



****WORLD PREMIERE - WORLD DOCUMENTARY COMPETITION****

FLEE

Directed by Jonas Poher Rasmussen

Produced by Monica Hellström, Signe Byrge Sørensen



2021 / Denmark/France/Sweden/Norway / Danish with English Subtitles / 90 min

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LOG LINE

Told mostly through animation, FLEE weaves together a stunning tapestry of images and memories to tell the deeply affecting story of a man grappling with his traumatic past in order to find his true self and the real meaning of home.

SHORT SYNOPSIS

Amin Nawabi (a pseudonym), a 36-year-old high-achieving academic, grapples with a painful secret he has kept hidden for 20 years, one that threatens to derail the life he has built for himself and his soon to be husband. Recounted mostly through animation to director Jonas Poher Rasmussen — his close friend and high-school classmate, he tells for the first time the story of his extraordinary journey as a child refugee from Afghanistan. Through heartfelt interviews between Jonas and Amin, FLEE tells an unforgettable story of self-discovery. Showing how only by confronting the past is it possible to carve out a future, and the universal truth that only when you stop fleeing from who you are can you find the true meaning of home.

LONG SYNOPSIS:

Amin Nawabi (a pseudonym), a 36-year-old high-achieving academic, plans to marry and move in with his long-term boyfriend Casper. But something is holding him back, and Amin keeps putting it off, disappearing on yet another work assignment abroad.

Amin's friend Jonas, a documentary filmmaker is perplexed by his behavior, and curious if Amin's past might hold the key. Despite knowing each other since they were teenagers, when Amin arrived alone in Jonas' village, Amin has revealed very little about where he came from and how he got to Denmark. Now twenty years later, recognizing that his past trauma is holding him back, Amin decides to share his story with Jonas in order to finally move on with his life.

Though a series of interviews Amin reveals how in the 1990s, he and his family fled Afghanistan and the Mujahedeen. They found temporary refuge in Moscow but were forced into hiding when their tourist visas ran out. FLEE follows the young Amin and his family in multiple dramatic attempts to reach safety in Europe, and in parallel tells the story of grown-up Amin, whose struggle to trust and fear of intimacy threaten the life he is building for himself and his soon to be husband.

Told mostly through animation, and revealing Amin's story for the first time, director Jonas Poher Rasmussen weaves together a stunning tapestry of images and memories to tell the deeply affecting story of a young man grappling with his traumatic past in order to save his future. Pushing the boundary of the documentary hybrid form, FLEE breaks bold new ground in animation and confessional narrative with a story that holds profound emotional heft.

ORIGINS

Filmmaker and radio documentarian Jonas Poher Rasmussen met his friend Amin Nawabi (a pseudonym) in the 90s when Amin moved to the small town where Jonas grew up. He first encountered the well-dressed newcomer on a local train when they were middle school students -

with very few immigrants Amin stood out in the crowd. Without knowing the full scope of Amin's backstory, Jonas saw an Afghani immigrant who acclimated well to Denmark through a strong work ethic and great social skills. Unaware until much later that his friend's journey to adulthood was an extraordinary story like no other. Beginning with the death of his father in Kabul when he was a young child, and continuing in Moscow, when members of his family made several harrowing attempts to resettle in Western Europe, Amin's childhood was defined by periods of waiting, hoping — and fleeing.

After high school, Jonas started making radio documentaries and he and Amin spoke about working together on a story about Amin's past, but Amin wasn't yet ready to come to terms with his experiences — too much pain and heartbreak remained lodged beneath the surface, and he feared for both his own safety and that of his family, so they left the idea knowing that they would re-visit it when the time felt right.

ANIMATION AS A WAY IN

During a documentary-animation workshop in 2013 Jonas realized how he could help Amin tell his story in a way that felt safe.

"Amin wanted to come to terms with his past — because all the trauma associated with his childhood was creating distance between everyone in his life, not being able to share his full self had become a heavy burden for Amin. But he also wanted to share his story to make people understand what it means to flee for your life" says Jonas, "The animation made Amin feel comfortable with getting his story out, we could use his real voice in the film, but he could still remain anonymous. Which was also important for Amin as he has family who moved back to Afghanistan and he wants to respect their privacy too."

By utilizing this unique format Amin and Jonas could together tell this important story, and vividly to show people the trauma that comes before refugees arrive "safely" in a new country. The time also felt right and mature, as Jonas, like Amin, was in a serious relationship, reaching a point of settling down and laying the past to rest.

Jonas approached producer Monica Hellström at the Danish based multi-Oscar® nominated company Final Cut for Real. Together they started developing the story and conducting preliminary interviews with Amin.

Jonas and his development team envisioned two very different styles of animation to frame Amin's story. In script form, the movie centers on a man looking back on the early years of his life, examining the traumatic events that shaped him as a young immigrant who went on to become a successful academic. Having repressed many of these memories, ones too painful to recall, Jonas envisioned using animation styles that reflected his different states of mind.

“I wanted to make these episodes, and these experiences, come to life through scenes rather than talking heads — animation takes this kind of storytelling to another level in terms of the creative possibilities to tell this previous life.”

