

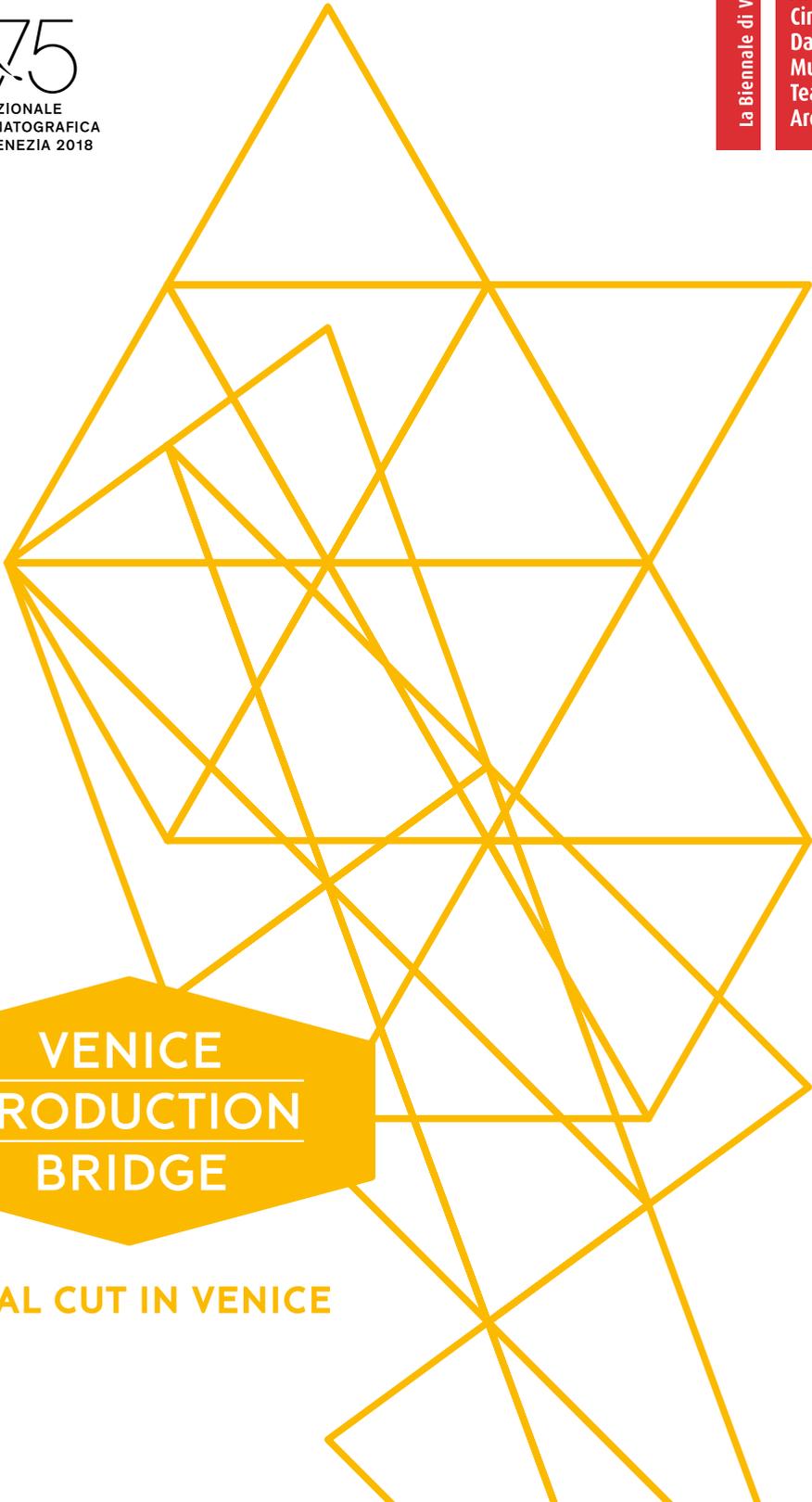


MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2018



La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico



VENICE
PRODUCTION
BRIDGE

FINAL CUT IN VENICE



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2018

VENICE PRODUCTION BRIDGE

01 - 03.09.2018
LABIENNALE.ORG

FINAL CUT IN VENICE

75. Mostra Internazionale d'Arte Cinematografica

La Biennale di Venezia
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Andrea Del Mercato

Artistic Director
of the Cinema Department
Alberto Barbera

Venice Production Bridge
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Final Cut in Venice
Alessandra Speciale

With the kind support of
Thierry Lenouvel
Annouchka De Andade
Thierry Jobin

La Biennale di Venezia
and its collaborators for
Final Cut in Venice
Jacopo Fabris
Erika Giorgianni
Lara Gonzales Lobo
Mariachiara Mancini
Chiara Marin
Sara Mazzucchi
Alessandro Mezzalana
Nikolas Montaldi
Daniela Persi



FINAL CUT IN VENICE 6TH EDITION

A workshop to support films in post-production from Africa, Iraq, Jordan, Lebanon, Palestine and Syria.

