



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

**ARCELIA
RAMÍREZ**

**ÁLVARO
GUERRERO**

**JORGE
A. JIMENEZ**

**AYELÉN
MUZO**

A FILM BY
**TEODORA
ANA MIHAI**



à MENUETTO, ONE FOR THE ROAD, LES FILMS DU FLEUVE,
MOBRA FILMS & TEOREMA production

 **URBAN**
DISTRIBUTION INTL



LOGLINE

Cielo's teenage daughter, Laura, is kidnapped in Northern Mexico. Despite paying several ransoms, Laura is not returned. When the authorities offer no support in the search, Cielo takes matters into her own hands and transforms from housewife into vengeful militant.

SYNOPSIS

La Civil tells the story of Cielo, a mother in search of her daughter, abducted by a criminal gang in Northern Mexico. As the authorities fail to offer support in the search, Cielo takes matters into her own hands.

Cielo begins her own investigation and earns the trust and sympathy of Lamarque, an unconventional army Lieutenant working in the region. He agrees to help Cielo in her search, because her research data could be useful to his operations as well. Cielo's collaboration with Lamarque pulls her further into a vicious cycle of violence.

The film focuses on Cielo's emotional rollercoaster, as she is drawn into increasingly intense and dangerous circumstances. The camera stays close, we never lose sight of her as she gradually transforms from housewife into avenging activist.

As events unfold, Cielo gets closer to the truth: discovering a mass grave, obtaining official DNA analyses, confronting one of the presumed kidnappers, but corruption and apathy keep her from finding resolution. Until the end finally comes, unpredictable and uninvited...

The story was inspired by true events.



DIRECTOR'S NOTE

This story was confided to me by a Mexican woman who lived something very similar and whose experience inspired this script.

She told me one day: “Every time I wake up, I want to kill or die. That is how I feel like every morning...” and this statement felt to me like a slap in the face. I needed to know how one can come to such a drastic conclusion, especially a Mexican middle-aged woman who doesn't at all “fit” the violent profile. I wondered what could have happened to her to give her this feeling? So we embarked on a journey together: she told me in detail what she had lived and I decided to start filming her in her search and in her militancy, originally having a documentary in mind.

The reason she decided to share her story with me was because she had heard that I was doing research in the region on the subject matter. The fact that I was a foreign director, for her was the best proof that I didn't have any hidden agenda that could discredit her. My interest was just to tell the story, as close to reality as I could perceive it, and share it to an as large as possible international audience. And she strongly believed that I could do this and that this story really needed an international audience for positive change. So this was the creative spark that brought *La Civil* and *Cielo*, its strong protagonist, to life.

When I started following her, documenting her life, it soon proved a way too tricky road for an observational documentary: the region was very unsafe and I felt too censored by the circumstances and the content of the plot, which was managing a good amount of

sensitive information. So the decision was taken: we would write a fictional story, inspiring ourselves of two years and a half of valuable research material I had gathered by then.

During this long research period, I had always been able to count on the help and support of a close Mexican friend, award-winning novelist Habacuc Antonio De Rosario (who grew up in Reynosa, Tamaulipas, a city on the Mexican border with the US) and who has written a lot on the drug war and its impact on normal citizens. So when the decision was taken to write a fiction, there was no doubt that Habacuc would be the appropriate person to help me with the task. He fortunately accepted my invitation to collaborate and so we started to write the scenario together on the basis of the many testimonies that I had gathered and in particular on this mother's testimony, who had told me how losing her daughter at the hands of the local drug cartel had transformed her from a victim to a perpetrator; how she had decided—out of desperation—to take matters into her own hands, later realizing that she had ended up in the vicious circle of violence that had made her a victim in the first place. This irony touched me deeply and I knew there was an important existential message there, that I wanted to share.

Today I am saddened that the person who inspired this film is no longer here to see it has come to fruition. I believe you will understand my shock when in 2017, on the 10th of May, I learned that Miriam Rodriguez, the mother in question, whom I had followed so closely, was



brutally killed in front of her house. It was on Mexican Mother's Day.

Out of respect for her and the many other victims, I hope this film can bring some positive change.