The bulk of FLEE employs conventional 2D color animation to show true-to-life happenings in Amin’s past framed as vivid snapshots of his early years — the memories of what happened to him in life. Other sequences, in more graphic and abstract, correspond with traumatic events in his life that he struggles to recall, including harrowing scenes of his family fleeing Moscow as trafficked refugees.

For the animated sequences, Jonas together with Producer Monica Hellström and Final Cut for Real approached the Copenhagen-based Sun Creature Studio. He was impressed by the different styles of animation the company employed in previous projects and by the focus on the emotional journey of characters in the company’s narrative-driven work.

AMIN’S STORY

Before the animation went into development Jonas wanted to hear Amin’s story through Amin’s own voice and recollections — most of which he had never shared with anyone before. To create a script for the project, the filmmaker embarked on a series of interviews that played out over the course of several years.

Jonas explains: “Having made radio documentaries before, I used the interviewing technique I’ve employed for years, in which subjects lie down and close their eyes, remembering how things looked and smelled and felt, so their memories become strong and immediate as though they were unfurling in the present tense.”

The stories that Amin shared were powerful and the complexity was staggering. Details of his life before high school came pouring out over the course of multiple sessions, connecting the dots between his painful exodus from Afghanistan to his pre-adolescent purgatory in Moscow, where he and his family waited in limbo for their immigration papers, and finally to Denmark, where the teenager created a new home on his own, separated from his family.

“The deeper he went into traumatic situations, the more concise details he would remember from his past,” says Jonas. “Over the course of three or four years, we did more than a dozen interviews together, each one stemming from an initial three-day session where Amin poured out his life story in often graphic and heartbreaking detail.”

Once the interviews were complete, Jonas composed a script, framing the major incidents in his friend’s tumultuous life, always keeping his friend present in the project. “Amin was part of the process all along,” says Rasmussen. “It’s very much down to him that we’ve been able to make this movie. After I finished the script, he read it and saw the rough edit based on the script, all while following the evolution of the visual style. He receives a writer’s credit on the film, because it’s his story, told in his own voice.”

ASSEMBLING THE TEAM

Next it came time to assemble the animation team that would bring these stories to life. With Sun Creature on board and animation producer Charlotte De La Gournerie, two different teams formed to create the distinct animation styles for the film. The main two-dimension sequences were overseen by studio co-founder and animation director Kenneth Ladekjær, whose approach to the subtlety of realistic emotion impressed Jonas and his producers. The black and white sequences were storyboarded by Simon Rouby and later animated by Gilles Cuvelier, expanding on Rouby's designs. Vivement Lundi went on to create backgrounds and compositing.

Art director Jess Nicholls was excited to join the project and take over the development from Guillaume Dousse. "When I finished reading the script for FLEE, I knew that it was a once-in-a-lifetime opportunity in animation, the kind of project you put everything else on hold to do."

Jess Nicholls also liked the fact that it was an animated movie for adults. "People often associate animation with light-hearted kids entertainment, but I watched that change with *Waltz with Bashir*, which came out when I was 19," says Nicholls. "It was one of the catalyst films that drew me to Denmark to study animation. I'd seen animated works that delved into deep issues before — even the big blockbusters do that — but FLEE reached out with a message to an adult platform, delivering on a level that's accessible and visually inspiring."

A VISUAL LANGUAGE

From Rasmussen's script, the animation team began forming a visual aesthetic for the movie. While the writing focused on the people and relationships in given scene, Nicholls brought her expertise in camera, lighting and setting to the mix. Animation director Ladekjær, meanwhile, focused on the movement and emotion of the characters. "The three approaches complemented each other well and laid a groundwork for Jonas to take into the editing process," says Nicholls. "There, Jonas and Janus Billeskov Jansen masterfully added a whole other layer of depth to the storytelling, working closely with the producers Monica Hellström and Signe Byrge Sørensen."

The animation director Ladekjær was already part of the studio when Jonas approached him with FLEE in its infant stages. "Jonas liked my approach to the characters — how I wanted to express their emotions as realistic and untraditionally 'animation-like,'" says Ladekjær. "I was drawn to the message of the film, other animated films I've worked on have strictly focused on delivering entertainment — FLEE tells a heartfelt and important story without pandering to or lecturing its audience."

"We wanted animation that could carry the realism of the story, and at the same time feel like a movie for adults," Ladekjær says. "We leaned towards live-action cinema in the way it simulates realism, and our cinematography followed the rules of reality."

A UNIQUE APPROACH TO EDITING

Interspersed with the animated footage in FLEE is a handful of live-action scenes culled from vintage newsreels, situating Amin's story in space and time while at the same time reinforcing the documentary nature of the project. Rasmussen spent hours on YouTube searching for archival footage of everyday life in Afghanistan and Moscow during the 1980s and '90s, weaving it into the edit.

"I wanted to add this footage to the movie so that every time you see a newsreel, you are reminded that this is at heart a documentary," says Rasmussen. "It's creating a historical context for the movie, but it's also telling the audience that this story is real — it's not fiction."

