRE*, fiction) and France (*FAMARA*, documentary). In 2020, he co-produces for the first time a feature film directed by Philippe Lacôte. While currently taking part of the Atelier Ludwigsburg-Paris, a one-year programme specialised in Film Production and International Sales organised by the Filmakademie Baden-Württemberg and La Fémis, he keeps developing new film projects.



PRODUCTION COMPANIES

PERIPHERIA - Canada | *Production Company*

Peripheria is a movie production company based in Montreal which dedicates itself to creating original movies for the general audience. It was cofounded by Yanick Létourneau.

Since 2009, the company has been mainly focusing on feature films and international co-productions. Its latest completed projects include LEMONADE (Berlinale 2018) by Loana Uricaru, produced by Cristian Mungiu of Mobra Films (Romania) and co-produced by 42Film (Germany) and Filmgate (Sweden); and X500 (TIFF 2016) by Juan Andrés Arango, produced by Peripheria and co-produced by Septima (Colombia) and Machette (Mexico).

Imbued with international flair, Peripheria's movies attain global reach and are regularly programmed in film festivals around the world, like the Mostra, TIFF, Sundance, and the prestigious Berlinale. Peripheria is currently co-producing Robert Guédiguian's upcoming feature film "Twist in Bamako," in association with Agat Films (France), with a projected 2021 release.

BANSHEE FILMS - France | *Production Company*

Banshee Films is a French independent production company, which defends original styles in filmmaking and contributes to the emergence of new talent. Since its creation in 2003, the company has produced about a dozen shorts and documentaries, and two feature films selected in international festivals, including Philippe Lacôte's first feature RUN (Cannes Un Certain Regard 2014).

WASSAKARA PRODUCTIONS - Ivory Coast | *Production Company*

The objective of Wassakara Productions is to support films by directors from West Africa. The company first of all initiated production workshops before producing documentaries. It took a further step with the production of BURN IT UP DJASSA, a low budget feature shown in major international festivals (TIFF, Berlinale). Then the production of RUN, which premiered at Cannes 2014, and represented Ivory Coast at the 88th Oscars.



CAST BIOS

KONÉ BAKARY | *Roman*

Koné Bakary was born in 1998 in Ivory Coast. He is a linguistics student at Houphouët-Boigny University in Abidjan when he is approached in the street to participate in a casting for the film NIGHT OF THE KINGS. After two months of acting workshops, he gets the first role, that of Roman. This role is his first appearance on screen.

STEVE TIENTCHEU | *Barbe Noire (Blackbeard)*

In 2010, Steve Tientcheu was trained at Cours Simon for three years. During these years, the author-director Alice Diop followed him in his apprenticeship and directed a documentary film entitled LA MORT DE DANTON, which retraces Steve's atypical journey. On television, he signed his first contract for the Canal+ TV show BRAQUO by Olivier Marchal. In 2016 he has a role in TRANSFERTS directed by Olivier Guignard and Antoine Charreyron (Best TV Show Award at the Festival Séries Mania 2017). More recently we find Steve in the Canal+ TV show LES SAUVAGES, directed by Rebecca Zlotowski, and in the 6x52' for TF1: YOUR HONOR directed by Julius Berg. Steve also distinguished himself in several feature films ; RENGAINES by Rachid Djaidani (Directors' Fortnight at the 2012 Cannes Film Festival), LES COMBATTANTS by Thomas Cailley, Clément Cogitore's NI LE CIEL NI LA TERRE, RÉPARER LES VIVANTS by Katell Quillévéré, Thomas Ngijol's BLACK SNAKE. He played the character of the Mayor in Ladj Ly's first feature LES MISÉRABLES, selected at the Cannes Film Festival 2019 where it was awarded with the Jury Prize and nominated at the Oscars 2020. The same year he was given one of the main roles in Philippe Lacôte's NIGHT OF THE KINGS, which Premiered at Venice Mostra and TIFF in 2020. He is currently shooting the TV series GERMINAL for France2, adapted from the novel by Emile Zola.

