



ÉCRAN

THE MARRAKECH
INTERNATIONAL
FILM
FESTIVAL
JOURNAL

N°08

December 9, 2016

In a few words

Popular

If the Marrakech Festival makes no compromise when it comes to cinema, it is not an elitist event. Its increasing popularity clearly shows during the screenings in the Jamaa El Fna square. The Festival not only welcomes all sorts of viewers, but it also brings cinema closer to the audience. Jamaa El Fna is the landmark and the beating heart of Marrakech. To screen films there is to place cinema in the city's heart, and to add art to the people's daily life.

And it's a success. Nearly 15,000 viewers are drawn every night to the giant open-air screen to discover the best of the world cinema. And Jamaa el Fna keeps on playing its role as a crossroads where local and international art converge. People from all ages and cultures succumb to the charm of the square, sharing rare and moving moments.

This reflects another dimension of the Festival: its power to unite. The event is meant to be a festive and popular celebration of cinema and universal values. This way, the Jamaa El Fna square remains, more than ever, an intangible cultural heritage site.



Sharing

FESTIVAL INTERNATIONAL DU FILM DE
MARRAKECH

Zoom

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Rejoignez-nous sur



Zoom

A Wedding: a beautiful role for Lina El Arabi



"A Pakistani lady always marries a Pakistani man, that is how it is!" In his third film, *A Wedding*, Belgian director Stephan Streker tells the story of Zahira, a Belgian-Pakistani 18-year old girl who is torn between her family's pressure to get a traditional marriage and her quest for freedom. *A Wedding* is a touching and intimate film, showcasing Lina El Arabi's talent. The French actress of Moroccan origins, gained some recognition a few months ago with her interpretation of a teenager who is dissuaded by her mother from traveling to Syria in *Ne m'Abandonne Pas*, a film that treats the issue of radicalization without stereotyping. Her role as Zahira earned her the best actress prize at the 9th Festival du Film Francophone d'Angoulême.



Today's guest

Isabelle Adjani A queen in Marrakech

Tonight, the Marrakech Festival pays a career tribute to a shining star in the cinema firmament, Isabelle Adjani.

Adjani's acclaimed career is distinguished by her exquisite performances in playing strong female characters. Such a passionate, bold and talented actress that she can be compared to a queen. Her art is timelessly intriguing, but, never losing track with reality, she takes interests on global concerns. As part of the career tribute that she receives in Marrakech, her latest film,

Carole Matthieu by Louis-Julien Petit- which she initiated and has been just released in France- will be screened at the Palais Des Congres. In this social thriller she plays a physician who denounces the poor working conditions inflicted on the employees of a call center who leads a struggle to compel the managers to change their ways. Since the beginning of her prolific career as a comedian, Isabelle

Adjani's talent stole the limelight. She quickly became one of the most coveted actresses in the world. Terrific, generous and skillful in performing different type of characters, she drew the interest of some of the world's most eminent directors, including François Truffaut, André Téchiné, Roman Polanski, Claude Miller, Werner Herzog, James Ivory, Patrice Chéreau and Jean-Paul Rappeneau, who offered her great roles. Thanks to her exceptional talent, they were able to make some of their best works.

Adjani received a double Cannes Film Festival's Best Actress award for her roles in *Possession* by Andrzej Żuławski and *Quartet* by James Ivory. After receiving four Césars for her roles in *Possession*, *One Deadly Summer* by Jean Becker, *Camille Claudel* by Bruno Nuytten and *Queen Margot* by Patrice Chéreau, she won a fifth distinction for her role in *La journée de la jupe* by Jean-Paul Lilienfeld, thus becoming the most nominated actress by the Academy. Isabelle is Marrakech's promise.

So they said

"We make films to communicate, to touch an audience, not to mistreat them. Nonetheless, let's say I don't mind upsetting people"

PAUL VERHOEVEN, DIRECTOR, SCREENWRITER AND PRODUCER



A conversation with...

Daphné Kapfer

“Marrakech, the region’s major festival”

Europa International managing director, Daphné Kapfer, sheds light in this interview on the partnership with the Marrakech Festival and what the event means for the network she represents.

How did you come up with the idea to establish Europa International?

We created Europa International in 2011 at the Berlin Festival to represent and defend the interests of all European sales agents that had yet to be structured.

You represent independent films. What about competing with international blockbusters, notably US releases?

It is true, the competition is fierce. But thanks to measures taken by the European Commission and also thanks to Europa Cinemas (*editor's note: the first film theatre network focusing on European films*), a quota system was established in some movie theatres so that European and independent films can be screened there.

Are there criteria for films to be represented by you?

No. We deal with companies rather than particular films. In order to be a member of Europa International, companies should have two all rights international sales mandate.

What does the Marrakech Festival represent for you?

It's a chance. We've been coming for three years thanks to our partnership with Le Public Système Cinéma. Every year, we organised meetings to discuss the relation between the Festival and sale agents. This year, it is time to assess our work. Our conclusions, which are going

to be announced (*editor's note: on Friday*). We recommend the setting up of a common format to help people submit films to the Festival whether they are sale agents or producers or even directors. Through Cinando, Cannes Festival's market platform, we set up this common format and we hope that many festivals will be using it. This will spare distributors the burden of sending every year 200 documents to festivals in order to submit a film. Now, with only one document we can submit the same film to many festivals.

What is your take on Morocco's potential as an attractive destination for making films?

Sales agents sometimes do upstream work with producers, but on the production side. I think that producers are well aware that Morocco offers good filming conditions and has strong potential as a filmmaking destination. It is an ideal place for independent productions and blockbusters alike.

How do you feel when you see films that you distribute screened at the Marrakech Festival's schedule?