During production, FLEE upended the editing process, bringing it to the heart of the process rather than relegating it to the project's back end. "Coming from a documentary and radio background, doing animation is a little backwards in the edit because normally you take your 100 hours of footage and go into the editing room and assemble the story," says Rasmussen. "This was the other way around. I did the interviews, then we did very rough animation, and we built the whole story in the editing room *before* we started creating the actual animation."

For Jonas there was a refreshing freedom in pushing the editing process to the front end of the production. "Normally you're a slave to the footage you've brought in, you're stuck with those images," says Rasmussen. "With this new approach, I could formulate a close-up shot when I needed one, rather than having to rely on existing footage. We could have the exact framing, background and lighting we wanted without having to go back out in the world for reshoots or additional footage. The animation team executed our editing choices."

For multi award winning editor Janus Billeskov Jansen, who has cut fictional narratives, documentaries, and even hybrids over the course of his decades-long career, and whose recent works include *Strong Island*, *The Hunt*, and *The Act of Killing*, FLEE marked a broadening of his editing prowess as well as a condensing and refining of the craft, owing to the unusual sequential nature of the filmmaking process. "Making a documentary is no different from making a feature film, we are working with the same kind of drama, building up the characters, and forcing the audience to engage with their emotions, and their morality," Jansen says.

Editing Amin's story was a huge responsibility for the creative team as they had to work with his real story and memories. Handling the trust and intimacy he had given them with integrity and respect was at core of their work.

With FLEE, the challenge for Jansen came in the restrictions imposed upon the editors — in contrast with the freedoms Jonas found in the process. "In a feature film the characters can live or die — their fate is in your hands in the editing room, whereas that's not possible in an animated hybrid like this," says Jansen. "We weren't sitting around waiting for footage. Because it takes so long to do the

animation, we had to edit exactly and precisely up front using the rough footage, because time is money. We didn't have to work with dialogue, which was refreshing, and we had control over where we wanted to have a wide shot, or a more intimate shot, or how long certain scenes played out. All my skills and decades of experience came together getting this one ready for the animators."

FINDING HOME

With FLEE, a group of filmmakers in collaboration at every level of production work came together to tell the story of one man struggling to find the true definition and meaning of home. After many years, Amin finds it in the form of a loving partner, a meaningful profession — and an actual home, in the Danish countryside.

"So many people in the world are looking for a place to call home, and Amin's been trying to do that for his entire life," says Rasmussen. "As someone who is always moving from one place to another and never feeling rooted in one spot, I realized during the making of this film that he still didn't have a home. He was somehow still on the run. But finally, being able to open up and telling his full story made him come to terms with his past, the guilt over the sacrifices his family had to do for Amin to have a good life. Alongside the process with the long interviews during the years the filmmaking — Amin realize he was ready to settle down. He could live with the traumas of his past, and be at peace in the present, a whole person."

ABOUT THE FILMMAKERS

Jonas Poher Ramussen (Writer, Director) is a Danish/French film director born in 1981. He debuted in 2006 with the acclaimed TV documentary *Something About Halfdan*, followed by a series of radio documentaries from around the world. He graduated from the Danish film school Super16 in 2010.

His feature film debut *Searching for Bill*, a mix of documentary and fiction, won him the Nordic Dox award at CPH:DOX, and the international competition prize at DocAviv.

In November 2015 he premiered his latest documentary *What He Did*, which won the prestigious Fipresci (Int. Federation of Film Critics) at Thessaloniki Film Fest. 2016.

His new film FLEE, an animated documentary about a close friend, was officially selected for Cannes 2020.

Monica Hellström (Delegate producer) has been a producer at Final Cut for Real since 2010. She previously worked at Upfront Films and The Danish Film Institute's Film Workshop. She graduated from EAVE Producer Workshop in 2010, holds an MA in film from the University of Copenhagen (DK) and a BA in film from the University of Bedfordshire (UK). She is a member of The Academy of Motion Picture Arts and Sciences and was selected for Producer on the Move, Cannes 2020. She among others produced the film *The Distant Barking of Dogs* that became shortlisted to an Oscar® in 2018,

nominated for a European Film Award and won more than 30 awards including the Best Documentary, First Appearance – IDFA, a Peabody Award, Spotlight Award, Cinema Eye award, Dragon Award for Best Nordic Documentary - Göteborg Film Festival, a McBaine Documentary Feature Award, San Francisco Film Festival, a Golden Alexander Award - Thessaloniki International Film Festival.

Charlotte De La Gournerie (co-producer & Animation Producer) is Executive Producer and Ceo of Sun Creature Denmark & France. She is devoted to bringing meaningful and inspiring entertainment and content to a global audience with the potential to fuel important conversations and bring about positive change.

As a Producer, Charlotte is especially drawn to original projects with high ambitions, both in terms of story and visual expression. As a founding member of Sun Creature, Charlotte insists on staying true to the creator's intention and vision, and is committed to helping creative talents reach their full potential. She allows artists to explore freely in a strong conviction that this is how to best serve the art and cultivate a creative environment. As Co-Founder, Charlotte has high ambitions for Sun Creature and remains strong in her desire to help shape the studio and carve out its unique portfolio.