RASMANÉ OUÉDRAOGO | *Soni*

Born in 1958, Rasmané Ouédraogo is a Burkinabe actor best known for his roles in the films by Idrissa Ouédraogo. A passionate for image and cinema, Rasmané Ouédraogo studied film in Paris, where he graduated from ESEC (École supérieure d'études cinématographiques). He then turns to acting and plays in many African and international productions, among which YAABA by Idrissa Ouédraogo in 1989, TILAI, also by Idrissa Ouédraogo in 1990, LA PROMESSE by Luc et Jean-Pierre Dardenne in 1996, VACANCES PROLONGÉES by Johan Van der Keuken in 2000, MOOLADE by Ousmane Sembene in 2002, LA COLÈRE DES DIEUX by Idrissa Ouédraogo in 2003, LA NUIT DE LA VÉRITÉ by Fanta Régina Nacro in 2004, RÊVES DE POUSSIÈRE by Laurent Salgues in 2007, L'OEIL DU CYCLONE by Sékou Traoré in 2015, BIENVENUE AU GONDWANA by Mamane in 2016. NIGHT OF THE KINGS is his second collaboration with Philippe Lacôte after RUN, in 2014.

ISSAKA SAWADOGO | *Nivaquine*

Born in 1966 in Ouagadougou, Burkina Faso, Issaka Sawadogo gets passionate abouts everything related to the stage and plays in many shows between his hometown and Norway. In Norway, he works as a cultural consultant at the Oslo theater. In Burkina Faso, he is a founding member of Cito, an international theater hub where he leads various types of workshops. In 2000, Issaka Sawadogo takes his first steps in front of a camera in *BALLEN I OYET*. He continues with several films, such as *SVIDD NEGER*, *EXOTICORE* or *OUAGA SAGA*. In 2006, the actor is chosen to be the main character of *SI LE VENT SOULÈVE LES SABLES*, a drama directed by Marion Hänsel. Alternating between European and African cinema, he plays several secondary characters in *L'ENVAHISSEUR*, *DIEGO STAR*, *LE FOULARD NOIR* and *LE DERNIER DIAMANT* led by Yvan Attal and Bérénice Bejo. In 2014, his notoriety accentuates when he plays a rather striking character in *SAMBA* by Eric Toledano and Olivier Nakache, alongside Omar Sy. Issaka Sawadogo reunites with the famous French actor for the comedy *LE FLIC DE BELLEVILLE* in 2018. At the same time, he is also active on the small screen, notably in the series *HOTEL CAESAR*, *DAG THE MISSING* and *GUYANE* where he plays one of the main characters, the colossus Louis. In the comedy *WALTER* (2019), Issaka Sawadogo plays the title role. The feature film directed by Varante Soudjian includes in its cast Alban Ivanov but also Judith El Zein, David Salles, Alexandre Antonio, Samuel Djian, Karim Jebli and Nordine Salhi.

DIGBEU JEAN CYRILLE | *Demi Fou (Half-Mad)*

Digbeu Jean Cyrille, alias Denco, was born in 1988 in Ivory Coast. At a very early age, he settled in the capital, Abidjan, and more precisely in the popular suburb of Yopougon. After the death of his father and economic challenges, he experiences life on the street. This is where he perfects his slang. Subsequently, his older brother, a “coupé-décalé” (Ivorian urban music) artist very well known in the country, included him into his staff. Today Denco is a nightclub manager and dreams of becoming a movie actor. *NIGHT OF THE KINGS* is his first screen appearance.