TEODORA ANA MIHAI

PRODUCER'S NOTE

La Civil was not the most evident project to produce. Teodora started working on the idea some 7 years ago, passing through various development labs such as Torino Film Lab and Cannes Cinéfondation. The project was backed by the Flanders Audiovisual Fund (VAF) all the way from the first script development to majority production support. Teodora was born in Romania but has lived in Flanders since a young age, so there was a strong artistic connection with Flanders. But still, a story set in Mexico, entirely Spanish spoken... that is a stretch... It shows that cinema from Flanders has become increasingly diverse and international over the last decade or so. And it is a universal story of course: a mother in search of her daughter.

We had the chance to gather an outstanding team of coproducers around this project. In the first place our great partners from the southern part of Belgium, Les Films du Fleuve / the Dardenne brothers – always supportive and generous. Then we were joined by Mobra Films, the production company of Romanian top director

Cristian Mungiu - securing an important support from the Romanian CNC and being closely involved in the organization of the shoot and postproduction. Together we went looking for a strong local partner in Mexico, which became Teorema, the production company of the renowned Mexican director Michel Franco – what a team...

The project was supported by Eurimages, the final step before production. Urban Distribution International became attached as sales agent. Benelux distribution was picked up by Cinéart.

La Civil was shot on location in Northern Mexico in November-December 2020, which was quite a risk given the COVID pandemic. But we felt that it was necessary for the momentum of the project to go ahead, and it turned out to be the right decision. We were backed by the COVID emergency fund from the Flemish Government, without which this would never have been possible.

I believe we did well, and I hope the audience will be as taken by this story as I was.

HANS EVERAERT, 30 May 2021
(Menuetto Film)



CAST

CIELO	Arcelia Ramírez
GUSTAVO	Álvaro Guerrero
ROBLES	Ayelén Muzo
LIEUTENANT LAMARQUE	Jorge A. Jiménez
EL PUMA	Daniel García
QUIQUE	Eligio Meléndez
COMANDANTE INÉS	Alessandra Goñi
ROSY	Vanesa Burciaga
LISANDRO	Manuel Villegas
THE LADY IN BLACK	Alicia Laguna
MECHE	Alicia Candelas
EL FLECHA	Yahir Alday
LAURA	Denisse Azpilcueta
LETY	Samantha Ortiz
AGENTE PÉREZ	Alonso López Portillo
SOCIAL WORKER	Iyali Dominguez
AURELIA	Audrey Ibarra
THERAPIST	Claudia Goytia
FORENSIC SUPERVISOR	Antonio Hernández
MALE CIVIL SERVANT	Juan Arturo Vázquez
ELIDA	Mónica del Carmen
FEMALE CIVIL SERVANT	Patricia Sánchez
YOUNG WOMEN	Alejandra Castañeda
YOUNG MAN	Esdra Quiñones
GUARD 2	Adrián Puentes
UNKNOWN LIEUTENANT	Ricardo Cárdenas
WAITER	Miguel Ángel Carrera
AURELIA'S MOTHER	Judith Gaucin
GUARD 1	Ángel Hernán
PUMA'S MOTHER	Mercedes Hernández
NEIGHBOUR	Melisa Zaragoza
DEPENDENT	Neyla Anahis Gutiérrez
SOLDIER	Felipe de Jesús Martínez
TV REPORTER	Arturo Aranda
PROVOCATIVE YOUNG WOMAN	América G. Ortega

CREW

DIRECTOR	Teodora Ana Mihai
SCRIPT	Habacuc Antonio de Rosario & Teodora Ana Mihai
D.O.P.	Marius Panduru
EDITOR	Alain Dessauvage
LINE PRODUCER	Sandra Paredes
PRODUCTION DESIGN	Claudio Ramirez Castelli
COSTUME DESIGN	Bertha Romero
MAKE-UP DESIGN	Alfredo Garcia
SOUND	Manuel Danoy Federico González Jordán Valérie Le Docte
MUSIC	Jean-Stephane Garbe
CASTING DIRECTOR	Viridiana Olvera
PRODUCER	Hans Everaert
CO-PRODUCER BELGIUM	Jean-Pierre & Luc Dardenne Delphine Tomson Teodora Ana Mihai
CO-PRODUCER ROMANIA	Cristian Mungiu Tudor Reu
CO-PRODUCER MEXICO	Michel Franco Eréndira Núñez Larios
ASSOCIATE PRODUCER VOO/BE TV	Philippe Logie
ASSOCIATE PRODUCER RTBF	Arlette Zylberberg



ACTORS' BIOGRAPHIES

ARCELIA RAMÍREZ

CIELO, mother

Graduated from Centro Universitario de Teatro de la UNAM, with an extensive trajectory in films, TV and theater, Arcelia Ramirez is one of Mexico's busiest and most wide-ranging actresses.

