



Almond Tree Films
presents



FESTIVAL DE CANNES
OFFICIAL SELECTION
UN CERTAIN REGARD

a film by Lee Isaac Chung

munyurangabo



credits

Munyurangabo

Sangwa

Sangwa's Father

Gwiza

Rutagengwa Jeff

Dorunkundiye Eric

Nkurikiyinka Jean Marie

Harerimana Jean Pierre Mulonda

Poet

Sangwa's Mother

Ngabo's Father

Father's Killer

Uwayo B. Edouard

Nyirabucyeye Narcicia

Rugazora Etienne

Kayitsinga Pierre Claver



Producer, Director, Editor Lee Isaac Chung

Executive Producers Han Gil Chung

Robert Liang

Co-Producers Samuel Anderson

Jenny Lund

Associate Producers Kanamugire Fidele

Ruhorahoza Daddy Youssouf

Writers Samuel Anderson

Lee Isaac Chung

Cinematography

Sound

Original Poetry

Original Solo Music

Pianist

Art Director

Script Advisor

Translator

Lee Isaac Chung

Jenny Lund

Uwayo B Edouard

Wibabara Claire

Cheung Yu Franz Mo

Kwezi Jean

Munyurangabo Noel

Ahishakiye Emmanuel





synopsis

After stealing a machete from a market in Kigali, Munyurangabo and his friend, Sangwa, leave the city on a journey tied to their pasts.

Munyurangabo wants justice for his parents who were killed in the genocide, and Sangwa wants to visit the home he deserted years ago. Though they plan to visit Sangwa's home for just a few hours, the boys stay for several days. From two separate tribes, their friendship is tested when Sangwa's wary parents disapprove of Munyurangabo, warning that "Hutus and Tutsis are supposed to be enemies."



lee isaac chung (director)

A son of Korean immigrants, Chung grew up on a small farm in rural Arkansas and then attended Yale University to study Biology. At Yale, with exposure to art cinema in his senior year, he dropped his plans for medical school and pursued filmmaking. "Munyurangabo" is his first feature film. He resides in New York with his wife Valerie and manages Almond Tree Films, a production company he founded with his collaborators, Samuel Anderson and Jenny Lund.

comments from lee isaac chung

ORIGIN OF THE PROJECT

In the summer of 2006, Samuel Anderson, Jenny Lund, and I taught a summer course in filmmaking and photography at a Christian relief base, YWAM, in Rwanda. Partnering with the organization's existing work with local street kids and at-risk youths, we produced *MUNYURANGABO* as a project for a class of fifteen Rwandan students, allowing genocide orphans, returned refugees, runaways, the uneducated, and those barely making a living to become the cast and crew of *MUNYURANGABO*.



A MANIFESTATION OF OUR ENCOUNTERS

Samuel Anderson wrote most of the script back home, with the understanding that the story would evolve to the truths we would eventually discover in Rwanda. After arriving in the country, our script became a nine-page outline, a manifestation of our encounters—from personal stories and concerns to passing conversations and reflections. The minimal outline allowed us to improvise scenes and all of the dialogue.

IMPROVISATION

With directing, I am a strong believer in improvisation; I know the general form of the film I want to make, but I'm not sure how I will get from the beginning to the end. This requires a greater level of listening—to surroundings, actors, crew, and inspiration. I don't think that this immediacy would be available to me if I relied heavily on the writing process. Instead of shaping the reality of the circumstance to that script, improvisation demands the opposite. Working in Rwanda reinforced this approach to filmmaking, since the exotic nature of the location left us with no other choice. As a result, I've learned through this film that filmmaking should be a little like jazz, in that one should work with how the materials, circumstances, problems, and epiphanies come; it's a dynamic process that leaves no room for regret.

RECREATING MEMORIES

Our cast of non-professional actors inspired many elements of the script, and directing was often a work of recreating their lives. Naturally, this is a film that focuses on memory, a collective one, and it was a quest to discover spiritual elements within memory.

RURAL LOCATIONS

Rwanda has seen a fair number of Western filmmakers who throw large sums of cash around; we simply didn't have those resources, but the assumption for many city officials was that we had lots of money. We considered filming many of our scenes in the streets of Kigali, but because of bureaucracy (difficulty in getting permits, for example), we focused our story on rural locations.

SHOT IN ELEVEN DAYS

Our village location was also quite genuine; we found a location we liked, spoke with the owners of the little house and even auditioned them for the roles. They were remarkable actors, so we decided to give them a large part in the film as the parents of Sangwa. We filmed over the course of eleven days, with the cast and crew all living together and working passionately for this project; it is fair to say that through the experience we became a family — I adopted them, but more accurately, they adopted me.

FIRST FEATURE FILM IN KINYARWANDA

MUNYURANGABO is the first narrative feature film ever made in the Kinyarwanda language. Directing in a foreign country and in a language I do not speak was actually an advantage, forcing me to work as an outsider. This guards against the conveyance of any personal ideas and truths that are relatively minor, allowing, instead, for an exploration of more universal matters that can connect a Korean American with a Rwandan. I hope that this connection would extend to you, the viewer.



RETURN TO KIGALI

Our new company, Almond Tree Films, continues to labor for Rwandan cinema, hoping that the next Rwandan film to play at Cannes will be directed by a native filmmaker. On the foundation of MUNYURANGABO, we will return to Kigali this summer to establish a cinema school and production center, working for our hope to become a reality.

Jeff became an orphan of the genocide when his father went missing during the war. At the age of eleven, he traveled to Kigali, where he lived on the streets, supporting himself through petty theft. After several failed attempts to educate himself (the task proved to be financially impossible), Jeff began working as a porter at Kigali's oldest public market in Kimisagara. As a result, he managed to secure housing in one of the neighborhood ghettos. In 2006, he received the good news that his father hadn't died in the genocide and was living as a refugee in Uganda. They reunited that year.

rutagengwa jeff (as munyurangabo)



dorunkundiye eric (as sangwa)

After his father died in the genocide, Eric moved from his village to Kigali to escape the difficult living conditions at home. He works as a porter at Kimisagara market, lives in the neighborhood's ghettos, and helps support his mother and siblings who remain in the countryside. After working on "Munyurangabo," Eric hopes for more opportunities to act in Rwandan films.

Uwayo is a native of Rwanda's Western region, where he lived on a hillside farm. As the only remaining man in his family, he moved to Kigali to find work and support his mother and sisters. In Kigali, an artist discovered Uwayo's creative talents and mentored him in drama and poetry. Uwayo is now widely recognized in his country for his artistic endeavors, and in 2006, he was appointed by the Rwandan Ministry to serve as the poet laureate for Rwanda's Liberation Day official ceremony. "Munyurangabo" features the poem that Uwayo delivered for the event.

uwayo b. edouard (as the poet)

"Our beautiful Rwanda
with beautiful rivers,
beautiful pools and field,
with roads and no famine..."

Tell me, will it remain
a cemetery without peace?"

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Almond Tree Films

Screening Format: 35mm (1.66:1)
Running Time: 1 hour 37 minutes

www.munyurangabo.com