



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2019

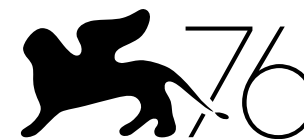


La Biennale di Venezia

Arte
Architettura
Cinema
Danza
Musica
Teatro
Archivio Storico

VENICE
PRODUCTION
BRIDGE

FINAL CUT IN VENICE



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2019

VENICE PRODUCTION BRIDGE

31.08 – 02.09.2019
LABIENNALE.ORG
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**FINAL CUT
IN VENICE**

Rai Cinema

76. Mostra Internazionale d'Arte Cinematografica

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Final Cut in Venice
Alessandra Speciale

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

La Biennale di Venezia
and its collaborators for
Final Cut in Venice
Erika Giorgianni
Lara González Lobo
Laura Kirlum
Eugenia Leonardi
Mariachiara Mancì
Chiara Marin
Alessandro Mezzalana
Nikolas Montaldi
Daniela Persi



CAMPARI

JAEGER-LECOULTRE

ARMANI
beauty



Rai

CINEMECCANICA

TUCANO
TECH & STYLE MILANO

FRED
THE FESTIVAL INSIDER

ENDAR
Centro Internazionale
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Thanks to
Db Logic S.r.l.
Festival Scope

The Final Cut in Venice brochure for 2019 has been edited using the information assembled by July 18th, 2019.
The Venice Production Bridge may not be held responsible for possible errors.

FINAL CUT IN VENICE 7TH 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 Arab countries; providing concrete help to film production 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 (Algeria, Central African Republic, Democratic Republic of Congo, Egypt, Iraq, Morocco) will be presented in the presence of directors and producers. Access is reserved exclusively to Gold and Trade accreditations.

The one-to-one meetings session between the selected projects and the professionals attending the Venice Production Bridge will be organized on September 2nd.

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 third year **La Biennale di Venezia** will give a prize of € 5,000 for the best film in post-production. **La Biennale di Venezia 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 partners, 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);
- € 15,000 to be chosen for either 10 days of mixing studio and sound deliveries (sound mixer not included), or 5 days of DCP grading, including conformation, rendering and master DCP (colourist not included), offered by **Studio l'Equipe** (Brussels);
- 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 **TitraFilm** (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 awarded to one of the Arab projects and an invitation to participate in the industry platform CineGouna offered by the **El Gouna Film Festival**;
- “Coup de cœur de la Cinémathèque Afrique” Prize, offered by **Cinémathèque Afrique of the Institut Français** (Paris). The prize consist of the acquisition of the non commercial and non exclusive broadcasting rights for 7 years with a value of € 4,000 – 6,000 depending on the genre, length and available territories of the film;
- 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

studio
l'EQUIPE

TITRAFILM

SUB-TI
SUBTITLES

SUB-TI
ACCESS

Rai Cinema

ELGOUNA
FILM FESTIVAL
مهرجان الدولة السينمائي

Cinémathèque
La
Afrique
INSTITUT
FRANÇAIS

Festival
International
Film
d'Amiens

Festival International
de Films de Fribourg

MAD
SOLUTIONS
mad-solutions.com

EYE ON FILMS
a wide view

SATURDAY
AUGUST 31, 2019
PALAZZO DEL CINEMA
SALA PASINETTI

09:30
Introduction and opening remarks
by Alberto Barbera, Director of the
76th Venice International Film Festival

09:45
EN ROUTE POUR LE MILLIARD /
ON THE WAY TO THE BILLION
(DEMOCRATIC REPUBLIC OF CONGO,
FRANCE, BELGIUM) 90'
DIRECTOR Dieudo Hamadi
PRODUCTION Hélène Ballis (Kiripifilms)
GENRE Documentary
LOGLINE June 2000 there was a war
in Kisangani. Thousands of people died,
thousands were injured. After the war,
1 billion dollars were promised to the
victims. 18 years later they travel to
Kinshasa to claim this money.