Her some 100 film and TV credits span one of the lead roles in Netflix original series *El Club*, or in Sundance 2020 *I Carry Youth With Me*, winner of both Audience Award and Innovative Award of the Next category, and lead roles in the 2017 Netflix-acquired psychological thriller *Verónica* and in Arturo Ripstein's drama *Such Is Life*, which premiered in Cannes Un Certain Regard in 2000. Ripstein incorporated her as one of his muses after

a powerful interpretation of Medea of Seneca in this adaptation.

She has been nominated and awarded Best Actress on several occasions, such as in the Mostra de Cinema Latinoamericà de Catalunya or the Guadalajara International Film Festival.

Back home, Ramirez is also a household name for her regular appearances in popular telenovelas such as the 2020 hit show *Vencer el Miedo* (*Overcome The Fear*), following four women as they navigate the challenge of being a female in contemporary Mexico.



ÁLVARO GUERRERO

GUSTAVO, Cielo's ex-husband

Álvaro Guerrero is a leading Mexican actor. His career includes *Montecristo*, *La Mujer de Judas*, *Caminos de Guanajuato* and *Amores Perros* by Alejandro González Iñárritu.

He has participated in several films such as *De Noche Vienes Esmeralda*, *Otilia*, *El Anzuelo*, *Eddie Reynolds* y *Los Ángeles de Acero* and

El Día de la Unión. He has starred in many TV Series such as *Capadocia*, *El César* and is also recognized for playing Ignacio Salas in Netflix Original *Falsa Identidad*.

Recently, he played Felipe in the film *El Baile de los 41*. We can currently see him in *Ingovernable*, a series broadcasted by Netflix and Telemundo.

JORGE A. JIMÉNEZ

LIEUTENANT LAMARQUE

Jorge A. Jiménez is a Mexican Actor born in Zaragoza, Coahuila. He studied acting at Texas State University, where he graduated with a degree in Theater Acting and Directing.

His first acting job, which was also his first lead role, was in the film *Clemente*, in 2006. Since then, he has worked in more than 30 projects, including films and TV shows, mainly in the US. He has won several Best Actor awards in film festivals such as Boston, Austin, San Antonio, and more.

Jorge A. Jiménez has worked with some of the most important filmmakers such as Guillermo Arriaga, Robert Rodriguez, José Padilha, Guillermo Navarro, Fernando Coimbra, David Boyd, Philip Guzmán, Michael Dwyer, Charles Burmeister, to name a few. He recently worked in *Alita: Battle Angel*, produced by James Cameron and directed by Robert Rodriguez, or Netflix Original's *Historia de un Crimen: Colosio* and *Narcos*.

BIOGRAPHY

TEODORA ANA MIHAI



Teodora Ana Mihai was born in Bucharest, under Ceausescu's regime. In 1989 she joined her parents who had fled to Belgium the year before. She discovered her love for cinema as a high school student in San Francisco, California and went on to study film at Sarah Lawrence College, in upstate New York. Upon returning to Belgium, she started working in the industry as a script supervisor and assistant director. However, after several years on diverse film sets, Teodora decided to dedicate herself to her own film projects.

After directing her debut documentary *Waiting for August*, awarded with over 10 international prizes

(amongst which Best Feature Documentary at Karlovy Vary IFF and Hot Docs) and later on nominated for the European Film Awards, Teodora recently directed her first fiction feature, *La Civil*. For *La Civil's* screenplay, located in Mexico, she collaborated with award-winning Mexican novelist Habacuc Antonio De Rosario as part of Torino Film Lab's ScriptLab program. Teodora was also selected to participate with this project at the Cinéfondation Residence, for the 2017-2018 winter session.

Teodora's films take on the challenge of striking a balance between social relevance and audiovisual poetry.

