

La Vingt-Cinquième Heure
in association with Président Production
presents



FEVERS

a film by Hicham Ayouch

France - Color - about 90'



LA VINGT-CINQUIÈME HEURE
PRODUCTION - DISTRIBUTION - EVENEMENTIEL



Synopsis

At only 13, Benjamin is a little soldier at war with life, with adults and with himself. He is a troubled kid with a tormented soul and goes back and forth into foster homes since the age of five.

Eventually, his mother goes to jail and reveals to Benjamin the existence of his father. For Benjamin there is just one goal; getting out of foster care. So when the social worker gave him the choice, he decides to go live at this unknown father's place.

Karim Zeroubi, his father, is a man in his forties and a warehouse worker for the city hall, he lives with his parents in the Parisian suburbs. Karim is a broken man who never made it out of that neighborhood, he is just content living his life, or better yet just waiting to die.

Benjamin's joining, has utterly turned his father's and the whole family's life upside down, his violence and extreme frailness scares his new family who does not know how to go about him. The kid who is an emotional truly-burly, is going to awake his grandparents, Kader and Zohra, who were in a grieving state since years.

While randomly wandering in the area, he meets Claude, a poet who lives in a lost trailer on waste ground. Their relationship consists is based on surreal and poetic conversations, both of them are artists.

Progressively, Benjamin starts opening up to the world and to his family, but mostly, he starts unveiling himself to him as well as to his art.

And then, there is all the neighborhood, revolving around this family. Nounours, the building's caretaker and Karim's friend, who did not make it out of the hood either and carries a heavy secret. Mr. Teddy, an old racist of west-indie origin who does not like African people and throws bags full of shit on them. There is also another very present character, the hood itself; it holds in it all these vain hopes and lenient laments of all its inhabitants, but also their laughs and dreams.



Technical data sheet

Screenwriters	Hicham AYOUC, Aïcha YACOUBI et Hafed BENOTMAN
Director	Hicham AYOUC
Image	Boubkar BENZABAT
Editor	Julien FOURÉ
Audio	Hassan KAMRANI
Costume design	Mathieu HENNION-BROSSARD
Production	La Vingt-Cinquième Heure in partnership with Président Production (Maroc), Aïcha BELAÏDI (Les Pépites du Cinéma), SOFICA CINEMAGE 8 and INVEST IMAGE 1 With the endorsement of the Île-de-France department, the Abu Dhabi Film Festival (SANAD fund), the Doha film Institute and the CNC (image of diversity)
Distribution	Commune Image Média and La Vingt-Cinquième Heure
Genre	Fiction - Drama
Format	HD 2K - 90' - Color - France 2013

Cast

Benjamin
Karim Zeroubi
Zohra Zeroubi
Abdelkader Zeroubi
Nounours
Claude

Didier MICHON
Slimane DAZI
Farida AMROUCHE
Lounès TAZAIRT
Pascal ELSO
Tony HARRISSON

M. Teddy
M. Lopez
Heikel Zeroubi
Trini
L'assistante Sociale

Alain AZEROT
Adrien SAINT-JORE
Moh AROUSSI
Atika TAOUALIT
Emilia DEROU-BERNAL



Director's creative statement

Fevers could have been, filmed in any city, but I chose to shoot this story in a working class neighborhood. In terms of writing and directing the movie breaks stereotypes, it has a more modern and contrasted vision of that world.

In the suburbs, everything is intense, extreme and violence prevails as well, however there's also poetry and a great joy of life and as a storyteller that's what inspired me about it. The people living in this neighborhood are funny, easy to become attached to and especially human. That humanity is a beautiful cinematographic tool, because it holds emotions and as a director I only strive towards emotions.

The work on the picture has been carried out in the same poetical approach, I gave the image a soft grain noise in order for it to work in contrast with the story's toughness; I built a rather polished image with very well arranged shots so as to transport the audience to another dimension. Graphically, I worked a lot on the buildings architecture and on the lines in order to enhance their geometry. The idea was to make the tall buildings seem like living beings following the rhythm of the characters pulses.

The story is naturalistic, but I decided to go with very firm viewpoints in terms of light with a lot of contrasts and vivid colors. Work on the set decoration was carried out in that same optic, some walls were painted in green, blue or red, this way every character had a color that attunes to him. Lastly, the work on sound and music was also based on that same need for contrast, with the aim, here again, to transport the viewer to another universe.

Hicham Ayouch



Author's creative statement

We build ourselves from puzzle pieces around one main piece, the first one, the central one, that will give us a complete visible image of what we are or what we will be. That puzzle piece is our child part and we can't allow ourselves to amputate it or lose it because otherwise it's impossible to transplant another one. If we lose it, our whole existence we will go from rejection with ourselves to rejection with others. Losing that childhood piece allows us to see our dislocated image that is reflected in ourselves as well as in others, like in a broken mirror.