On a personal level, Charlotte has already achieved great recognition. She is renowned for her talks at festivals and venues around Europe where she regularly shares her unique insights into the production. She is currently producing several major animated projects, including both feature films and series. In 2020, Sun Creature's first feature film FLEE with Charlotte as Animation Producer was awarded the esteemed Cannes label.

Signe Byrge Sørensen (Producer) is a two-time Oscar® nominee for producing *The Act of Killing* in 2014 and *The Look of Silence* in 2016. She was nominated for the Producer's Guild Award in 2016 for *The Look of Silence*. She won Cinema Eye awards for the production of both these films. She has been a producer since 1998. She began in SPOR Media in 1998, moved to Final Cut Productions ApS in 2004 and co-founded Final Cut for Real ApS in 2009. She has produced documentaries in South Africa, Zimbabwe, Senegal, Thailand, Indonesia, Colombia and Argentina, besides Denmark and Sweden. While at SPOR Media she was the Danish co-producer for *Steps for the Future*. She holds an MA in International Development Studies and Communication Studies from Roskilde University, Denmark, 1998 (1st). She did the European co-production courses EURODOC in 2003, EAVE in 2010 and ACE in 2018. In 2014 she received the Danish Documentary Award called the Roos Prize and the IB award given by the Danish Director's Association. She also received the Danish Award called The Timbuktu Prize.

Janus Billeskov Jansen (Editor) is one of Denmark's leading editors since the 1970's, working with both feature films, documentaries, and short films.

Notable fiction works include Nils Malmros' *Boys* (1977) and *The Tree of Knowledge* (1981). Billeskov has been Bille August's regular editor and has worked on films such as *In My Life* (1978), *Zappa* (1983)', Oscar®-winning *Pelle the Conqueror* (1987), Palme d'Or-winner *The Best Intentions* (1992), *Silent Heart* (2014), *A Fortunate Man* (2018) and *The Pact* (2021). He also worked as an editor on the

Oscar®-nominated *The Hunt* (2013), Berlin-winner *The Commune* (2016), Simon Staho's *Bang Bang Orangutang* (2005) and *Heaven's Heart* (2008) as well as Christina Rosendahl's *The Idealist* (2015) and *The Good Traitor* (2020). And Thomas Vinterberg's *Another Round* (2020). Prominent documentaries include Sami Saif and Phie Ambo's IDFA-winner *Family* (2001), Anders Østergaard's Oscar®-nominated *Burma VJ* (2008), Joshua Oppenheimer's Oscar-nominated *The Act of Killing* (2012), Lise Birk Pedersen's Sundance-winner *Putin's Kiss* (2012), and Yance Ford's Oscar-nominated *Strong Island* (2017). Through UNESCO, he has worked with the initiative Voices of the World, working to preserve endangered languages. He is the recipient of an honorary Danish Bodil Award for his significant contribution to Danish film.

Kenneth Ladekjær (Animation Director). As Co-Founder and Director at Sun Creature, Kenneth utilizes his versatile skill set as an animator, storyboard artist and character designer to create unique worlds and immersive storytelling. Kenneth is a master of his craft, giving him his own authentic visual language.

Nuanced and expressive characters, epic tales and masterful attention to detail fill his worlds and captivate the audience. The characters feel real and convey genuine emotions, allowing the audience to connect and identify with the narrative as it evolves and reaches its climax.

With strong decisiveness, Kenneth has created and directed immensely successful works, among them *The Reward*, *Tales of Alethron*, which went viral immediately after its online release, and as Animation Director on Sun Creature's first feature length film, *FLEE* that was recently awarded the Cannes label 2020.

His work excellently portrays how he beautifully balances heavy action with stillness, and dark subject matter with comedic and more lighthearted tones. The tension and contrast between these are evident throughout his work, and it is this approach that makes his work so evocative, palatable and unique.

Jess Nicholls (Art Director) is an award-winning Art Director and Production Designer. Her passion is for thought-provoking projects that encourage action and reflection on a personal level. Working closely with Creators and Directors, Jess specialises in bringing out the root of a project through meaningful worldbuilding and immersive camera work.

From the start of her career, Jess has had her work recognised and lauded by international critics. Her debut as Art Director was on the animated short, *Tsunami*, which was subsequently part of the Cinéfondation Selection at Cannes Film Festival 2015. Most recently, Jess worked at Sun Creature Studios as Art Director on the animated documentary *FLEE*, which was awarded the Cannes label 2020.

Past work has included clients such as Netflix and Passion Pictures. She is currently based at Sun Creature Studios as a resident Art Director, working on season 2 of the Cartoon Network series, *The Heroic Quest of The Valiant Prince Ivandoe*.