RECENT FILMOGRAPHY

2021 - **LA CIVIL**, feature film (director/co-writer)

- Selected for **Cinefondation Residency** 2017-2018
- Selected for **Torino Film Lab** 2017

2019 - **THE PACKAGE**, short film (co-director/scriptwriter)

- Cannes 2019 Directors' Fortnight Opening Film

2016 - **ALICE**, short documentary (director)

2014 - **WAITING FOR AUGUST**, documentary feature (director/writer)

- **European Film Awards** - Nominated for European Documentary
- **Karlovy Vary IFF** - Best Documentary Award
- **HotDocs IFF** - Best International Feature Award
- **Valdivia IFF** - Best Feature Film Award
- **Dokufest** - Best Balkan Newcomer Award
- **Hot Springs Documentary FF** - Best International Feature Award
- **Antenna Documentary FF** - SBS Award for Best International Documentary
- **Bergen IFF** - Best International Documentary Award
- **Reykjavik IFF** - Environmental Award
- **Budapest International Documentary Festival** - Let them be children Award
- **Astra FF** - Best Romanian Documentary Award
- **Visions du Réel**, Nyon - Honorary Jury Mention



Parqueón
HON. A. D. D.

INTERVIEW WITH TEODORA ANA MIHAI

You were born in Romania, you studied in America and now you live in Ghent, Belgium. So how did you come to be fascinated by Mexico?

When I was 16, I went to live with my aunt and uncle in San Francisco and I had a lot of friends who have Mexican origin. Back in the 90's, Mexico was a very different country, a country where one could for example do road trips without fear for one's security. That changed a lot from 2006 on, and I was able to see that gradual change and the growing violence that citizens had to face.

My interest in Mexico and Mexican culture stayed with me when I returned to Belgium and there, more than 10 years ago, I met Habacuc Antonio De Rosario, the co-writer of *La Civil*. He's from Tamaulipas (North of Mexico) and was studying at the University of Antwerp when we met. I started reading his work which touched on how violence creeps into the daily life routine of Mexicans and this was food for numerous conversations. At the same time I was working on my documentary feature, *Waiting For August*, about children growing up in Romania in difficult circumstances, and that made me think again about Mexico, what it might be like to be an adolescent or to be a parent in a country where people can leave the house and never come back and nobody ever knows what's happened to them.

In 2015, I went with Habacuc to Mexico to start investigating this subject matter. We talked to a lot of people and heard many testimonies, we did this research for two and a half years. I had an initial idea to write from the point of view of adolescents – but then we met a person who changed the course of this project. That was Miriam Rodríguez. We had first heard of her story through a common acquaintance, but then we met and I was blown away by talking to her. One of the first things she said to me was, "When I wake up in the morning. I want to kill or die." This is someone who had the profile of a housewife. What did this person experience to speak in this way? That made me decide I had to tell the story of *La Civil*. And at that moment I realized we should tell this story from the point of view of the mother looking for her child, instead of a child growing up in this environment.

Did you always know this story would be your fiction debut?

My initial idea was to make this a documentary, but very soon into the process, we realised this would be better as fiction. With the nature of this story and the sensitive information, it would be very difficult to make an observational documentary. We thought fiction was going to give us the freedom to really say what we want to say. Habacuc is a novelist and it might not have been on his wishlist to write a screenplay, but he took on the challenge. It's very inspired by what Miriam told us and the testimonies that a lot of



other families shared with us. There is a lot of reality in this, and we could weave that into a coherent fiction.

How do you think your documentary background helped you making this film?

In documentary you have to follow your character and not let them go, you stick with them for as long as you can to really capture the emotion. There is that closeness. And I think that's a documentary experience that I love using in fiction as well.



What did you want the visual style of the film to be?

I wanted to create a really cinematic voyage. My DoP (Marius Panduru) was ideal for that, he has the perfect eye and loved the story and our locations. It was a visual gift to film in the Mexican state of Durango. Mexico already has great light, and I believe Durango has the most special light of the whole country. It is quite unique. Not to speak of the color palette of course, which is so beautiful. And the opportunity to film two crucial scenes in John Wayne's ranch, La Joya, was quite a special experience.

My cinematic inspirations are people like the Dardenne and Cristian Mungiu, it's no coincidence they are co-producing my film because there is a lot of affinity in the kind of filmmaking and visuals. And then of course I have the luggage of the Russian, Polish and Czech film schools, which I admired very much as an aspiring filmmaker: Andrei Tarkovsky, Milos Forman, Agnieszka Holland, Krzysztof Kieślowski...