ABDOUL KARIM KONATÉ | *Lass*

Abdoul Karim Konaté was born in 1980 in Treichville (Abidjan), Côte d'Ivoire. In 2005, he plays for the first time for the cinema as an extra in N'goh Raymond's LE CLASH. In 2007, he plays in Lonesome Solo's first feature UN CRI DANS LE GHETTO, with whom he then shoots BURN IT UP DJASSA as main actor. It was his meeting with director Philippe Lacôte. This film, released in 2012, was screened in many international festivals such as TIFF, Berlinale, New Directors/New Films, and broadcast on TV5. Abdoul Karim then plays in several films including short TO REPEL GHOSTS by Philippe Lacôte, BRAQUAGE A L'AFRICAINNE by Owell Brown, NATIONAL SECURITY by Andy Melo and the main role in RUN by Philippe Lacôte again, in 2014, which earned him best male interpretation at the Third Francophone Film Trophies 2015. RUN was shown in renowned festivals around the world and in Africa (Cannes, Toronto, FESPACO, Ecrans noirs Yaoundé, Louxor). Abdoul Karim then works with several Ivorian directors including Alain Guykou for TV series LE GRENIER, Bleu Brigitte for TV series LES LARMES DE L'AMOUR (seasons 1, 2), Hyacinthe Hounsou for TV series APHASIE, Samuel Ouédraogo for short film AKANAFO, Ana Balo for LE MARCHAND DE RÊVE series, Erico Sery for SOEURS ENNEMIES 2 series, Alex Ogou for the INVISIBLES series, broadcast on Canal+ International. In 2019, Alex Ogou calls him again to play in the CACAO series, broadcast on Canal+ International. The same year, he plays the role of Lass in Philippe Lacôte's sophomore feature film NIGHT OF KINGS (Venice Orrizonti). In 2020 he participates for the first time in a comic series, SERY ET SORY, by young director Raymond Kanga. The series is broadcast on RTI, the leading television channel in Côte d'Ivoire. The success of this series also affects the web and the African diaspora.

ANZIAN MARCEL | *Lame de rasoir (Razor Blade)*

Born in 1998 in Ayamé (Ivory Coast), Anzian Marcel is a young Ivorian actor. He started in theatre in 2018 with the play LA SORCELLERIE (Compagnie Ivoire). He then trained in cinema (Le Paraquet, Abidjan) and participated in the TV show UN DEJEUNER AVEC AURELIE ELIAM directed by Khady Touré (Diffusion A+). Anzian Marcel was spotted among 500 young people following a casting in the different neighborhoods of Abidjan to play the role of Razor Blade in Philippe Lacôte's feature NIGHT OF THE KINGS.

LAETITIA KY | *La Reine (the Queen)*

Laetitia Ky is an artist born in 1996 in Abidjan, Ivory Coast. After earning a degree in business, she turned her attention to art. Inspired by photos of hairstyles worn by women in pre-colonial African tribes, she started doing sculptures with her own hair and sharing it on Instagram. With time she decided to make her art more overtly political, raising awareness notably on global women's issues. Today Laetitia Ky has 359,000 followers on Instagram and 1,900,000 on Tik Tok. In 2018 she was rewarded by the Francophonie Youth Award as one of 35 most influential young people in the French-speaking world under 35 years old. In 2019 she won the Elite Model World Digital Creator Contest and received a two-year contract with the prestigious modeling agency's newly created EWG-Culture division. She makes her film debut with the role of The Queen in NIGHT OF THE KINGS, by Ivorian filmmaker Philippe Lacôte.

DENIS LAVANT | *Silence*

Trained at the National Conservatory of Dramatic Art, Denis Lavant is an original and powerful figure in French cinema. A great theater actor, he has notably worked with Pierre Pradinas, Hans Peter Cloos, Bernard Sobel, Dan Jemmett, James Thierrée or Jacques Osinski ... Having acquired a taste for poetry very early on, he is also the spokesperson for many poets who are too little known or heard, whose works he regularly reads publicly. In cinema, he is the emblematic actor of director Leos Carax, from BOY MEETS GIRL in 1983 to HOLY MOTORS in 2012, a phenomenon film of the 65th Cannes Film Festival, in which Denis Lavant takes on eleven roles all by himself. He has also played, among others, under the direction of Patrice Chéreau, Diane Kurys, Jean-Pierre Jeunet, Claude Lelouch, Claire Denis, Harmony Korine, Arnaud des Pallières, Wolfgang Becker, and more recently Dominique Rocher in THE NIGHT EATS THE WORLD, Emiliy Atef in 3 DAYS IN QUIBERON, Pierre Schoeller in ONE NATION, ONE KING, and Philippe Lacôte in NIGHT OF THE KINGS. In 2020, he is to be seen in GAGARINE by Fanny Liatard and Jérémy Trouilh, selected at the Cannes Film Festival, and the Larrieu brothers' musical, TRALALA.



