



FORMOSA
MG PRODUCTIONS
SUKA!

PRESENT

VIVA RIVA!

Written, directed and produced by Djo Tunda Wa Munga

*****Winner*** African Movie Academy Awards 2011**

Best Film

Best Director – Djo Tunda Wa Munga

Best Supporting Actress – Marlene Longange

Best Supporting Actor – Hoji Fortuna

Best Production Design

Best Cinematography

*****Winner*** PAN African Film Festival 2011**

Best Feature Film

2010 Toronto International Film Festival (Official Selection)

2011 Berlin Film Festival (Official Selection)

2011 South By Southwest Film Festival (Official Selection)

Please download press materials at <http://www.musicboxfilms.com/viva-riva>

MPAA Rating: R

For strong sexuality, graphic nudity, brutal violence, language and some drug use

96 minutes. In Lingala and French with English subtitles.

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SYNOPSIS

Riva is a small time operator who has just returned to his hometown of Kinshasa, Congo after a decade away with a major score: a fortune in hijacked gasoline. Wads of cash in hand and out for a good time, Riva is soon entranced by beautiful night club denizen Nora (gorgeous Paris-based actress Manie Malone in her screen debut), the kept woman of a local gangster. Into the mix comes an Angolan crime lord Cesar (New York-based African Academy Award winner Hoji Fortuna) relentlessly seeking the return of his stolen shipment of gasoline. Director Djo Tunda Wa Munga's Kinshasa is a seductively vibrant, lawless, fuel-starved sprawl of shantytowns, gated villas, bordellos and nightclubs and Riva is its perfect embodiment.

History of Cinema in CONGO

Excerpted from FilmBirth.com

Historical overview

Since 1997 the Democratic Republic of the Congo (DRC; formerly called Zaire) has been hit by civil war, touched off by a massive inflow in 1994 of refugees from the fighting in Rwanda and Burundi. The government of former president MOBUTU Sese Seko was toppled by a rebellion led by Laurent KABILA in May 1997; his regime was subsequently challenged by a Rwanda- and Uganda-backed rebellion in August 1998. Troops from Zimbabwe, Angola, Namibia, Chad, and Sudan intervened to support the Kinshasa regime. A cease-fire was signed on 10 July 1999 by the DRC, Zimbabwe, Angola, Uganda, Namibia, Rwanda, and Congolese armed rebel groups RCD-G and MLC, but sporadic fighting continued. KABILA was assassinated on 16 January 2001 and his son Joseph KABILA was named head of state on 26 January 2001.

Despite taking a radically different approach than his father, Joseph Kabila has been able to organize the first free and fair elections in 46 years, the new president has been equally unsuccessful in ending the war in some part of the country.

History of cinema from 1896-2000

The Democratic Republic of Congo was formerly known as Zaire and previously as Belgian Congo. In most aspects of social life, Colonialism had a major impact on the cinematic development. Patrice Lumumba the national leader during the years of independence (1960) referred in his independence speech to this impact by stating that the locals (blacks) were not allowed to view foreign films during the period of Belgian ruling at all. The official reason was that the locals could not distinguish between fact and fiction and therefore film could lead to mental problems. The government was afraid of subversive behavior being created as a result of watching Western movies. But irony had its funny way here; it was the colonial government who introduced production of filmmaking in Congo by establishing a kind of a priest led film school. In the 1940s the colonial

government's Film and Photo Bureau made educational and propaganda films specifically for the African population. In order to reduce costs the bureau employed African workers who were taught the basics of film production. In addition, Africans could acquire cinematic skills at the Congolese Center for Catholic Action Cinema (CCCAC) in Léopoldville (present-day Kinshasa) or Africa Films in Kivu, both of which were run by Catholic priests. The two companies' films-such as the CCCAC's series Les Palabres de Mboloko, starring an animated antelope-aimed to teach African audiences religious virtues. Both companies offered Africans an opportunity to learn cinematic techniques, but, as in the other colonial experiments, the content and format of the films produced by these groups were severely restricted by the colonial administration.