The visual style grew organically through my wish to be so close to Cielo. We never let her go. That is why my *mise-en-scène* was thought out in terms of *plan sequences*, so I didn't really need to cut – you could cut the scenes later in editing, but I wanted to construct the story in a way to give me the freedom not to cut.

At some points the film feels like a fast-paced action thriller, and at some points it's very slow burn, almost like the Romanian New Wave. How did you balance the pacing?

We thought about that from the early stages of the script. We were fully aware of this duality, and the big challenge that it represents. How do you interweave these opposites, and how do you keep a balance somehow? At script

level, I knew these are my action scenes and I am going to really make them action scenes – not in a Hollywood way, but in a way that is individual and authentic. And then other scenes I love the slow pace of them, I love seeing a facial expression change over minutes. It's like the two worlds that are part of me came together. I hope the film actually manages to appeal to two kinds of audiences: someone who's really into action as well as the arthouse audience.

What was the physical production like, was it dangerous where you were filming?

We were filming on a need-to-know basis. The regional government assured us we were going to be safe and they were very hospitable to us. We even filmed in the John Wayne Ranch, La Joya (in Durango), so that gives the film a Western feeling. It feels a bit like a Narco Western.

There were a lot of locations and it was in COVID times so we had to get people tested all the time, and one of the big challenges is our main actress is in every scene, so it would have been catastrophic if she tested positive. But she was very disciplined and protected herself. We were really lucky. It was a huge stress to go to a country that is not yours to film in, especially during a pandemic, but I like a challenge and that really brings out the best in me. I felt like we have to tell this story and I focused all my energy into it.

How did you know Arcelia Ramirez was right to play Cielo?

She has been on my radar since *Like Water For Chocolate* (1992), that was one of the first films I saw in California. It's amazing that almost 30 years later I could direct this beautiful actress. She responded very enthusiastically to the script, but then we went into lockdown, so we never physically met until pre-production two months before we started filming. It was a frustrating process to do online because you want to be in

the same room with a person to feel their energy.

We talked for many afternoons about the research we had done, and read through the script together. She had also seen some documentaries and other films and had her own research methods as well.

You could have told a similar story from the daughter's perspective, or the cartel's perspective, or the father's perspective. Why were you so interested in the mother's point of view?

In my documentary *Waiting For August*, it's a daughter longing and waiting for her mother to come back. And now in my first fiction feature, it's about a mother who's searching for her daughter, so this is a subject matter that really matters to me and really fascinates me. There is this primal force of the mother, like the mother lioness, who will do anything to save her child. This is so universal because anyone from every culture understands this – even if you are not a parent, you are someone's child. I knew a female protagonist would really bring this out.

Your co-producers include great auteurs like the Dardenne brothers, Cristian Mungiu and Michel Franco. How much advice did they give you?

It was a dream come true because I respect their cinema so much, and they were giving me this trust, giving me this opportunity. They were very generous, whenever I needed advice or I wanted their opinion. But they never interfered in a forceful way. They're there when you need them, but they weren't too close.

You developed this film at Cannes Cinefondation and the TorinoFilmLab, were those important opportunities?

Those programs create this framework where you can really focus on your work and where you have valuable feedback. I love being able to talk

about things while you're creating and see how other people perceive it or even anticipate how the potential audience will perceive it. Also these initiatives give you credibility. It really validates your work and gives you more ambition to make it.

Will you tell more stories set in Mexico?

I definitely am open to telling more and more stories in Mexico and about Mexico. But my next story will be more Romanian-Belgian.

How does it feel to be premiering your debut fiction film in Cannes Un Certain Regard?

It's an amazing honour. Every filmmaker dreams to have this beautiful platform. It means that this film is going to travel, is going to be seen and talked about. What we want when we tell stories is to share them. Especially after making a film in a pandemic, it feels that little bit more special to share it with the Cannes audience. ■



INTERVIEW WITH ARCELIA RAMIREZ

How did you connect with *La Civil* director Teodora Ana Mihai?

Through my niece. She works for a well-known production company in France and there was a meeting to explore the possibility of a co-production. At the meeting, the question of who Teodora saw playing the role of Cielo came up. Teodora said she had me in mind. She has spent a lot of time in Mexico and knew my work and loved a film I was in 20 years ago. My niece was like, "That's my aunt!" and gave her my contacts. Knowing Teodora and her determined spirit, she would have found a way of connecting with me without this introduction but it's nice it happened this way.