The goal of the project is to enhance the role of the Venice International Film Festival as a Bridge Builder supporting the production of independent quality films coming from Africa and from Iraq, Jordan, Lebanon, Palestine and Syria; providing concrete help to film productions; and promoting the competitiveness of their audiovisual products on the international market. The work-in-progress copies of 6 films from different geographical and cultural areas (Egypt, Iraq, Lesotho, Morocco, South Africa, Sudan) will be presented in the presence of directors and producers. Access is reserved exclusively to Gold and Trade Accreditation.

This year a special one-to-one meetings session between the selected projects and the professionals attending the Venice Production Bridge will be organized on September 3rd.

Thanks to
Db Logic S.r.l.
Festival Scope

The Final Cut in Venice brochure for 2018 has been edited using the information assembled by July 26th, 2018.
The Venice Production Bridge may not be held responsible for possible errors.

THE PRIZES

The workshop will conclude with the awarding of prizes, in kind or in cash, for the financial support of the films in their post-production phase.

For the second year **La Biennale di Venezia** will give a prize of € 5,000 for the best film in post-production. The prize will be attributed by a jury composed of three members named by the Festival Director, while the other prizes will be awarded by final and irrevocable decision of the Festival Director, in conjunction with the project supporters, the heads of the institutions, and the service companies providing the prizes.

- € 15,000 for the color correction of a feature-length film, offered by **Laser Film** (Rome) for up to 50 hours of work (technician included);
- up to € 15,000 offered by **Mactari Mixing Auditorium** (Paris) for the sound mixing of a feature length film (up to 12 days of work, sound re-recording mixer not included);
- up to € 5,000 for color-grading; up to € 3,000 for the production of a DCP master, i-Tunes, Google or Netflix files; up to € 2,000 for French or English subtitles (translation not included), offered by **Titra Film** (Paris);
- up to € 7,000 for the production of the DCP master and Italian or English subtitles, offered by **Sub-Ti Ltd.** (London);
- up to € 7,000 for the accessible contents of the film for audiences with sensory disabilities: subtitles for the deaf and hearing impaired and audio description for the blind and visually impaired, with audio subtitles, in Italian or English, offered by **Sub-Ti Access Srl** (Turin). The SDH file and the audio described soundtrack for DCP will be provided;
- € 5,000 for the purchase of two-year broadcasting rights by **Rai Cinema**;
- € 5,000 offered by the **Organisation Internationale de la Francophonie (OIF)** to an African or Arab film from a member-country of La Francophonie;
- € 5,000 offered by **Lagoonie Film Production** for one Arab project;
- \$ 5,000 awarded to one of the Arab projects and an invitation to participate in the industry platform CineGouna offered by the **El Gouna Film Festival**;
- participation in the production costs of a DCP (€ 2,500), offered by the **Festival International du Film d'Amiens**;
- participation in the production costs of a DCP (€ 2,500), offered by the **Festival International de Films de Fribourg**;
- Marketing, publicity and distribution in the Arab World for one Arab project, offered by **MAD Solutions** (except for projects already attached to MAD Solutions);
- One of the selected films will have the possibility to benefit from the **Eye on Films** label, that will present the film to distributors and festivals affiliated to EoF and will contribute to the communication of the film for a value of € 2,500 during its world premiere in an A-category festival.

LaserFilm

Mactari



Rai Cinema



EYE ON FILMS

INSTITUT FRANÇAIS

SATURDAY
SEPTEMBER 1, 2018
PALAZZO DEL CINEMA
SALA PASINETTI

09:30

Introduction and opening remarks
Alberto Barbera, Director of the
75th Venice International Film
Festival

10:00

MOTHER,
I AM SUFFOCATING.
THIS IS MY LAST
FILM ABOUT YOU

(LESOTHO, GERMANY) 54'
DIRECTOR Lemohang Jeremiah Mosese
PRODUCTION Lemohang Jeremiah Mosese
(Mokoari Artists Collective)
GENRE Experimental film; Docufiction
LOGLINE A farewell letter, a furious
lamentation to a mother, a land, a hero,
a victim, a martyr. An exhibition of stolen
memories, and open wounds.
"I saw in you what they saw, mother.
You deserve your war".

+

Q&A

Gold and Trade accreditation only

11:30

SHARE' HAIFA /
HAIFA STREET

(IRAQ, QATAR) 74'
DIRECTOR Mohanad Hayal
PRODUCTION Hala Alsalman and Ali
Raheem (Dream Productions)
GENRE Fiction

LOGLINE A ruthless sniper on Haifa Street
in Baghdad kills a man who is walking into
the neighborhood. He prevents anyone
from retrieving the corpse with the threat
of gunfire, causing a chain of events that
will reveal the tragic truth about the main
character's relationship to the deceased.

+

Q&A

Gold and Trade accreditation only

14:30

AMUSSU /
MOVEMENT

(MOROCCO) 100'
DIRECTOR Nadir Bouhmouch
PRODUCTION Sophia Menni
(Movement on Road '96,
Local Film Committee of Imider)
GENRE Documentary
LOGLINE Armed with poems and songs,
creative Moroccan villagers have occupied
a water pipeline to Africa's biggest silver
mine for the last seven years. As dozens
sing their way in and out of prison, water
begins to return to their village after years
of drought caused by the mine.