In 1950, George Fannoy established Belgavox, a production company residing in Brussels who made documentaries and news items in Congo.

But a constant state of civil warfare led to the total demise of any film industry in Congo.

Some directors have been able to produce and direct films with foreign support. Most noteworthy the 1987 LA VIE EST BELLE by Mwenze Ngangura which was shot in the Congo, but was a Belgian production in the French language. ***

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VIVA RIVA is the first Congolese feature film in the Lingala language and the first Congolese feature distributed in the U.S.

The film swept the 2011 African Movie Academy Awards, taking home 6 awards, including Best Director and Best Film.

DIRECTOR'S STATEMENT – DJO TUNDA WA MUNGA

In making VIVA RIVA! I wanted to find a new way to talk about life in Kinshasa today - to describe how my hometown works and how it doesn't work. I also felt the time was right to depict aspects of life in the capital that everyone knows exist but no one has ever talked about publicly.

Riva returns home after a ten-year absence with pockets full of cash to do what every young Kinshasan man dreams of. He is king for a rollicking good night - and keeps that night going on and on, scoffing at the plain truth that in the light of day he is nobody. Where can he be headed? The devil may care.

Over the past twenty years, Kinshasans have lived in bedlam, through every kind of spirit-crushing experience imaginable – war, crime, corruption, food and energy shortages, poverty and the breakup of the family structure - yet their clocks still keep on ticking, and life goes on.

As word got out that a film was being made, people all around us in the community began to reach out and help us in ways large and small – any way they could. Shooting the film as we did, we were constantly on our toes, ready to shift the scene, take off or improvise solutions at a moment's notice. We sometimes let people know we were making the film and wanted to use their home, place of business or car. And almost all the time, the answer was "yes, please do." In how many other cities, I wonder, could we have found such cooperation?

There are no acting schools in the Congo, so we made a first round of casting in the very small circuit of local theater companies, then a second round by casting a very wide net over the streets of the capital. We wanted to find Kinshasan actors who could bring something personal to the film – add some spry and sprightly energy to a film that was otherwise anchored in documentary realism.

Twenty candidates were selected to participate in a workshop that stressed screen acting skills and included tai-chi, dance and other exercises to put the players in touch with the way their bodies moved. The work we accomplished led us to sharpen our casting of certain roles and invite some participants into a second workshop where, over two months, we went further into defining characters, without working on specific dialogue, lines for which came later. Dialogue in the final film was entirely scripted – none of it was improvised.

All things were lining up so well on the production that we realized we had been offered a golden opportunity. It was time for us to envision a new world and to take a big step forward as storytellers. The actors, especially, took on the self-assured confidence of pioneers. One of the most challenging aspects of the production was the depiction of frank sexuality in a culture where nude scenes remain taboo and are never even implied. Our first thought was to bring in European or American actors; but then my second assistant, a young Congolese documentarian, pressed me to ask a number of local girls to consider playing the part. I explained to them that I wanted to properly portray the city and its club

life, where we all know what is going on behind the walls. I wanted the film to be real. However, once we all resolved that, first and foremost, we wanted to portray the city and its club life in a very real way, as it is today, nothing could stop us. The cast and crew gave it their all every step of the way and took the film over the top with flying colors. For that, I am more than grateful.

Our work on VIVA RIVA! was resolutely modern. The film dives into its depiction of tough situations so forthrightly that we hope it will help sweep away some of the old school perceptions of Africa and African art. Our aim was simply to work without fear or shame of who we are and the issues we face today.

I hope, especially for young people coming up, that this film will be a convincing argument that we can make it as a society – and that Cinema can be part of our lives. Under the dictatorship, we were not allowed to even think about making films and several decades of Congolese filmmakers went into self-imposed exile.

