



PRODUIRE AU SUD
FESTIVAL DES CINÉMAS
NANTES

ZINDER

Niger

Produire au Sud Nantes 2018

MAIN DATA

Category: Documentary

Length : 90'

Language : Haoussa

Shooting location : Niger

Shooting dates : May 2019

Expected dates of completion : February 2020

Stage of production : development stage

PRODUCTION

Budget : 460 000 € **Financing in place :** 55 000 € (developments funds)

Production company : Tabou Production

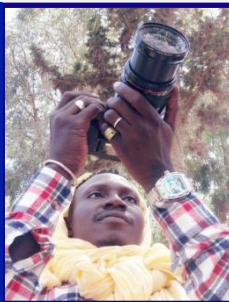
Coproduction company : Les Films du Balibari (France), Corso Film (Germany)

Workshops and platforms attended : Ouaga Film Lab 2017, Fabrique des cinémas du monde 2018, Price Medienboard Berlin-Brandenburg (3 months residency), Durban FilmMart 2018 (AfriDocs Grant)

Current situation : Development stage, seeking for partners

OUSMANE SAMASSEKOU, PRODUCER

Ousmane Samassékou studied at the conservatory of multimedia arts and crafts where he obtained his master's degree in documentary production creation at Gaston Berger University of Saint Louis. He began professionally in audiovisual and cinema in 2010, in the production line "DS Production", located in Bamako, where he is producer, director, cameraman and editor. In 2011, he won the best film award with *Caski Nafa (The wearing of the helmet)* at the Ciné Ados festival in Bamako. In 2015, he won the award for best screenplay at the Clap Ivoire Festival with his sixth short film *Une Confession*. In 2016, he finished his first feature-length documentary on the ills that hinder the training and education in Mali, *The heirs of the hill*, produced by Label Vidéo (France) and DS Production (Mali), Grand Prix of the Jury at the Agadir Film Festival (FIDADOC) and special mention of the Jury at the AMAA Awards. Among other things, he has worked on twenty films as a technician and is the producer of 8 school films in 2017.



AICHA MACKY, DIRECTOR

With a Master's degree in sociology, a Master's degree in documentary filmmaking and a passion for cinema, Aicha Macky began her filmmaking career with the short movies *Moi et ma maigreur* (2011), which questions the perception of a so-called thin body and the link African society makes with diseases like AIDS, and *Savoir faire le lit* (2013), which poses questions about taboos and what goes unsaid between mothers and daughters in Niger regarding sexual education. In 2016, she completed *The Fruitless Tree* on the sensitive issue of infertility. The film has won over 50 prizes at festivals worldwide and was pre-purchased by numerous international TV channels including Japan's NHK. Alongside filmmaking, Aicha is a teacher of teachers in mobile cinema. She guides youngsters in ways to facilitate debates on short films about real conflicts in the 7 or 8 regions of Niger, which borders countries also in conflict (Nigeria, Libya, Cameroon, Burkina Faso, Mali...). These films deal with community resilience and violent extremism. She is also prizewinner of the Alumni of YALI (Young African Leaders Initiative), an American program initiated by Barack Obama.



SYNOPSIS

Unemployed, without hope, and many looking to leave the country for want of better options... Young men are swelling the ranks of gangs that sow violence in Zinder, my home town, in Niger. The majority are the children of lepers, born outside the healthcare system. Their births were unregistered and they have been deprived of their right to an education. They go unnoticed, until the day that they rebel. Locally, they are known as the "In Palais". They style themselves after black American hotshots from the ghettos: heavy chains around their necks, T-shirts bearing images of Hollywood stars, strutting around in low-slung faded jeans. They make themselves known in various spectacular, and sometimes tragic, ways, feeding the climate of fear and hysteria in Zinder.

Sinia Boy, Bawo and Ramsess accompanied me into this world of gangs and no-go neighbourhoods. With them, we will reach a clear understanding of the spiral of events in which these young men appear to be trapped. The individuals that I have chosen to follow in this film want better than the future that is lined up for them. Over several months, I will record their efforts to survive from one day to the next, and their attempts to claw their way out of a life of crime and to find their place in society. I see their street-smarts, their determination, their despondency, and their inventiveness.

I was born in Zinder. By combining my training as an in-the-field sociologist with my passion and experience of filmmaking, my film will explore the origins of the violence spreading throughout Africa, and the prospects for escaping it.

DIRECTOR'S STATEMENT

« A day-to-day atmosphere : I use a range of visual material relating to violence, drawn primarily from the videos that these young men watch on the internet. On their bodies, symbols abound: we see tattoos of crosses, heads of monsters, the names of American rappers, and wild animals. We film close-up, yet with sensitivity, creating a contrast with the turbulent gang world. We hear the hubbub of conversation, rap and R&B music, the noise of the city, from a herd of goats to the muezzin reciting the call to prayer.

Through the travels of our three individuals, from one neighbourhood and situation to the next, we unveil the face of an African city, a Nigerien city. In contrast with pacific Zinder, surrounded by its walls and rocks. A luxurious calm encompassing the city. There are no face-to-face interviews with the three individuals: they are presented instead through dialogues and situations. »

CONTACTS

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