We feel happy. The Marrakech Festival is one the leading festivals in the region. It is great to see European independent films screened in Marrakech. It is also wonderful because the Festival has a large audience. It's heart-warming to see people eager to watch independent films.

The jury's eye

THE BLIND CHRIST

Firts film by Anna Rose Holmer with Royalty Hightower - USA- 1h12

While punching bags at the gym, eleven-year-old tomboy Toni becomes entranced with a dance troupe and, before long, summons the courage to join the drill team. Enamoured by the power and confidence of this strong community of girls, Toni eagerly absorbs routines and master drills to fit in.

SHEPHERDS AND BUTCHERS

by Oliver Schmitz with Steve Coogan, Garion Dowds and Andrea Riseborough- 1h47- South Africa, USA and Germany

South Africa, 1987. When Leon, a white 19-year-old prison guard commits an inexplicable act of violence, killing seven black men in a hail of bullets, the outcome of the trial- and the Court sentence- seems a foregone conclusion. Hotshot lawyer of British descent John Weber reluctantly takes on the seemingly unwinnable case. John discovers that young Leon worked on death row in the nation's most notorious prison, under traumatic conditions: befriending the inmates over the years while having to assist in their eventual execution. As the Court hearing progresses, the case offers John the opportunity to put the entire system of legally sanctioned murder on trial.

Living the festival

“I like the Festival because it brings artists closer to the Moroccan audience and I am particularly glad because Abderraouf was honoured with a career tribute this year”

MAROUANE, EMPLOYEE

“I hope there will be a cooperation between the Festival and universities in order to develop cinema studies in Morocco”

MUSTAPHA, TEACHER

Cinema techniques

The jib crane

The jib is the name used in the film industry to refer to a revolving crane with a camera attached on one end and a counterweight and camera control on the other.

Like a seesaw, the jib operates with the balance point located closer to the end of the counterweight so that the camera has a larger range of motion.

This toolkit enables cinematographers to take smooth moving shots from a high distance. It can be operated to tilt and pan horizontally, vertically or in a combination of both with the possibility of panning a full 360 degrees.

Often resting on a tripod or other supporting structures, the jib crane can be fixed or movable. This crane can be mounted on a dolly to take shots by moving over obstacles if the dolly shot was hindered.

This device helps the filmmaker make shots more interesting by adding visual interest to a shot of a stationary object. Most advanced jibs have a remote camera control helping the operator in terms of focus and zoom. Larger jibs feature a "remote head" allowing the cinematographer to operate remote pan and tilt functions along with focus and zoom control.

One art, different talents

Tiphaine El Jouhari, General resources manager

Technology for a successful festival

Tiphaine El Jouhari, General resources manager at the Marrakech Festival, explains the intricacies of her job in which technology takes primacy and sheds light on her challenges.

Accreditations, access, hospitality staff and catering are her responsibility for the third consecutive year. She explains that the Festival has issued 15,000 badges

this edition, noting that this process requires laborious and accurate checking so as to "ensure that the identity of each badge holder is known." She also



organizes 1000 meals every day. Her ally? An app, used to ensure efficient monitoring and management of access, flows and reactions of the Festival goes to different films. "No other event has been as challenging as the Marrakech Festival," Tiphaine El Jouhari says.

Unusual

Jason Clarke the Marrakchi

He had not expected such an enthusiastic welcome. Jason Clarke was so enthralled by his experience on Jemaa El Fna, he promised he would go back. And he did. The Hollywood star seems to have become hooked on the mythical Jamaa El Fna's audience, aura, colours and general festive atmosphere. The actor and jury member in the 16th edition of the Festival mingled with the crowd on Thursday evening. Clarke, who is greeted by fans wherever he goes, stole the limelight on the first evening of the Festival, when he walked the red carpet joyfully and confidently accompanied by his lovely partner, Cécile Breccia.



Best moments

PALAIS DES CONGRES

Salle des Ministres

Competition

-11h00 | THE FITS (1h12)

-14h30 | SHEPHERDS AND BUTCHERS (1h47)



From the Heart

-17h00 | THE EAGLE HUNTRESS

(1h27)

Tribute

-19h30 Tribute to Isabelle Adjani | CAROLE MATTHIEU (1h26)

From the Heart

-22h30 | WÜLU (1h35)



SALLE DES AMBASSADEURS

Audio description

-10h00 | SKIRT DAY (2009, 1h28, VF & audioF)

-14h00 | SLACK BAY (2016, 2h02, VF & audioF)

Tribute to Russian cinema

-17h00 | LITTLE VERA (1988, 2h15, VOstf)

-20h00 | TAXI BLUES (1990, 1h50, VOstf)



-22h30 | NIGHT WATCH (2004, 1h50, VOstf)

LE COLISÉE CINEMA

Russian cinema

-11h00 | THE CRANES ARE FLYING

(1958, 1h37, VOstf)

-14h00 | THE RETURN (2003, 1h45, VOstf)

Competition

-16h30 | ZOOLOGY (1h27)



-18h30 | THE BLIND CHRIST (1h25)

From the Heart

-20h30 | A WEDDING (1h38)

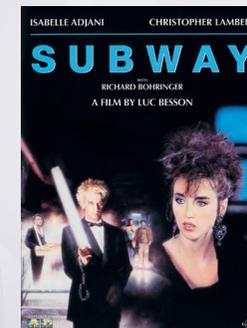
Out of competition

-23h00 | ORPHAN (1h51)

PLACE JEMAA EL FNA

Tribute to Isabelle Adjani

-21h00 | SUBWAY (1985, 1h44, vf)



7E ART RABAT

From the Heart

-18h00 | MIMOSAS (1h33)