A young artist I met eight years ago dismissed me as mad when I told him I wanted to make films in the Democratic Republic of the Congo. Then he visited the shoot of VIVA RIVA! to experience the energy of the cast and crew hard at work; and is now a believer. Our future can be different if we really want it to be.

--- Djo Tunda Wa Munga

ABOUT THE FILMMAKER, WRITER-DIRECTOR-PRODUCER DJO TUNDA WA MUNGA

Djo Tunda Wa Munga was born and raised in Kinshasa, the capital of the Democratic Republic of the Congo (DRC) where he spent his childhood. At the age of 10, he left for Belgium, and went on to study art, and later filmmaking at INSAS (Institut National Supérieur des Arts du spectacle et des techniques de diffusion) in Brussels.

During his studies he directed his first short films, some in the school program and others as an independent producer. He worked for a few years in Europe in the film industry and went back to the Democratic Republic of Congo to work on documentary projects for the BBC, ARTE and Danish TV, amongst others. He also directed a number of documentaries for the local market. He went on to create the first film production company in the DRC, *Suka Productions!* and is currently focusing his energies on building up the film business in the Congo up to now virtually non-existent, and where everything has yet to be invented. There are currently no movie theaters in Kinshasa.

Munga served as producer on *Congo in Four Acts*, a quartet of short films that exposed the distressing reality of every day life in the Congo.

VIVA RIVA! is Munga's first fiction feature film and the beginning of the New Wave of Congolese Cinema.

Munga's original language was Swahili after which he learned French, Lingala and English.

He was named the 2010 African Trailblazer by MIPTV.

Munga won the 2011 Africa Movie Academy Award for Best Director. VIVA RIVA! won the award for Best Film.

Selected Filmography

- 2010 VIVA RIVA!
Winner: PAN African Film Festival 2011, Best Feature Film
2010 Toronto International Film Festival (Official Selection)
2011 Berlin Film Festival (Official Selection)
2011 South By Southwest Film Festival (Official Selection)
- 2010 STATE OF MIND (Documentary; 52 minutes)
About the use of psychotherapy to treat Congolese people with post-traumatic stress disorder.
International Documentary Film Festival Amsterdam
2010 Dokfest Munich
- 2007 PAPY (Television Drama; 53 minutes)
1st episode of a series on AIDS.
- 2007 "SRSS". Video. 52 min
Documentary on the health care system in the DRC
- 2005 HORIZON IN TRANSITION (Video. 52 mns)

ABOUT THE CAST

An accomplished musician, Patsha Bay Mukuna (Riva) makes his acting debut in the starring role as Riva in VIVA RIVA!

Manie Malone (Nora) began her career as an actress in several French television series including *Femmes de Loi*, *Seconde Chance*, and *La Vie est à Nous*. VIVA RIVA! is Malone's feature film debut. Malone was born in Africa and now lives in Paris, France.

Marlene Longange (Commandante) makes her acting debut as Commandante in VIVA RIVA! Longange won the 2011 Africa Movie Academy Award for Best Supporting Actress.

Hoji Fortuna (Cesar) was born and raised in Angola, Africa and moved to Portugal where he started his career as a comedy actor. He then moved to New York to further his acting career. Fortuna has acted in theatre and film, appearing in several television series, shorts and films, including Hal Hartley's upcoming

film, “Meanwhile.” Fortuna won the 2011 Africa Movie Academy Award for Best Supporting Actor.

Diplome Amekindra (Azor) makes his acting debut as Azor in VIVA RIVA!

ABOUT THE MUSIC

Kinshasa is a musical city. The original VIVA RIVA! soundtrack expresses the spirit of a young city trying to leave a difficult past.

Director Djo Munga chose composer Cyril Atef for his musical acumen and for his natural sense of rhythm. As a percussionist, Atef has an emotional energy close to all music in Kinshasa.