Final Cut For Real is a two-time Oscar®-Nominated and a three-time Sundance winning production company based in Denmark dedicated to producing high-end, creative documentaries and fiction films for the international market. Founded in 2009 and consists of the producers Signe Byrge Sørensen, Anne Köhncke, Monica Hellström and Heidi Elise Christensen, and post producer Maria Kristensen. Together they cover a wide range of development and production expertise and work with younger talent as well as established filmmakers to create a productive mixture of experience and new approaches to filmmaking.

Recent productions include "The Look of Silence" (Joshua Oppenheimer, 2014), "The Act of Killing" (Joshua Oppenheimer, 2012), "The Distant Barking of Dogs" (Simon Lereng Wilmont 2013). Co-produced: "The Nile Hilton Incident", Tarik Saleh, 2017 (Winner World Cinema Grand Jury Prize, Sundance) "Strong Island", (Winner American Documentary Film Grand Jury Prize, Sundance), 2014 - "Concerning Violence", By Göran Olsson (Selected for Sundance Film Festival 2014 (World Premiere) CINEMA FAIRBINDET PRIZE at Berlinale 2014)

Sun Creature is an international production company and creative animation studio based out of Copenhagen, Denmark and Bordeaux, France.

The creative studio was established out of a shared love for the traditional artistry of hand-drawn animation, and to this day remains dedicated to delivering high quality work from concept to completion.

Sun Creature is made up of a talented group of artists, directors and producers who firmly believe in the wonders of animation and storytelling to convey immersive narratives and meaningful entertainment.

With a unique understanding of animation and its capabilities, Sun Creature develops and creates rich, compelling, out of this world narratives and cinematic experiences that have aesthetic appeal and a strict attention to detail.

The studio's fresh perspective combined with their collective expertise, has already earned Sun Creature international recognition and attention from heavy-weight entertainment and commercial brands like Cartoon Network, Netflix, Riot Games and Travel Oregon.

Sun Creature has received awards, nominations and honorable mentions from some of the world's most renowned festivals and shows, including the Cannes film festival, Annecy Film Festival, Annie Awards, BAFTA Awards and Emile Awards.

Vivement Lundi! is an Oscar®-Nominated animation and documentary studio based in Rennes, France. Est. in 1997. Animated productions of the company won more than 350 awards. Since 2009, the animation department is co-directed by Jean-François Le Corre and Mathieu Courtois who produce and coproduce original works in 2D animation and in stop motion. In 2011, the company

produced “Pok&Mok”, an animated series (78 x 7’) and won a prestigious French award : the Procierep Prize for the best TV producer, Animation category. Regularly involved in European coproductions, Vivement Lundi ! coproduced the Belgian animated short “Oh Willy...” awarded with the Cartoon d’Or 2012 and as Best short at SXSW Austin. In 2014, Vivement Lundi! produced the stopmotion series “Dimitri” (1 x 26’ + 26 x 5’) which has been sold to 20 countries and awarded at OAIF Ottawa and Anima Brussels. 2015, “Storm hits jacket” by Paul Cabon won the jury’s prize for the Best animated short at Sundance Film Festival and Vivement Lundi ! won the Cartoon Tribute for the Best European animation Producer of the year.

Mostfilm is a Stockholm based production company focusing on sustainable, high-end, creative features, documentaries and commercials for the national and international markets. Charlotte Most, founder and producer, works with a selection of preferred partners in Sweden and Europe and has recently been involved in the Sundance winning The Nile Hilton Incident and Måns Månsson’s The Yard (3 National Swedish Film Awards). Most film’s commercial assignments involve clients like IKEA, Oriflame and Volvo. Most joined forces with producer Maria Guerpillon in 2019 and created the production company MostAlice Film.

Mostfilm has had films screened at various festivals throughout the world, such as Cannes, Sundance, CPH:DOX, Shanghai, the Karlovy Vary International Film Festival. Her productions have been acquired by Swedish National Television (SVT). She works and lives in Stockholm, Sweden.

Mer Film is an independent production and distribution company that was founded by producer Maria Ekerhovd in 2011. Mer Film’s ambition is to develop, produce and distribute visionary and relevant films that engage the audience. The company works with some of Norway’s finest directors, such as Eskil Vogt, Iram Haq, Ole Giæver, Jorunn Myklebust Syversen, Gunnar Vikene, Itonje Sømmer Guttormsen. Mer Film produced multiple-awarded features like WHAT WILL PEOPLE SAY (TIFF 2017) by Iram Haq ; FROM THE BALCONY (Berlinale 2017) and OUT OF NATURE (TIFF /Berlinale 2015) by Ole Giæver ; DISCO (TIFF/ San Sebastian 2019) by Jorunn Myklebust Syversen. Upcoming titles for release in 2021 are THE INNOCENTS by Eskil Vogt and GRITT by Itonje Sømmer Guttormsen. Most recent international co-productions include OUR TIME (Venice 2018, by Carlos Reygadas) and DIVINE LOVE (Sundance/Berlinale Panorama 2019, by Gabriel Mascaro).

VICE STUDIOS

VICE Studios is a global production and distribution division within VICE Media Group delivering premium original programming across documentary, scripted and film. With development and production teams in the USA, Canada, UK, Europe, Asia-Pacific and Latin America, VICE Studios cuts through culture, delivering stories that are popular, human and spotlight the unexpected for audiences around the world.