CREW BIOS

TOBIE MARIER ROBITAILLE | *Director of Photography*

Tobie Marier Robitaille was born in Quebec City, raised in Montreal and is the father of two children. After playing with 35mm photography since the age of 14, he began his career as a self-taught cinematographer, shooting documentaries around the world. He quickly turned to fiction, filming mostly feature films and television series. His work has been presented in many film festivals, including the Venice Film Festival, Toronto Film Festival, Sundance, Raindance, Busan, New York Film Festival, Chicago International Film Festival and Karlovy Vary. Most recently, his work on the acclaimed film NIGHT OF THE KINGS won Best Cinematography at the Chicago International Film Festival and OUR OWN, won Best Feature Film at the Brooklyn Film Festival and the Santa Fe Film Festival. He is currently working in Canada and internationally.

OLIVIER ALARY | *Original Music*

Olivier Alary is a French composer based in Montreal. Trained in architecture, sonic arts and instrumental composition, Olivier is interested in exploring the grey area between music and noise. For the past ten years, he has provided soundtrack for over forty feature-length fiction films and documentaries, including UP THE YANGTZE, CHINA HEAVYWEIGHT (Sundance), CORBO (Berlinale), THE GREAT DARKENED DAYS (TIFF), LA FEMME DE MON FRÈRE (Cannes), FELIX & MEIRA (Locarno) amongst others. In parallel of his film work, he has released several albums on Rephlex, FatCat Records, 130701 and has also collaborated with Björk, Nick Knight, Doug Aitken, and Cat Power.

AUBE FOGLIA | *Editor*

Aube Foglia has been an editor for more than twenty-five years, recognized as much in fiction as in documentary. She began her career as an assistant editor at the legendary Pathé Studio in France before returning to Montreal to become a feature film editor. She began her career working alongside iconic Canadian filmmakers such as Gilles Carle, André Forcier, Robert Lepage and Micheline Lanctôt. Many of the films and documentaries in which she has participated have won multiple awards in Canada and internationally, earning her numerous nominations and prizes for the quality of her work. After NIGHT OF THE KINGS by Philippe Lacôte, she is editing Marianne Farley's first feature-length fiction film AU NORD DE L'ALBANY.

PIERRE-JULES AUDET | *Sound Designer*

Pierre-Jules Audet has been working as a sound designer, re-recording mixer and sound supervisor for over 30 years. His experience and his pursuit of excellence have led him to become Head of Mel's Studio's sound department in Montreal. He is recognized for his work by the industry and has received multiple Awards for his work on films such as Jesse Owens' portrait RACE (2016), Denis Villeneuve's ARRIVAL (2016), and Philippe Lacote's NIGHT OF THE KINGS (2020).

EMMANUEL CROSSET | *Re-Recording Mixer*

Emmanuel Croset is a French sound engineer. Trained at the Louis Lumière school in Paris, he began his career as a re-recording mixer in the mid-1990s. He has since been credited on more than 300 French and foreign films. He was noticed or rewarded for his work with filmmakers Catherine Breillat, Valeria Bruni-Tedeschi, Raymond Depardon, Bruno Dumont, Hirokazu Koreeda, Nadine Labaki, Maïwenn, Lucrecia Martel, Lucia Murat, or Frederick Wiseman. He has participated in the sound creation for Philippe Lacote's films for almost 20 years.

SAMUEL TEISSEIRE | *Set Designer*

Raised by a father who was a decorator and a mother who owned a restaurant, Samuel Teisseire is an authentic Parisian who enjoyed a bohemian childhood. At the age of 16, he follows his mother's footsteps, becoming a sommelier in renowned restaurants such as "Fouquet's". A few years later, he leaves everything behind to and travels in Africa and Asia whilst finding work in decor workshops - for example in 1992, for the opening of Philippe Decouflé's Albertville Olympic Games - to subsidize the next trip. He progressively takes up jobs and ends up a props master and subsequently production designer. He is the production designer of HARD-S.1,2,3, "BXL-USA", DE L'ENCRE, LA NUIT DES PARISIENS, BABYSITTING, TAXI 5, NICKY LARSON, LUCKY, 30 JOURS MAX, NIGHT OF THE KINGS and others. Today, he works for television, cinema and alternates between action and author films.