+

Q&A

Gold and Trade accreditation only

SUNDAY
SEPTEMBER 2, 2018
PALAZZO DEL CINEMA
SALA PASINETTI

09:30

BI 'ELEM EL WOSSOUL /
CERTIFIED MAIL

(EGYPT) 50'
DIRECTOR Hisham Saqr
PRODUCTION Jessica El Khoury
(White Feather Film Production, Film Clinic)
GENRE Fiction
LOGLINE Since her husband went to jail,
Hala has to face her suicidal thoughts alone.
Her strength has to come from within
as society does not help nor forgive
a depressed woman, especially if she
is a mother.

+

Q&A

Gold and Trade accreditation only

11:00

UNTAMED

(SOUTH AFRICA, ZAMBIA) 70'

DIRECTOR Simon Wood
PRODUCTION Meghna Singh
(SaltPeter Productions)
GENRE Documentary
LOGLINE Unearth the wilderness within:
through a dying Poet's seven-decade
archival journey backwards through time,
landscapes, memories and reflections, we
seek out the ancient, wild origins of the
human psyche.

+

Q&A

Gold and Trade accreditation only

14:00

BANC D'ATTENTE /
THE WAITING BENCH

(FRANCE, CHAD, GERMANY) 83'

DIRECTOR Suhaib Gasmelbari
PRODUCTION Marie Balducci
(Agat Films & Cie)
GENRE Documentary
LOGLINE Ibrahim, Soliman, Manar and
Altayeb, four Sudanese filmmakers and
close friends for more than 45 years. They
tirelessly try to inspire the love of cinema
in a wounded country.

+

Q&A

Gold and Trade accreditation only

MONDAY
SEPTEMBER 3, 2018
HOTEL EXCELSIOR 3° FLOOR
FOYER

The 6 selected projects will have
the possibility to seek funds during
one-to-one meetings

THE VENICE PRODUCTION BRIDGE WELCOMES THE 6 SELECTED TEAMS AND THEIR PROJECTS TO THE 6TH EDITION OF FINAL CUT IN VENICE.

For this sixth edition of *Final Cut in Venice*, the *Venice Production Bridge*, the industry side of the Venice International Film Festival, has enhanced the workshop with a day of one-to-one meetings, enabling the invited filmmakers and producers to launch their films on the international film market and be included in the networking platform of industry professionals attending the festival.

Interest in the atelier has been confirmed by the return as supporter at the upcoming edition of *Final Cut in Venice* of the Organisation Internationale de la Francophonie, that will be offering a cash prize, as well as a new supporter from Egypt, the production company Lagoonie Film Production. The now consolidated support from Laser Films, Mactari, Titra Film, Sub-ti, Sub-ti Access, Rai Cinema, El Gouna International Film Festival, International du Film d'Amiens, Festival International de Films de Fribourg, Mad Solutions, Eye on Films and Institut Français have been confirmed.

Open exclusively to films in post-production from all African countries and from Jordan, Iraq, Lebanon, Palestine and Syria, *Final Cut in Venice* not only aims at giving a concrete aid to the completion of films, but also focuses on seeking out promising talents celebrating the diversity and creativity of film production in these regions.

In June we received 90 feature films projects, both fiction films and documentaries in post-production (a 50% increase compared to last year) and we selected six promising projects from six different geographical and cultural areas (Egypt, Iraq, Lesotho, Morocco, South Africa, Sudan) displaying a good balance between fiction and documentary and favouring works by debut filmmakers.

As already observed last year, we have received a majority of work-in-progress films from the African continent (66% of the submitted projects). This fact is also reflected in our selection and confirms the great vitality of the African cinematographic landscape.

A reason for pride this year is the selection at the Venice Critics' Week of the work-in-progress film *A Kasha* by hajooj kuka which was awarded the very first Biennale Prize for best film in post-production at the 2017 *Final Cut in Venice*. The film was a debut as well as the first feature-length film to be produced by a Sudanese filmmaker.

This year, *Final Cut in Venice* will be launching the first feature film ever made in another African country, Lesotho, an enclave of South Africa. The director Lemohang Jeremiah Mosese is the first filmmaker from this small country to appear on the independent film scene and to promote the cinematographic culture in his country.

Over the course of the past six years, *Final Cut in Venice* has brought many satisfactions and served as a launch pad for many films. Among these I would like to mention the following: *Our Madness* by João Viana (selected at the Berlinale Forum 2018), *The Harvesters* by Etienne Kallos (selected at Un Certain Regard – Cannes 2018); *Dream Away* by Marouan Omara and Johanna Domke (selected at the Documentary Competition – Karlovy Vary 2018); *Félicité* by Alain Gomis (Silver Bear at the Berlinale 2017); *Ghost Hunting* by Raed Andoni (Best Documentary Award and Panorama Dokumente Audience Award at the Berlinale 2017); *Tigmi Nigren* by Tala Hadid (Best Documentary Film at the Hong Kong International Film Festival 2017) and *Zeinab n'aime pas la neige* by Kaouther Ben Hania (Tanit d'Or at the Journées Cinématographiques de Carthage 2017 and Best Documentary at Cinemed – Montpellier 2017).