VICE Studios also houses VICE’s new licensing and distribution group, with a catalogue of over 900 hours of programming created across the VICE Media Group, across a range of genres from documentary to lifestyle to Vice News. VICE Studios upcoming original productions include a six-part

documentary series, *Pride* for FX, *Moments Like This Never Last* premiered at DOCNYC 2020, and *Last Looks* and *Big Rad Wolf* for Quibi. Launched in 2017, VICE Studios productions include Chris Smith's Emmy-nominated *Jim & Andy: The Great Beyond* and *Fyre: The Greatest Party that Never Happened* (Netflix); feature film *The Report* starring Adam Driver and Annette Bening (Amazon); Diego Osorno's *1994* (Netflix), *Dark Side of the Ring* (VICE TV), *AKA Jane Roe* (FX), and *Satanic Verses* (BBC).

LEFT HANDED FILMS

Left Handed is the production company started by Riz Ahmed, focused on stretching culture through telling fresh stories in bold ways. In Jan 2021, it was announced that Left Handed inked a first-look television deal with Amazon Studios and hired former AMC exec Allie Moore to oversee production and development.

Left Handed has several projects on the horizon including *Mogul Mogli*, a genre-busting, culturally hybrid, and award-winning debut feature from an exciting new voice in Bassam Tariq. The film is co-written, starring and produced by Ahmed and premiered at the Berlin Film Festival where it won the Fipresci International Critics' Prize. It is currently nominated for six BIFA Awards including best screenplay, best actor, best music, best debut screenwriter, best cinematography and best sound. Strand will release the drama in the U.S. this year.

WORLD SALES - Cinephil is an international sales and advisory firm, with a strong reputation for securing international distribution, broadcasting and financing deals for documentaries from around the world on behalf of producers and directors. With a history of selling unique and award-winning films, Cinephil also acts as a strategic advisor and co-producer.

Cinephil has facilitated the sale and financing of well over a hundred films. Cinephil represented (and produced) the 2013 Academy Award nominee, "The Gatekeepers"; 2014 Academy Award nominee, "The Act of Killing", executive produced by Werner Herzog and Errol Morris; "Cathedrals of Culture", a 3D project executive produced by Wim Wenders and including films by Wim Wenders and Robert Redford, and Martin Scorsese's documentary, "The 50 Year Argument".

Managing director, Philippa Kowarsky, has co-produced many films, including 2014 Academy Award nominee, Dror Moreh's, "The Gatekeepers", Dror Shaul's "Sweet Mud", which won the Grand Jury Prize at Sundance and the Crystal Bear at the Berlin Film Festival. Recent titles include "Advocate" by Rachel Leah Jones and Philippe Bellaïche, "Collective" by Alexander Nanau, "Gunda" by Victor Kossakovsky and The Ross Brother's "Bloody Nose, Empty Pockets".

CREDITS

FRONTS CREDITS

CARD 1a

Cinephil LOGO Animated

CARD 1b

Final Cut for Real LOGO Animated

CARD 1C

Sun Creature LOGO Animated

CARD 1D

VICE Studios presentation card

CARD 1E

Left Handed Films

CARD 1F

RYOT Films presentation card

CARD 1G

Final Cut for Real & Sun Creature present

CARD 2

IN CO-PRODUCTION WITH

Vivement Lundi !

MostFilm

Mer Film

CARD 3

IN CO-PRODUCTION WITH

ARTE France

Pictanovo with the support of Région Hauts-de-France

VPRO

CARD 4

WITH SUPPORT FROM

Danish Film Institute

Swedish Film Institute

Norwegian Film Institute

Nordisk Film & TV Fond

Copenhagen Film Fund

West Danish Film Fund

The Creative Europe Programme of the European Union
Centre National de la Cinématographie et de l'image animée

Région Bretagne

in partnership with CNC

Procirep – société des producteurs

Angoa

DR

Fritt Ord

SVT
I Wonder Pictures
Movistar+

CARD 4A
Executive producer
Riz Ahmed

CARD 4B
Executive producer
Nikolaj Coster-Waldau

CARD 5
This is a true story
Some names and locations have been altered in order to protect the members of the cast

CARD 6
FLEE

CARD 7
A film by Jonas Poher Rasmussen

END CREDITS

Card 1
Directed by
Jonas Poher Rasmussen

Card 2
Produced by
Monica Hellström

Card 3
Signe Byrge Sørensen

Card 4
Animation producer
Charlotte De La Gournerie

Card 5
Art Director
Jess Nicholls

Card 6
Animation Director
Kenneth Ladekjær

Card 7
Based on the artistic development by
Guillaume Dousse

Card 8
Original Screenplay by
Jonas Poher Rasmussen & Amin

Card 9
Editor
Janus Billeskov Jansen

Card 10
Co-Produced by
Jean-François Le Corre & Mathieu Courtois, Vivement Lundi !