What drew you to the role?

The first time I read the screenplay, I was immediately struck by the power of the story and how well-written and structured it was, but above all it was the extraordinary role of Cielo and her dramatic trajectory. She starts in one place and finishes in a completely different place. A role like this is a challenge and a responsibility but also such a pleasure for an actress.

At my first meeting with Teodora, I felt there was complicity and an ease of communication between us which is very important when you take on a role like this. It gave me the confidence to take on a role that I knew would consume me body and soul.

And then, there is also the story. The kidnapping situation in Mexico is a deep wound in our society. There are too many mothers and families who are looking for disappeared loved ones. That really touched me.

Did you have any worries around the fact that it is Teodora's first feature-length film in the director's seat?

I love working with first film directors. They tend to be more audacious and take more risks but at the same time take great care about everything because it's their first project. I could see it would be an adventure.

Cielo's transformation over the course of the film is radical but handled very subtly. How did you incorporate it into your performance?

It was very much down to Teodora's direction. She took me by the hand. We did a very meticulous analysis of the screenplay. It was during the pandemic, so it was initially by video call and then Teodora managed to make it to Mexico and we met in person. We went through the screenplay, scene by scene over the course of a month and a half, talking over the evolution of the character and identifying the small details that could signal her progression.

At a certain point, Cielo snaps and badly beats a man she believes to be implicated in the disappearance of her daughter. It is a



shocking scene. How was it bringing that to the big screen?

It's strange you bring up that particular scene because it was so hard, both technically and emotionally. When I went back to my hotel that night, I was exhausted and in physical pain.

From a technical point of view, it was complicated in terms of getting the intensity and volume of the blows right, without hurting my friend. Emotionally, it's a moment of catharsis but also the point when Cielo crosses a divide and enters the circle of violence. It's a point of no return but also a moment of self-discovery.



Given pre-production began during the early days of the COVID-19 pandemic, were you ever worried that the shoot might not happen?

No. I had complete confidence in Teodora. The story was so important for her. She had this sense of personal responsibility and loyalty to the character of Cielo and determination to get her voice heard. Also, the production was very solid. It had limited but sufficient means and the production was very intelligent in choosing the scenes which needed a little more investment.

The film shot last autumn in northern Mexico when COVID-19 was still rife. How was that?

It complicated working with all the hygiene measures and social distance constraints. We divided staying in two separate hotels. When not on set, I kept to my room. I was very rigorous, almost religious, about my self-isolation. I knew if I got sick it would bring the whole production to a halt. I didn't eat breakfast with the others and was stuffing myself with vitamins and doing yoga to keep myself fit and well, and also keep my energy up for this character.

Is Cielo's experience something you or your family and friends have experienced first-hand?

Thankfully, no, but it's something that is always there in the background, in the newspapers, on TV or the radio. There are always the cases. It's a problem for which we have not found a solution. The families and mothers have not had justice and they're not supported by the authorities. They struggle on their own, searching for lost loved ones and often they don't even know where to start. One of the worst aspects of this phenomenon for these families is the hell of not knowing what happened to their children.

How do you feel about the film being selected for Cannes Un Certain Regard?

It's wonderful and an extraordinary reward in itself for Teodora's work. For me personally, I have a special relationship with Cannes. Many years ago, I was in a film that was selected for Un Certain Regard, Arturo Ripstein's drama *Such Is Life*. It was a modern adaptation of Seneca's Medea and I played Medea. I don't really know why, but I didn't go. The production didn't really have the money to attend and I didn't have enough belief in myself to go there under my own steam. I think I was spooked. Cannes seemed like such a big festival.

A few years later, the father of my daughters [Jean-Christophe Berjon] was the head of Cannes Critics' Week from 2004 to 2011 so I ended up going a lot. In the beginning, I couldn't speak English or French so I could only watch the Spanish-language films but as my French improved, I was able to watch films from all around the world.