Alessandra Speciale
Head of the project



MOROCCO

**AMUSSU
MOVEMENT**

**NADIR
BOUHMOUCH**

LOGLINE

Armed with poems and songs, creative Moroccan villagers have occupied a water pipeline to Africa's biggest silver mine for the last seven years. As dozens sing their way in and out of prison, water begins to return to their village after years of drought caused by the mine.

SYNOPSIS

Imider, Southeastern Morocco. A rapacious silver mine has siphoned aquifer water for decades, drying out the almond groves belonging to a small Amazigh community. Fearing their fragile oasis might disappear and their livelihoods destroyed, the villagers peacefully rebelled in 2011 and shut down a major water pipeline heading towards the mine. Seven years later, they continue to occupy it in a protest camp which has now practically turned into a small solar-powered village. However, backed by conniving intelligence services and aggressively protected by the police, Africa's biggest silver mine is no easy adversary. Dozens have been arrested for taking part in what the villagers have called "Amussu xf Ubrid n '96" (Movement on Road '96). Nonetheless, the resilient villagers continue to resist with the little means they have — songs, dry bread, weekly protests, a flimsy camera, a film festival and endless ingenuity...

NEEDED TO COMPLETE THE FILM
Editing, music recording and mix, sound editing and mix, color grading, translation, subtitling, graphic design and titling, DCP, DVD and Blu-Ray copies
GENRE / SPECS
Documentary / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
100' / 90'
LANGUAGE / SUBTITLES
Tamazight (Berber) / English
BUDGET / FINANCING NEEDED
€ 107,978 / € 41,191

MAIN PRODUCTION COMPANIES
Movement on Road '96, Local Film Committee of Imider
CURRENT STATUS OF THE FILM
Assembly Cut
FUNDS OR AWARDS RECEIVED
Arab Fund for Arts and Culture; Touria and Abdelaziz Tazi Foundation (L'Uzine)
CREATIVE TEAM
Nadir Bouhmouch, *Director and Scriptwriter*
Sophia Menni, *Producer*
Yassir Charak & Nadir Bouhmouch, *DoP*
The Community of Imider, *Music and Scriptwriter*
Jalal El Guermai, *Sound*

DELEGATE PRODUCTION COMPANIES
Movement on Road '96, Local Film Committee of Imider
MAIN CONTACT PERSON
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Nadir Bouhmouch, *Director*



Sophia Menni, *Producer*

DIRECTOR'S STATEMENT

When I began working on *Amussu* I was heavily inspired by the oral and visual art forms of southeastern Morocco. Seeking to integrate indigenous art forms within cinematic expression, I had already been researching the symbolism and meanings of Amazigh carpets, oral stories and poetic forms like "Timnadin" and "Tamawayt." This quest took me to many of the impoverished interior regions and eventually to Imider for the first time in early 2015. Here, I encountered a group of extraordinary villagers who were weaving carpets, singing and reciting poetry — all while resiliently living in a protest camp on a windy mountain. I quickly became enamoured with this rebellious community and since then, have not ceased to visit it. By the end of 2016, we decided to embark on this project together and began experimenting with a mode of film production founded on the community's direct participation in both the productive and artistic processes. As such, our collective work is creatively grounded in local poetics and aesthetics which aspire to a global appeal. As one Amazigh proverb goes: "Tar Izli, Urtamu" — an event without its poem, is an event which never happened. This film is that poem.

DIRECTOR'S BIOGRAPHY

Nadir Bouhmouch is a 27-year-old filmmaker and producer based in Marrakech. In 2011, Nadir directed and produced his first work, *My Makhzen & Me*, a web documentary about Morocco's February 20th uprising. As the first Moroccan film to document a mass social movement, it was censored from national festivals. However, finding audiences online and outside the country, it continues to be included in university curriculums which address the "Arab Spring" and has become a reference for Moroccan political film. Nadir's other works include *Timnadin N Rif (Verses for the Rif)* a performative documentary; and *Paradises of the Earth*, a short web documentary series on the environmental causes of the Tunisian revolution. In addition to his work in film, Nadir is also a researcher, photographer and writer focusing on cinema, but also on indigenous land rights and environmental issues in Morocco's marginalised interior regions. Some of his written and photographic work has been published in Aljazeera, International Business Times, Middle East Eye and Le Monde.

MAIN FILMOGRAPHY OF DIRECTOR

- 2017 **Timnadin N Rif** experimental documentary
- 2017 **Paradises of the Earth** web documentary series
- 2013 **475** web documentary
- 2012 **My Makhzen & Me** web documentary



FRANCE, CHAD, GERMANY

BANC D'ATTENTE THE WAITING BENCH

SUHAIB
GASMELBARI

LOGLINE

Ibrahim, Soliman, Manar and Altayeb, four Sudanese filmmakers and close friends for more than 45 years. They tirelessly try to inspire the love of cinema in a wounded country.

SYNOPSIS

Their names are Ibrahim, Soliman, Manar, Altayeb, and they are few of the first Sudanese who had the opportunity to study cinema in East Germany, the Soviet Union and Egypt in the 1960s and 1970s. They are all members of the Sudanese Film Group, idealists and intensely humane.

After more than 15 years of distance and exile, they were reunited to bring back to life their old dream: make cinema a reality in Sudan and allow films to be available to all.