Card 11
Co-Producers
Charlotte Most, MostFilm

Card 12
Co-Producers
Maria Ekerhovd, Mer Film

Card 13
Co-Producers
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Thomas Gammeltoft, Copenhagen Film Fund
Barbara Truyen, VPRO

CARD 13A
Executive Producer
Riz Ahmed

13B
Executive Producer
Nikolaj Coster-Waldau

Card 14
Executive Producers

Danny Gabai, Natalie Farrey & Jannat Gargi, VICE Studios

Hayley Pappas & Matt Ippolito, RYOT Films

Card 15

Executive Producer

Philippa Kowarsky, Cinephil

Card 16

Line Producer

Charlotte Sanchez

Card 17

Supervising Sound Editor

Edward Björner

Sound Mix

Tormod Ringnes

Card 18

Composer

Uno Helmersson

Card 19

Thanks to Amin, his family and all the participants

From Amin:

'My heartfelt thanks go to my siblings who have sacrificed a lot in various ways so I could be where I am today. KR you mean the world to me. Lastly, I thank the love of my life who put up with four years of turbulence and for putting his dreams aside so I could pursue mine.'

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Anne Köhncke

Heidi Elise Christensen

Associate Producers, VICE Studios

Elle Malan

Casey Meurer

Associate Producers, RYOT Films

Callie Barlow

Smiley Stevens

Associate Producers, Mer Film

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Ragna Nordhus Midtgard

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Maja Riis

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Head of production, Vivement Lundi !

Valérie Amour Malavieille

Production managers, Vivement Lundi !

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Junior Producer, Mer film

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Script consultant

Eskil Vogt

Rasmus Heisterberg

Casting Agent

Gro Terp

Lead Storyboard

Kenneth Ladekjær

Storyboard artists

Mads Juul

Ben Marsaud

Xavier Ramonède

Colourscript artist

Tristan Ménard

Additional colourscript artist

Simon Lee

Birk von Brockdorff

Character design

Mikkel Sommer

Kenneth Ladekjær

Lead character colour
Véronique Canezza

Props designer
Birk von Brockdorff
Kenneth Ladekjær

Environment design, Interns
Cécile Guillard
Fanny Hagdahl Sorebo

Concept art and storyboard, memory sequences,
Simon Rouby

Lead animator, memory sequences
Gilles Cuvelier

Additional animation, memory sequences
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Thibaud Petitpas

Lead layout background, concept art
Leïla Courtilon

Layout background artists

Vincent Chassé
Gaëlle Diot
Cécilia Gin
Julien Leconte
Birk von Brockdorff

Lead colour background
Véronique Canezza

Colour background artists

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Gaëlle Diot
Raphaële Forêt
Amandine Gallerand
Cécilia Gin
Rune Faurholt Bjerre Hansen

Background intern
Marie Clerc

Animation supervisor
Erik Schmidt

Additional animation supervisor
Stine Marie Buhl

Layout posing artists

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Cyrille Chauvin
Ilan Wexiø Hatukah
Michael Helmuth Hansen
Nathan Otaño
Pierre Rütz
Laura Büchert Schjødt
Mette Ilene Holmriis
Pernille Kjaer
Thibaud Petitpas

Light mask animation
Angel Binard
Coline Durtschi-Guillemot
Julia Martinez

Layout posing artists, interns
Edward Kurczewski
Ugo Offner

FX animation
Théo Boubounelle

Lead animation clean
Kay Sales

Clean-up artists

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Anne Birk Petersen
Denis Chapon
Heidi Holmeå Christiansen
Joanna Boyle
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Mette Ilene Holmriis
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Pernille Kjaer
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Claire Trollé

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Lead compositing
Sylvain Lorent

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Florent Bonneville
Quentin Chevrel
Rodolphe Dubreuil
Morgane Esnault
Cécilia Gin

Thibaut Richard
Jean-Claude Rozec
Adrian Walt
Gabrielle Locre
Lasse Smith

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Mauricio Gonzalez-Aranda

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Kenneth Ladekjær
Denis Chapon
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Thibaud Petitpas
Simon Lee

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Stine Møldrup Sørensen
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Sidsel Filipsen
Sia Bergmann
Ömer Sami

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Christine Snitkjaer

Production assistants, Vivement Lundi !
Mélissa Derennes Nathan Santarossa

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Frederik Troels-Smith
Mauricio Gonzalez-Aranda
Waltteri Vanhanen
Per Risager
Sirid Garff
Anders Skov
Nanna Maria Ingemann Mortensen
Henrik Langergaard Jepsen

Technical support

Anders V. Christensen
Jakob Schaumburg
Martin Schmidt
Jonas Juhl

Composer - Uno Helmersson

Orchestrator/composer assistant - Joaquin Garcia

Solo violin - Mari Samuelson
Thanks to Deutsche Grammophon Polyarts

Cello - Anna Dager
Voice - Maja Långbacka
String quartet
Violin 1 - Adam Novak
Violin 2 - Igor Marsalek
Viola - Juraj Madari
Violoncello - Andrej Gal