HANNA SJÖDIN | *Costume Designer*

Hanna Sjödin is a Swedish costume designer, based in France. After studying scenography at the Lecoq's International school of theatre in Paris, and several years of autodidactic sewing, she is introduced to costume design by assisting Valérie Pozzo di Borgo on a few productions of cinema and opera. She will soon be making both contemporary and historical costumes for various theatre directors and companies such as Philippe Adrien, Gabriel Garran, Clément Poirée, Frédéric Sonntag and Footsbarn Travelling Theatre and was also brought to the opera with directors as Lilo Baur, Volodia Serre and Clément Poirée. She has got a few long time collaborations with choreographers such as French Marion Lévy and Swedish Kajsa Sandström and circus companies as "Les Colporteurs". On various occasions she has also been making costumes for sports events, advertising and design for Cartier's hostesses of "Le salon international de la haute horlogerie" in Geneva. For the cinema Hanna Sjödin has been working with French directors such as Samuel Benchetrit, Xabi Molia and the Swedish director Sofia Norlin. NIGHT OF THE KINGS is the second collaboration with Philippe Lacôte, after RUN (2014).

SOUSSABA KOUYATÉ | *Make-Up Designer*

Born in a family of griots, Soussaba is the daughter of actor Sotigui Kouyaté. She studies at the Direction for Cinema in Ouagadougou, Burkina Faso, where she is trained in storytelling, acting, direction and staging with several directors. In 2001 she then obtains her diploma as professional make-up artist at the 'Ecole technique privée de maquillage artistique Christian Chauveau' (Paris). From 1994 to 2020, Soussaba works as a makeup artist on numerous short films, documentaries, as well as several feature films including BAMA KO by Abderrahmane Sissako, LE MONDE EST UN BALLET by Issa de Brahima, LES MANUCRITS DE TOMBOUCTOU by Zola Maseko, NOTRE ETRANGERE by Sarah Bouyain, SOLEILS by Dani Kouyaté and Olivier de Lahaye, ZIN'NAARYA by Rahamatou Keïta, WULU by Daouda Coulibaly, ODYSSEE by Issa de Brahima, NOGOCHI by Toumani Sangaré, DUGA LES CHAROIGNARDS by Abdoulaye Dao and Eric Hervé Lingani, SHOTGUN by Elliot Iboudo, NIGHT OF THE KINGS by Philippe Lacôte, LA TRAVERSEE by Irène Tassambédo. Make-up artist for the theater on OEDIPE by Sotigui Kouyaté, she was also costume assistant on LA FLUTE ENCHANTEE by Peter Brook, and on L'AFFAIRE ELF by Lucas Belveaux. Soussaba has been working with DFA communication (advertisements, films, events) since 2011. She participated in the Caravan Africanintegration project with Africable in 2010.

BANSHEE FILMS WASSAKARA PRODUCTIONS PERIPHERIA AND YENNENGA PRODUCTION PRESENT

KONÉ BAKARY STEVE TIENTCHEU DIGBEU JEAN CYRILLE RASMANÉ OUÉDRAOGO ISSAKA SAWADOGO ABDOUL KARIM KONATÉ ANZIAN MARCEL LAETITIA KY

WITH DENIS LAVANT "NIGHT OF THE KING" A FILM BY PHILIPPE LACÔTE CINEMATOGRAPHY TOBIE MARIER ROBITAILLE CSC ORIGINAL SCORE OLIVIER ALARY EDITING AUBE FOGLIA

SOUND DESIGN PIERRE-JULES AUDET RE-RECORDING EMMANUEL CROSET SOUND RECORDING MICHEL TSAGLI PRODUCTION DESIGN SAMUEL TEISSEIRE COSTUME DESIGN HANNA SJÖDIN MAKE-UP DESIGN SOUSSABA KOUYATÉ

PRODUCTION MANAGER CHRISTIAN LAMBERT ASSISTANT DIRECTOR FRANCK HESLON WITH THE SUPPORT OF CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE EURIMAGES WITH THE PARTICIPATION OF CANAL+ CINÉ+

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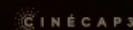
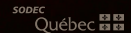
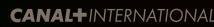
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