They are determined to keep moving, to leave a trace of their passage. They roam the roads with their van to screen films and to inspire love for cinema. Their love for cinema is limitless, they want to make films. Through their quest for images, for those who exist, those who could have existed and those that have been lost or censored, the beautiful and horrific face of their country appears.

NEEDED TO COMPLETE THE FILM

Sound editing and mixing

GENRE / SPECS

Documentary / Color

CURRENT RUNTIME /

ESTIMATED RUNTIME

83' / 90'

LANGUAGE / SUBTITLES

Arabic / English

BUDGET / FINANCING NEEDED

€ 480,286 / € 45,000

MAIN PRODUCTION COMPANY

Agat Films & Cie (France)

CO-PRODUCTION COMPANY

Made in Germany films (Germany)

Goï Goï Productions (Chad)

CURRENT STATUS OF THE FILM

Rough Cut

FUNDS OR AWARDS RECEIVED

Cinémas du Monde (CNC); Berlinale World

Cinema Fund; IDFA Bertha Fund

CREATIVE TEAM

Suhaib Gasmelbari, *Director,*

Scriptwriter and DoP

Marie Balducci, *Producer*

Nelly Quettier, *Editor*

DELEGATE PRODUCTION COMPANY

Agat Films & Cie

MAIN CONTACT PERSON

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DIRECTOR'S CONTACTS

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Suhaib Gasmelbari, *Director*



Marie Balducci, *Producer*

DIRECTOR'S STATEMENT

"Why did you return back to Sudan, what do you want to do? Go back to Europe, make European movies or sit here with us on our waiting bench?"

That is the dilemma I was presented with by my Sudanese elders. The elders in question are the filmmakers who founded the Sudanese Film Group in 1989. They are now aged between 70 and 83 and travel throughout the country with the small mobile cinema they have founded.

They pass their knowledge onto people and inspire their love for cinema, despite the hardships and despite their canvas screen that cannot withstand storms.

This is the tale of their 45 years of attempting to make films and of the tireless hope that unites them forever. The story of a struggle of a gang of four crafty men with a witty sense of humour.

DIRECTOR'S BIOGRAPHY

Suhaib Gasmelbari Mustafa was born in 1979 in Sudan, where he lived until the age of 16. He followed Cinema Studies in France at the University Paris VIII. He worked as a freelance cameraman/ editor, collaborating with journalists to direct reports for Alqarra, Al Jazeera and France 24. He has written and directed many short films, both fiction and documentary. *The Waiting Bench* is his first feature film. Suhaib Gasmelbari is also a researcher with a special focus on Sudanese audiovisual archives. Through his research he was able to find some lost Sudanese films, and actively participated in international and local projects to save and digitize some precious films by Ibrahim Shadad, Suliman Mohamed Ibrahim and Altayeb Mahdi.

MAIN FILMOGRAPHY OF DIRECTOR

2017 **Sudanese Forgotten Films**
documentary

2016 **Caught in the Middle**
documentary (two parts)

2012 **Ode to my feet** short fiction



EGYPT

**BI 'ELEM
EL WOSSOUL
CERTIFIED MAIL**

HISHAM SAQR

LOGLINE

Since her husband went to jail, Hala has to face her suicidal thoughts alone. Her strength has to come from within as society does not help nor forgive a depressed woman, especially if she is a mother.

SYNOPSIS

Hala lives in fear of being abandoned since her father passed away when she was 18. She suffers post-natal depression and tries to commit suicide several times but she never goes through with it, she always leaves a little room for someone to rescue her.

Now her loving husband, who always rescued her from her suicidal thoughts, is facing a trial for a simple mistake at work. Hala is left alone with her depression, her thoughts and a 6-month-old daughter. Despite her mental fragility, she needs to find a way to change in order to carry out her duties as a mother and a good wife to her jailed husband. The main difficulty is how to face herself, her fears and her depression now that she has no one to lean on and no moral support, and at the same time, face the reality she lives in, that also includes her husband and daughter.

NEEDED TO COMPLETE THE FILM

Editing, sound editing and mixing, color grading, VFX, music composing and recording, subtitles, DCP

GENRE / SPECS

Fiction / Color

CURRENT RUNTIME /

ESTIMATED RUNTIME
50' / 100'

LANGUAGE / SUBTITLES

Arabic / English

BUDGET / FINANCING NEEDED

€ 350,000 / € 95,000

MAIN PRODUCTION COMPANIES

White Feather Film Production, Film Clinic

CO-PRODUCTION COMPANY

Daydream Art Production

CURRENT STATUS OF THE FILM

Rough Cut

CREATIVE TEAM

Hisham Saqr, *Director, Producer and Scriptwriter*

Mohamed Hefzy, *Producer*

Mostafa Sheshtawy, *DoP*

Ahmed Saleh, *Music*

Ibrahim Dessoky, *Sound*

Basma, Mohamed Sarhan, *Passant*

Shawky, Rafal Abdel Kader, *Main Cast*

DELEGATE PRODUCTION COMPANY

Film Clinic

MAIN CONTACT PERSON

Jessica El Khoury

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DIRECTOR'S CONTACTS

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Hisham Saqr, *Director*



Jessica El Khoury, *Producer*

DIRECTOR'S STATEMENT

I made a film about the idea of loss and how one can surprisingly find an inner strength to deal with it. How a normal person who's emotionally fragile can cope with it; such incomprehensible emotions as anxiety and depression that lead to suicidal thoughts. Personally I went through all these feelings and thoughts so I started to think what if the main character was a woman who just had her own child. Society is asking a lot of her especially since being a mother and having her own child adds a lot more to the illogical fear and anxiety of losing her own newborn girl. These complex emotions and how she finds a way to cope with them is what I examine in my film.