I love Cannes. It's such a captivating event for the spectators and cinephiles. I'm happy to have another chance to attend the festival with a film. I think it's good it turned out this way. Back then, I wouldn't have enjoyed attending as much as I will this time around. ■



BIO PRODUCER

HANS EVERAERT / MENUETTO

Hans Everaert studied economics and started his career in finance and technology companies. He always had a passion for film and in 2004 became CFO of the Flanders Audiovisual Fund (VAF). Until 2013 he worked closely together with the CEO of the VAF, Pierre Drouot (producer of a.o. Jaco Van Dormael's *Toto le héros*) – Everaert considers this his 'private film school'. Afterwards he became general manager of Belgian production company Menuet, working on such projects as *Girl* (Lukas Dhont, Camera d'Or Cannes 2018). After the owner of Menuet decided to gradually stop producing, Everaert decided to create his own company to carry on in the spirit of the original: Menuetto.

The first feature film produced by Menuetto is *La Civil* (Teodora Ana Mihai), selected for Cannes 2021 - Un Certain Regard. Furthermore, Menuetto is producing the new Felix van Groeningen (*The Eight Mountains*) together with Italian delegate producer Wildside, the new Tim Mielants (*Will*) and is developing a project about the *Heysel Stadium Disaster* (Hans Herbots). Highlights in Everaert's filmography includes Cannes 2018 Caméra d'Or winner *Girl* by Lukas Dhont and Sundance 2016 Best Director Award *Belgica* by Felix van Groeningen.



CO-PRODUCERS

LES FILMS DU FLEUVE (Belgium)

is the production company of Belgian directors and producers Jean-Pierre & Luc Dardenne. Founded in 1994, the company counts in its catalogue numerous awarded titles and talents, such as Jacques Audiard, Cédric Khan, Ken Loach, Rebecca Zlotovski and the Dardenne Brothers themselves.

- *Young Ahmed* – Best Director, Cannes 2019
- *The Child* – Palme d'Or, Cannes 2005
- *Rosetta* – Palme d'Or, Cannes 1999

MOBRA FILMS (Romania)

is the production company of award-winning director, writer and producer Cristian Mungiu.

- *Graduation* - Best Director, Cannes 2016
- *Beyond the Hills* - Best Screenplay and Best Actress, Cannes 2012
- *4 Months, 3 Weeks and 2 Days* – Palme d'Or, Cannes 2007

TEOREMA (Mexico)

is the production company of award-winning director, writer and producer Michel Franco.

- *New Order* - Silver Lion & Grand Jury Prize, Venice 2020
- *April's Daughters* - Un Certain Regard Special Jury Prize, Cannes 2017
- *From Afar* - Golden Lion, Venice 2015

ONE FOR THE ROAD (Belgium)

is the production company of Teodora Ana Mihai.

TECHNICAL INFO

Action Drama
Belgium, Romania, Mexico
2021 ■ 145'
Spanish language (Mexican)
DCP 2K ■ Color ■ Image 1.896 ■ Sound 5.1

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MENUETTO, ONE FOR THE ROAD, LES FILMS DU FLEUVE,
MOBRA FILMS & TEOREMA present

ARCELIA
RAMÍREZ

ÁLVARO
GUERRERO

JORGE
A. JIMENEZ

AYELÉN
MUZO

A FILM BY
TEODORA
ANA MIHAI

LA CIVIL

MENUETTO, ONE FOR THE ROAD, LES FILMS DU FLEUVE, MOBRA FILMS & TEOREMA present ARCELIA RAMÍREZ, ÁLVARO GUERRERO, AYELÉN MUZO & JORGE A. JIMENEZ in "LA CIVIL" a film by TEODORA ANA MIHAI
screenplay TEODORA ANA MIHAI & HABACUC ANTONIO DE ROSARIO cinematography by MARIUS PRANDU editing ALAIN BESSAUVAGE production designer CLAUDIO RAMÍREZ CASTELLI costume design BERTHA ROMERO
music JEAN STÉPHANE GARBE sound MANUEL DANDY & FEDERICO GONZÁLEZ JOBDAN produced by HANS EVERAERT coproducers LUC & JEAN-PIERRE BARBERNE, CRISTIAN MUNGU, MICHEL FRANCO & FREDIIRA NÚÑEZ L., TEODORA ANA MIHAI
with the support of THE FLANDERS AUDIOVISUAL FUND (VAF), CENTRE DU CINÉMA DE LA FÉDÉRATION WALLONNE BRUXELLES, ROMANIAN NATIONAL FILM CENTRE, EHRIMAGES, THE TAX SHELTER OF THE BELGIAN FEDERAL GOVERNMENT,
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