Recorded in Symphonica Studio Prague
String quartet recording producer - Vladimir Martinka
Music mix - Linus Andersson
Music production coordinator - Olavi Linna
Music assistant - Joakim Alfwén

All music except string quartet recorded and produced in ABHL studios, Stockholm Sweden

Voice actors

| | |
|---------------------------------|------------------------|
| Amin (9-11) | Daniel Karimyar |
| Amin (13-15) | Anonymous |
| Amin (15-18) | Fardin Mijdzadeh |
| Saif (8) | Milad Eskandari |
| Saif (13-19) | Belal Faiz |
| Fahima (13-18) | Elaha Faiz |
| Fahima (28) | Zahra Mehrwarz |
| Sabia (16-26) | Sadia Faiz |
| Abbas | Anonymous |
| Akthar Nawabi | Anonymous |
| Tahera | Anonymous |
| Young Tahera | Anonymous |
| Human Trafficker 2 | Rashid Aitouganov |
| Police Chief | Rashid Aitouganov |
| Human Trafficker | Georg Jagunov |
| Police Officer 3 | Georg Jagunov |
| Angry man/Refugee | Fardin Mijdzadeh |
| Boy in truck | Navid Nazir |
| Son of old lady | Hafiz Højmark |
| Mother to the kid in the forest | Anonymous |
| Policeman 1 | Denis Rivin |
| Policeman 2 | Vadim Nedaskovskij |
| Russian TV dubber | Viktor Melnikov |
| Human Trafficker | Mikhail Belinson |
| Flight Steward | Denis Rivin |
| Red Cross Lady | Ditte Graa Wulff |
| Policeman | Bo Asdal Andersen |
| Rude Dane | The Dungeon master |
| Translator | Behrouz Bigdeli |
| Real Estate Agent | Christian Torp Carlsen |
| Swedish Bartender | Gustaf Georg Lindström |

Norwegian cruise Captain Tormod Ringnes
Mexican Soap Opera Woman Susanna Azevedo
Mexican Soap Opera Man Mauricio Gonzalez-Aranda

Sound Supervisor & Rerecording Mixer
Edward Björner

Sound Designer
Fredrik Jonsäter

Dialogue Editor
Jens Johansson

Project manager, Chimney
Håkan Strandhag
Jon Mankell

Sound designer recordings, Denmark
Bo Asdal Andersen
Hans Christian Arnt Torp
Thomas Huus
Oskar Skriver

Assistant director sound recordings, Denmark
Behrouz Bigdeli

Re-recording mixer
Tormod Ringnes

Sound Editor
Johan Pram

Foley
Rune Van Deurs
Bengt Öberg

Mix
Uhørt AS

Graphical concept & Design
Martin Hultman
Kasper Sonnich Toppenberg, Ja Film

Colourgrading
Jakob Bønsdorff Eriksen, Ja Film

Postproducer
Francesc Sitges-Sardà

Mastering and delivery
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Once upon a time in the West, Paramount Pictures,

Music Supervisor

Bente Egelund Jørgensen

Upright Music

MUSIC

"Take On Me"

Written by Pal Waaktaar, Magne Furuholmen and Morten Harket

Performed by a-ha

© Sony/ATV Music Publishing (UK) Limited

Courtesy of Warner Music

"The Dream"

Written by Drew J. Lerdal and Molly Dean

© In The Groove and Upright Music

Courtesy of Upright Music

"Te Canto"

Music and Lyrics: Joaquin García

Voice: Carlos Pérez Marín

Recording: Thomas Bingham

"Kalinka"

Written by Ivan Petrovich Larionov

Performed by Joaquin Garcia

"Sarzamin-e-Man"

Performed by Elaha Faiz

Written by Darya Dadva

Courtesy of Sarkhosh Music Inc

"Wheel of fortune"

Performed by Ace Of Base

Music and lyrics by Joker

Lyrics by Buddha

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"Joyride"

Written by Per Gessle

Performed by Roxette

© Jimmy Fun Music

Courtesy of Parlaphone Music / Warner Music 1991

"Breathe In"

Written by Ryan Joseph Karazija and Andrew Scheps

Performed by Low Roar

© Ghost Town, Inc.

Courtesy of Tonequake Records 2014

"Veridis Quo"

Written by Thomas Bangalter / Guy-Manuel de Homem-Christo

Performed by Daft Punk

© Concord Music

Courtesy of Warner Music / Parlophone, 2001

“Help Me”
Written by Ryan Joseph Karazija and Andrew Scheps
Performed by Low Roar
© Tonequake Records 2011
By arrangement Ghost Town, Inc.

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Nordisk Panorama, Berlin Talent Campus, Venice Gap Finance Forum, Annecy & Annecy goes to
Cannes, Documentary Campus, Cartoon Movie, Göteborg Film Festival, ANIDOX:LAB

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Train, Glenn, Louis & Charlie Joe Weston

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Produced by
Final Cut For Real

In Co-Production with
Sun Creature Studio
Vivement Lundi!
MostFilm
Mer Film

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In association with
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With support from
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RYOT Films

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