DIRECTOR'S BIOGRAPHY

Hisham Saqr was born in Cairo on November 9, 1987. He has more than 10 years' experience as an editor in the Egyptian film industry. Saqr has worked with a number of acclaimed Egyptian directors, most recently with Ahmad Abdalla on the award-winning *Rags and Tatters* (2013). The two previously collaborated on *Microphone* (2010), for which Saqr won the award for best film editor at the Dubai International Film Festival. He also edited Ibrahim Al Batout's *Winter of Discontent* (2012), which was premiered at the 69. VIFF and earned Saqr a best African editor nomination from the 2013 African Film Development Foundation Awards. His directorial credits include one short film and *Certified Mail*, his first feature film.

MAIN FILMOGRAPHY OF DIRECTOR

2010 *Bekara* short fiction



LESOTHO, GERMANY

MOTHER, I AM SUFFOCATING. THIS IS MY LAST FILM ABOUT YOU

LEMOHANG JEREMIAH MOSESE

LOGLINE

A farewell letter, a furious lamentation to a mother, a land, a hero, a victim, a martyr. An exhibition of stolen memories, and open wounds. "I saw in you what they saw, mother. You deserve your war".

SYNOPSIS

The wastelands and crowded streets of an African country are traversed by a woman bearing a wooden cross on her back. She is followed by sellers, beggars and passerbys, outraged voices, pity and curious glances. Parallel to her, among a herd of sheep, a lamb toddles its way from the far away mountains into the heart of the city, just to find itself dangling, skinned and headless, on a butcher's shoulder. In the meantime, under the scorching sun, in a roofless house, a woman is persistently knitting a garment, unwinding a thread coiled over her son's face.

Mother, I am suffocating. This is my last film about you is a symbolic-ridden social-political voyage of a society in spiral between religion, identity and collective memory. "I saw in you what they saw, mother. You deserve your war".

NEEDED TO COMPLETE THE FILM

Editing, color grading, sound design and mix, music subtitles, DCP

GENRE / SPECS

Experimental film; Docufiction / B/W

CURRENT RUNTIME /

ESTIMATED RUNTIME

54' / 60'

LANGUAGE / SUBTITLES

English / English

BUDGET / FINANCING NEEDED

€ 75,000 / € 25,000

MAIN PRODUCTION COMPANY

Mokoari Artists Collective

CURRENT STATUS OF THE FILM

Rough Cut

FUNDS OR AWARDS RECEIVED

South African National Film and Video Foundation Post-Production Grant

CREATIVE TEAM

Lemohang Jeremiah Mosese,

Director, Producer, Scriptwriter and DoP

Thabiso Mohapeloa, Editor

Napo Kalebe, Set Designer

Napo Kalebe, Ts'etso Monaheng, Costume Designer

DELEGATE PRODUCTION COMPANY

Mokoari Artists Collective

MAIN CONTACT PERSON

Lemohang Jeremiah Mosese

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DIRECTOR'S CONTACTS

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Lemohang Jeremiah Mosese,
Director and Producer

DIRECTOR'S STATEMENT

To point a finger at those that betrayed her, we would have to have thousands of hands and two thousands fingers pointing in all directions and one of them would be pointing at me.

There are countless books written about Africa as if it's a country, and as if all the people in it have the same mindset. In *Mother I am Suffocating* I commit the same crime.

I address Africa as a country; in fact, I personify it as a mother.

By personifying it as a mother, I might have allowed myself, for the first time, to see Africa through the pure eyes of a child. With love, with fury; with vileness and self-loathing.

If in my first film I uphold a noble god-like image about Africa; in *Mother I am Suffocating*, I speak as a rebellious son, a daughter, and allow myself to commit "the crime": the transgression of pointing one damning finger at her. This film is a biographical letter to a mother.

DIRECTOR'S BIOGRAPHY

Lemohang Jeremiah Mosese is a Lesotho/ South-African self-taught filmmaker. He now spends most of his time between Lesotho, South Africa and Berlin. His work includes two narrative short films and video art. Two of his short films, *Mosonngoa* (2014) and *Behemoth - or the Game of God* (2015), have been screened in numerous international film festivals, including the Clermont-Ferrand International Short Film Festival, Raindance International Film Festival, Kinodot Film Festival, Festival del Cinema Africano, d'Asia e America Latina, as well as the Durban International Film Festival and L'Étrange Festival. The short film, *Mosonngoa*, won him the Best Short Film as well as the special award on Premio Associazione Sunugal in Milan in 2016. *Behemoth* has won Best Short Film at the Kinodot Film Festival in 2016, the Signs Award at the Festival International Signes de Nuit, the Student Jury Prize in 2016, the Special Jury Prize at the Moscow International Experimental Film Festival in 2016 and Best short film at DYSPLA International Moving Image Festival. Mosese is also an alumnus of the Berlinale Talent Campus (2012), Focus Features Africa First Short Film Program (2012) and Realness Screenwriter's Residency (2017).