As leader of CongopunQ, Atef marries “tradi-modern” sounds - from Congolese ancestral rhythms and urban reality with a punk energy from his youth.

For his arrangements, Atef chose one of the most popular guitarists in Kinshasa, Flamme Kapaya and one of the city’s most amazing voices, Papy Mbavu, well-known for his African dance hit “Kotazo”.

Memories of Kinshasa in the 70s are present on the soundtrack with three classic Congolese tracks: “Regina Regina” and “Mario” by François Luambo Makiadi, aka Franco, and “Le Bûcheron” by Franklin Boukaka.

Known for his mastery of rumba, Franco was nicknamed the "Sorcerer of the Guitar" for his seemingly effortlessly fluid playing. As a founder of the seminal group Ok Jazz, he is counted as one of the originators of the modern Congolese sound.

The singer Franklin Boukaka released “Le Bucheron,” his first album in 1970 which was produced and arranged in Paris by Manu Dibango. Boukaka was shot and killed in Brazzaville by military police on February 23, 1972 for protesting against Marien Ngouabi, then the military President of the Republic of the Congo.

Four afro-dance tracks illustrate the long sequence in VIVA RIVA!’s Club Saisai: “Viva Kinshasa” and “Danse du Charlot scié” by Congopunq/Papy Mbavu, “Techno Malewa” by Werrason and “Secousse All Stars” by Radioclit. Werrason is one of the most popular ndombolo-style Congolese singers in Africa. He was part of the innovative musical band Wenge Musica 4X4 Tout Terrain Bon Chic Bon Genre at the beginning of the 80s. In 2000 he performed in Paris-Bercy in front of 17,000 fans. In 2001 he won 2 Kora-awards in South Africa including Best African performer. The United Nations has awarded him with the title of Universal Ambassador of Peace. In 2001, Werrason was received in audience by Pope John-Paul II. Since then, he has dedicated part of his time to all UNESCO campaigns fighting AIDS along with campaigning for Human Rights organizations.

Radioclit is the international British DJ/production duo based in London who refer to their style as ghetto pop, a mélange of Dirty South rap, Baltimore club, British grime, funk carioca, and straight dance-pop along with various African dance-pop styles.

Composer, Cyril "congopunQ" Atef was born in Berlin in May 1968 to a French mother and Iranian father. The family moved to Los Angeles in 1978. He has been playing drums for 32 years. He has been singing for a few years and started composing in the late 80s. After studying music in Los Angeles and Boston he left for Europe in 1990 to tour with the Boston-based percussion band Ozain. He toured that summer on the streets of various European capitals and decided to settle in Paris in August 1990. Since then Atef has been working with different bands including French reggae artist Princess Erika, British reggae band Aswad, the afro-funk combo Hopen Collective, Cameronian bikutsi star Mama Ohandja, Arab singers Cheb Mami, Cheb Saraoui & Chaba Fadela, L'orchestre national de barbes (ONB), French pop-rock superstar -M-, singer-songwriters Alain Bashung and Brigitte Fontaine, the experimental hybrid sextet Olympic Gramofon to his main 100% improv. band Bumcello with cellist Vincent Segal, Los Angeles-based Geggy Tah (with Tommy Jordan) and New York City based Chocolate Genius...among others.

MUSIC CREDITS

CongopunQ - Cyril Atef
Louis Vyncke assisted by Peter Meyvaert

In order of appearance :

« *Bombe Anatomique* »
Performed by Jean Goubald Kalala
(Jean Goubald Kalala)
(p) Igloo Mondo

« *Porte Bleue* »
Performed by Mabele Elisi & le groupe Super 8/8
(Mabele Elisi)
(p) 2010 Formosa Productions

« *Mario* »
Performed by Luambo Lokanga Lwa Djo, known as Franco
& l'Orchestre TPOK Jazz
(Luambo Lokanga Lwa Djo)
(p) © Frochot Music / Editions Populaires

