

En attendant les hirondelles

A Karim Moussaoui Film



FESTIVAL DE CANNES

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Since 2000, the Festival Residence has provided each year accommodation and support to twelve selected young directors in order to help them prepare their first or second feature film. A jury presided by a film director sits twice a year, selecting these young filmmakers on the basis of their short films, or

even first feature film, and the merits of their feature film project. During their 4-and-a-half-month stay in Paris, they work on the writing of their feature film project, have meetings with professionals and try, with the support of the Cannes Film Festival, to bring their project to co-production status.

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Technical Information

Working Title: En attendant les hirondelles
Director: Karim Moussaoui
Screenplay by: Karim Moussaoui
Nationality: Algeria
Genre: Drama

Director's Biography

Born in 1975, Karim Moussaoui is an active member in one of Algeria most important independent film associations, *Chrysalis*, promoting its cineclub. *Chrysalide*, an Algerian cultural association created in 2000, works to promote film. Karim Moussaoui worked on a number of plays and films including **Paloma Delight** with Nadir Mokneche. In 2006 he made his first short, **Ce qu'on doit faire** (*What We Must Do*), based on a Charles Bukowsky short story, *The Copulating Mermaid of Venice*, then **Breakfast** another short film. In 2011, his feature film script **En attendant les hirondelles** was selected for the *Méditerranéens* writing workshop, where he met Virginie Legeay, with whom he has co-scripted **Les Jours d'avant** (2013).



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Synopsis

Six main characters are revealed through three different narratives. Mourad is focused on his own life; his work, his wife, his son. He will do anything to avoid trouble, even at the risk of making immoral choices. Yamina is trying to forget her past by marrying a decent man, hoping to start a new life with him. On the way to her new home, she starts having second thoughts. Dahman is a doctor, also hoping to start a new life. He is waiting patiently for a promotion that will improve his social position, therefore giving him the chance to get married. All of them will have to deal with the consequences of the choices they have made in life.

Statement of Intent

The film is primarily a social story. It deals with ordinary characters, who live an ordinary life.

It is supported by a series of portraits; men and women struggling with their everyday life. The three narratives revolve around desires that are conflicted with “obligations”. The conflict with the social structure, eventually leads all the characters to a dead end.

The film also deals with relationships between men and women, their place within society, their part in society’s injustice. The film is portraying men and women that want society to remain as it is, they do not want to make the much needed changes.

Synopsis

Mourad est devenu un entrepreneur riche et important. Il essaie d’éviter tous les problèmes maintenant, il considère que ce qui est important dans sa vie est son travail, sa femme et son fils.

Yamina veut en finir avec le passé, elle s’appête à entamer une nouvelle vie de femme mariée. Accompagnée par son père et un voisin, elle fait un chemin vers sa nouvelle famille.

Dahman est médecin, lui aussi espère refaire sa vie, il veut épouser sa cousine et attend patiemment la promotion qui lui permettra de confirmer son statut social.

Tous devront assumer les conséquences d’un choix pris dans un passé récent.

Note d’intention

Le film est avant tout une histoire sociale. Il évoque des personnages ordinaires, qui vivent une vie ordinaire.

Il s’agit d’hommes et de femmes aux prises avec leur vie quotidienne. Les trois récits s’articulent autour d’affrontements entre les désirs et « les obligations ».

Il s’agit de mener le spectateur vers une impasse sociale provoqué par un système de pensée.

Il s’agit aussi de relation entre hommes et femmes, leurs rapports au sein de la société, leurs parts de responsabilités dans l’édifice de celle-ci. Leur situation est en sursis, ils ne sont pas et ne veulent pas être acteurs d’un changement.