MAIN FILMOGRAPHY OF DIRECTOR

2015 **Behemoth or the Game of God** short fiction

2014 **Mosonngoa** short fiction

2014 **Fears of Europa** video installation

2013 **Her-story** video installation



IRAQ, QATAR

SHARE' HAIFA HAIFA STREET

MOHANAD HAYAL

LOGLINE

A ruthless sniper on Haifa Street in Baghdad kills a man who is walking into the neighborhood. He prevents anyone from retrieving the corpse with the threat of gunfire, causing a chain of events that will reveal the tragic truth about the main character's relationship to the deceased.

SYNOPSIS

It's 2006 and Baghdad is ravaged by sectarian violence. With Haifa Street as the epicenter of the conflict, masked gunmen and snipers reign with terror for reasons and political allegiances that are unclear. When Ahmed gets dropped off there by a taxi on his way to his beloved Suad's home to ask for her hand in marriage, he gets shot by Salam, an anxious young sniper who's living his own personal hell on a rooftop above. Suad desperately tries to save Ahmed but Salam prevents anyone from approaching him with the threat of gunfire. Meanwhile Suad's daughter Nadia elicits the help of their cunning neighbor Dalal, who is secretly the sniper's lover - unbeknownst to Suad and her daughter. When Dalal's brother Abu Muthana, the corrupt patriarch of the street and the leader of Salam's militia group, tries to take matters into his own hands, all hell breaks loose under the ominous presence of the American occupation.

NEEDED TO COMPLETE THE FILM

Color grading, score, credits, multi-lingual SRT subtitles, DCP and graphics
GENRE / SPECS
 Fiction / Color
CURRENT RUNTIME / ESTIMATED RUNTIME
 74' / 77'
LANGUAGE / SUBTITLES
 Arabic / English
BUDGET / FINANCING NEEDED
 \$ 274,000 / \$ 10,000

MAIN PRODUCTION COMPANY

Dream Productions
PARTNERS ATTACHED
 Doha Film Institute, Tribeca Film Institute
CURRENT STATUS OF THE FILM
 In Sound Mix
FUNDS OR AWARDS RECEIVED
 Doha Film Institute: development and post-production funds.
 Cinescape Award from the Dubai International Film Festival.
CREATIVE TEAM
 Mohanad Hayal, *Director and Scriptwriter*
 Hala Alsalmán, *Scriptwriter*
 Ali Raheem, Hala Alsalmán, *Producers*
 Salam Salman, *DoP*
 Ali Raheem, *Editor*
 Dergham Kareem, *Set Designer*
 Sharaf Aldin Hisham, *Costume Designer*
 Raad Khalaf, *Music*
 Saif Jabara, *Sound*
 Ali Thamer, Asaad Abdelmajeed, Yumna Marwan, Iman Abdelhakam, Redhab Ahmed, Ali Alkarkhy, Wissam Adnan, Firas Kareem, Abbas Thamer, *Main Cast*

DELEGATE PRODUCTION COMPANY

Dream Productions
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 Hala Alsalmán and Ali Raheem
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Mohanad Hayal, *Director*



Ali Raheem, *Producer*



Hala Alsalmán, *Producer*

DIRECTOR'S STATEMENT

Haifa Street became a theatre for civil war in 2006, lasting two years. It went from being home to the most important university professors and intellectuals to a street of death, lined with snipers and dead bodies. This film is based on a ten-minute experience I had there in 2006, when a stranger walking by my side got shot by a sniper and dropped dead in front of my eyes. A hail of bullets came upon me from everywhere, and in those strange moments, I don't know how I found refuge in a house nearby. I learned that the family who sheltered me was the dead man's family, who fell beside me, and I witnessed them struggling for three hours trying to collect his body without getting killed. I was asked to leave before I could understand what had happened – and the traumatic mystery of these events led me to write this story in order to make sense of it all.

DIRECTOR'S BIOGRAPHY

Mohanad Hayal was born in 1985 in Iraq. After graduating from Baghdad University's Faculty of Fine Arts in cinema, he gained considerable experience working as assistant director on many Arabic feature films. He has made a number of short and documentary films. His film *Happy Birthday* was selected for the 2013 Berlin International Film Festival and received the Rising Star Award at the 2013 Rhode International Film Festival. Hayal is a seasoned journalist and is currently a freelance war videographer, documenting battles between the Iraqi Army and ISIS. He resides and works in Baghdad, also conducting filmmaking workshops as one of the founders of the Iraqi Independent Film Centre. He was Salam Salman's script and production advisor on his short film *Gift from my Father* which went on to win the 2015 Crystal Bear Award for the Best Short Film at the Berlin International Film Festival.