« *Cesar é do Patrão* »
(congopunQ)
(p) 2010 Formosa Productions

« *Kobéta Paul* »

Performed by Cyril Atef & Flamme Kapaya (congopunQ)
(p) 2010 Formosa Productions

« *Techno Malewa* »
Performed by Ngiamakanda Makanda, as known as Werrason
(Ngiamakanda Makanda)
(p) Diego Music SARL Lumi
with the courtesy of Ngiamakanda Makanda Werrason

« *Danse du Charlot Scié* »
Performed by Papy Mbavu, Cyril Atef & Flamme Kapaya
(Papy Mbavu / congopunQ)
(p) 2010 Formosa Productions

« *Secousse All Stars* »
(Radioclit)

(p) 2010 Mental Groove

« *Viva Kinshasa* »
Performed by par Papy Mbavu, Cyril Atef & Flamme Kapaya
(Papy Mbavu / congopunQ)
(p) 2010 Formosa Productions

« *Rêve* »
Performed by Mabele Elisi & le groupe Super 8/8
(Mabele Elisi)
(p) 2010 Formosa Productions

« *Regina Regina* »
Performed by Luambo Lokanga Lwa Djo, known as Franco
& l'Orchestre TPOK Jazz
(Simon Lutumba Ndomanueno, known as Simaro)
(p) © Frochot Music / Editions Populaires

« *Danse du Charlot Coupé* »
Performed by Cyril Atef & Flamme Kapaya
(congopunQ)
(p) 2010 Formosa Productions

« *Baise moi Mama* »
(congopunQ)
(p) 2010 Formosa Productions

« *Le Bûcheron* »
Performed by Franklin Boukaka & Manu Dibango
(Franklin Boukaka)
(p) Syllart Productions
© Franklin Boukaka (DR)

ABOUT THE PRODUCTION COMPANIES

The partnership of Boris Van Gils of Formosa and Michael Goldberg of MG Productions is anchored in their mutual passion for film that mixes genres. Based in Paris and Brussels, respectively, the terrain of their work ranges over Europe and Africa.

Suka! Productions was founded by Djo Tunda Wa Munga in Kinshasa. The company focuses on bringing Cinema in one of the biggest country in Africa, which unfortunately doesn't have a film industry. The first productions include the critically acclaimed television feature *Papy*, and documentaries *Congo in Four Acts* and *State of Mind*.

The company is developing in partnership with South Africa a first Pan-African production of 6 features films in various African countries.

ABOUT MUSIC BOX FILMS

Founded in 2007, Music Box Films has quickly established itself as one of the leading distributors of non-English language feature films in the US in theatres, on DVD/Blu-ray and via Video-on-Demand. Music Box's release of Guillaume Canet's TELL NO ONE was the most popular foreign-language film of 2008 and in 2010, the film adaptations of Stieg Larsson trilogy of international mega sellers dominated the foreign-language film market. The first in the series, THE GIRL WITH THE DRAGON TATTOO, with over \$10 million in US box office was one the most popular international releases of the decade. Music Box Films is independently owned and operated by the Southport Music Box Corporation which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.

CAST

Riva - Patsha Bay Mukuna
Nora - Manie Malone
Cesar - Hoji Fortuna
J.M. - Alex Herbo
Commandante - Marlene Longange
Azor - Diplome Amekindra
Malou - Angelique Mbumba
Mere Edo - Nzita Tumba
Anto - Jordan N'Tunga

CREW

Director - Djo Tunda Wa Munga
Produced by Boris Van Gils & Michael Goldberg
Producer - Djo Tunda Wa Munga
Co-producer - Steven Markovitz
Screenplay - Djo Tunda Wa Munga
Cinematography - Antoine Roch afc
Sound - Marianne Roussy
Production Designer - Philippe Van Herwijnen
Music - Louis Vyncke & Congopunq
Editor - Yves Langlois