This movie "Fever" is about the missing childhood part of all the characters except for TWO of them, who are in a journey discovering themselves.

First of all, the characters: The first one is the child that at any cost does not want to stop being thus and fights to stay so. That child has two choices, either murder or suicide. A child that murders is always an "no-suicide-commiter" and inversely, a child that commits suicide was not able to murder in order to save himself. Benjamin is that child carrier of fire and artist still unknown to himself.

The second character is Claude, a poet who has poetry in him, that ephemeral. The poet who kept his childhood part without ever building an image of himself, the whole man made of only piece and the later, Benjamin, who draws his own reflection seeing that he's fundamentally artist and painter. The other characters are in the emptiness and what better way to show how they are in emptiness than placing behind them a void setting? the working-class suburbs.

We may think that "Fever" is a movie about the suburbs, which it is, visually, but not at all humanly, since the thematic is about the childhood piece, that's to say, the universal. And in a far fetched manner of speaking, isn't the EARTH the suburbs, one of the universe's suburbs, where we struggle and suffer while searching for that other piece, the lost innocence, the essential piece that made us believe in god, Santa clause, and more.

Hafed Benotman

Hicham AYOUGH

Author / Director

Direction works:

2010: **Comme ils disent** (*As they say*), short-film upon request of the biannual art event of Sharjah (United Arab Emirates)



2008: **Fissures** (*Cracks*) a fictional feature film.

-Theatre presentation in Morocco, June 2010 and France, February 2011 – Distribution Atalante

-Selected and screened in the MoMa (Modern Art Museum of New York)

-International festival of Marrakech

-National Festival of the Moroccan Film (Award for first work, award for best editing, award for best supporting role)

-Arabic Film Festival Fameck (Press Award)

-Amsterdam Film Festival

-The Maghreb of films in Paris

-African Cinema Festival in Tarifa

-Aflam Film Festival in Marseille

-Cinealma Film Festival in Carros

-Entrevues Film Festival in Belfort

2006: **Poussières d'ange**, 52 minutes documentary about mentally disabled

2005: **Les Reines du Roi**, 52 minutes documentary about women's statue in Morocco, broadcasted on TV5

2005: **Bomblywood**, short-film

Hafed BENOTMAN

Writer / Screenwriter

Biography:

Born in 1960 in Paris, Habel Hafed Benotman is the youngest child in a large family that came from Algeria in the 50's, who after 1962 chose to keep his Algerian citizenship. Today, his brother and his two sisters – of whom one is a lawyer – chose to acquire the French citizenship.

Soon enough incarcerated for robbery and repeated offence, he'll mount up to 14 years of robberies and detentions, between cells and isolation quarters. His last sentence seeing him released in Mai 2007.

Since the age of 15, in Clairvaux as well as in other prisons, Benotman mixes with the crème de la crème of French thugs. He then becomes an activist for “La chose carcérale” (A radio show on an associative Parisian station, the “L’Envolée” issue sent to the prisoners). Also mainly: author, dedicated to theatre, entertainer for the association “Dire et faire contre le racism”, sponsored by Danielle Mitterand.

His first short-story collection, **Les Forcenés** (lit. madmen), published during one of his times spent in the big house (in 1993, later reedited by Rivages in 2000), has been prefaced by the father of the missed modern English polar writer; Robin Cook. The book is then followed by an autobiography in 2003, **Eboueur sur Echafaud** (lit. Binman on a Scaffold), and later a second short-story collection, **Les Poteaux de Torture** (lit. Torture Stakes).

His first novel, **Marche de Nuit sans Lune** (lit. Moonless Night walk), is published early in 2008 by Rivages.

Screenplays:

SUR LA PLANCHE, (lit. On the Plank), Feature movie by Leïla KILANI 2010

Jury festival award in Paris

Nominated for Europa Cinema award

Nominated for SACD award

Nominated for Art Cinema Award

Licorne d'or, Amiens Film Festival

CARREMENT A L'OUEST (Completely off target)

by Jacques DOILLON

Cannes Festival 2001

Un certain regard Award





LA VINGT-CINQUIÈME HEURE

PRODUCTION - DISTRIBUTION - EVENEMENTIEL

La Vingt-Cinquième Heure is a company founded in 2012, around one ambition: exploring new territories of audiovisual narration and developing for each project a production and broadcasting strategy, based on new digital tools.

Based in the audiovisual hub “Commune Image” in Saint-Ouen, it produces and distributes fictions and documentaries and sets up strategies axed on forms of expression and marketing, allowed by the new digital technologies.

It's DNA is thus firmly modern, with vigilance on the new forms of writing and the high-edge technologies. Fruit of the intersection of complementary know-hows, going from production to distribution and marketing and from Feature film cinema to cross media work, including documentaries and video games. La Vingt-Cinquième Heure follows a prospection approach that aims to define the future of production companies.

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