MAIN FILMOGRAPHY OF DIRECTOR

2015 *At the Edge of Tikrit*
 short documentary
2012 *Happy Birthday* short fiction
2010 *Basra Taxi* documentary
2009 *Furat* short fiction
2008 *The Heart of the City*
 short fiction
2007 *Wrong* short fiction



SOUTH AFRICA, ZAMBIA

UNTAMED

SIMON WOOD

LOGLINE

Unearth the wilderness within: through a dying Poet's seven-decade archival journey backwards through time, landscapes, memories and reflections, we seek out the ancient, wild origins of the human psyche.

SYNOPSIS

When celebrated poet, Dr Ian McCallum, is diagnosed with terminal cancer, his death sentence inspires him to reverse time, spending his final days regressing through his former personas as a wilderness guide, Jungian analyst, divorcee, child psychiatrist, international sports star, poster boy for a racist regime, homesick schoolboy, and child of rural Zambia.

Untamed is a Jungian saga, paralleling the evolution of the human psyche across millennia with the troubled history of South Africa and the personal journey of a man struggling to reconcile his identity. Spanning seven decades of archival material, ranging from the personal to the profound, McCallum grows younger by travelling throughout his 'fierce' life story, from the wisdom of a 74-year-old to a young boy's innocence.

Gazing on the ravages of time, McCallum sees his own demise as a beginning; a succumbing to the laws of nature, the cycle of life completed, yet never-ending.

NEEDED TO COMPLETE THE FILM

Fine cut, color grading, sound design, final mix, subtitles, DCP

GENRE / SPECS

Documentary / Color

CURRENT RUNTIME / ESTIMATED RUNTIME

70' / 70'

LANGUAGE / SUBTITLES

English / English

BUDGET / FINANCING NEEDED

\$ 223,000 / \$ 53,000

MAIN PRODUCTION COMPANY

SaltPeter Productions

PARTNERS ATTACHED

Independent Filmmaker Project (IFP) -

Spotlight on Documentaries 2017

CURRENT STATUS OF THE FILM

Rough Cut

FUNDS OR AWARDS RECEIVED

South African National Film and Video

Foundation Post-Production Grant

CREATIVE TEAM

Simon Wood, *Director,*

Scriptwriter and DoP

Meghna Singh, *Producer*

Khalid Shamis, *Editor*

Braam du Toit, *Music*

DELEGATE PRODUCTION COMPANY

SaltPeter Productions

MAIN CONTACT PERSON

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Simon Wood, *Director*



Meghna Singh, *Producer*

DIRECTOR'S STATEMENT

Untamed presents a man's life in reverse, the end is the beginning for the elderly frail poet, Ian McCallum. The film rewinds through seven decades of his life: from old to middle-aged, we watch him grow younger into his twenties, reclaiming his adolescence, childhood and beyond to a wild homecoming.

Seven years in the making, the project incorporates footage shot across the African continent, including the archival retracing of McCallum's father's 8mm home-movies from the 1950's, breathtaking landscapes, historical newsreels, NASA imagery, and even the filmmaker's own blood, captured through microscopes. The end result is an elegy to the story of our origins, as ancient and familiar as the life-cycle shared by molecules, humans and galaxies.

DIRECTOR'S BIOGRAPHY

Director Simon Wood's latest film, *The Silent Form*, recently won four awards at the 2017 SAFTAS (South African Film and Television Awards). This capped a successful year for the film which had its world premiere in Toronto at Hot Docs. *The Silent Form* is a collaboration between Wood and one of South Africa's most successful artists, the sculptor Dylan Lewis. This was the second year running that a film by Wood had been selected for Hot Docs. His 2015 film, *Orbis*, still features on the international festival circuit, most recently being selected for Visions du Réel. *Orbis* is a hypnotic journey through one of South Africa's largest townships, Umlazi, its inhabitants' existence shaped by their proximity to Africa's largest port, Durban. His previous documentary, *Forerunners*, was selected for IDFA. The film is an ancestral examination of four members of South Africa's new black middle class. In 2018, Wood signed a deal with Field of Vision to make a film on Cape Town's water crisis. He co-directed the film with Emmy award-winning director, Francois Verster. *Scenes from a Dry City* was exec produced by Laura Poitras and Charlotte Cook.

MAIN FILMOGRAPHY OF DIRECTOR

2018 *Scenes from a Dry City*

documentary

2016 *The Silent Form*

documentary

2015 *Orbis* documentary

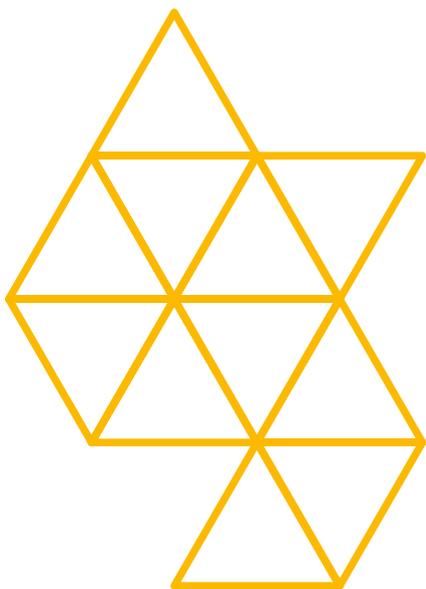
2011 *Forerunners* documentary

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Riccardo Cavallaro

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BRIDGE

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