+
Q&A
Gold and Trade accreditation only

12:00
MICA
(MOROCCO, FRANCE) 60'
DIRECTOR Ismaël Ferroukhi
PRODUCTION Lamia Chraïbi (La Prod)
GENRE Fiction
LOGLINE Mica, 10, lives with his mother
and sick father in a slum on the outskirts
of Meknes. His parents' friend, a
handyman in a tennis club in Casablanca,
takes him as his apprentice. Mica finds
himself in a whole new world where a new
life awaits him.

+
Q&A
Gold and Trade accreditation only

14:45
MAKONGO
(CENTRAL AFRICAN REPUBLIC,
ARGENTINA) 60'
DIRECTOR Elvis Sabin Ngaibino
PRODUCTION Daniele Incalcaterra
GENRE Documentary
LOGLINE In the south-east of the Central
African Republic, two young Pygmies,
Albert and André, fight for the literacy
of children in their community. To finance
their project, they do not count on the
help of the State, nor on the NGOs, but
on the sale of their caterpillar harvest:
the makongo.

+
Q&A
Gold and Trade accreditation only

SUNDAY
SEPTEMBER 1, 2019
PALAZZO DEL CINEMA
SALA PASINETTI

09:30
KABATEN EL ZA'ATARI /
CAPTAINS OF ZA'ATARI
(EGYPT, JORDAN, QATAR) 44'
DIRECTOR Ali Elarabi
PRODUCTION Dina Emam and Aya Dowara
(Ambient Light Films / Lotus Picture Co)
GENRE Documentary
LOGLINE Two teenage best friends trapped
in the Za'atari Refugee Camp in Jordan have
an undying dream of becoming professional
soccer players. Having never left the camp
since they arrived, the two work against the
odds to achieve their goal while making
sure to pave a way for the next generation
of youth in the camp.

+
Q&A
Gold and Trade accreditation only

10:45
KULSHI MAKOO /
ANOTHER DAY IN BAGHDAD
(IRAQ, FRANCE, KUWAIT,
UNITED KINGDOM, GERMANY) 110'
DIRECTOR Maysoon Pachachi
PRODUCTION Patrice Nezan
(Les Contes Modernes)
GENRE Fiction
LOGLINE Sara and her neighbors open
a door to their everyday life, in a
middle-class district of Baghdad where,
marked by the physical and moral
mutilations, saddened by the war, and
in front of the extreme ambient violence,
each tries to find the thread of their
existence.

+
Q&A
Gold and Trade accreditation only

14:45
NARDJES, ALGER, MARS 2019 /
NARDJES, ALGIERS, MARCH 2019
(ALGERIA, BRAZIL,
FRANCE, GERMANY) 80'
DIRECTOR Karim Aïnouz
PRODUCTION Richard Djoudi
(Show Guest Entertainment)
GENRE Documentary
LOGLINE The film draws a portrait of
Nardjes, a young Algerian woman, as she
joins thousands of pacifists protesters in the
streets of Algiers on the 8th of March 2019,
International Women's Day, when President
Bouteflika has announced his candidacy for
a 5th presidential term. Nardjes's and
protesters' goal is to fight to overthrow a
regime that has silenced them for decades.

+
Q&A
Gold and Trade accreditation only

THE VENICE PRODUCTION BRIDGE WELCOMES THE 6 SELECTED TEAMS AND THEIR PROJECTS TO THE 7TH EDITION OF FINAL CUT IN VENICE.

Final Cut in Venice, the workshop for films in post-production from Africa and Arab countries has, in these past seven years of activity, proved to be an important point of reference for the launch of films in the industry. In addition it also represents a significant source of financing for work-in-progress films. For this edition the formula of last year has been confirmed, two days of screenings of six work-in-progress films, exclusively for Gold and Trade pass-holders, followed by a day of one-to-one meetings in which the directors and producers of the selected films will be protagonists of the networking platform of the Venice Production Bridge. We are happy to welcome among our awards two new supporters: Studio L'Equipe, the technical partner from Belgium, a country so far not represented in the workshop and the Cinémathèque Afrique of the Institut Français, a historic institution that since 1961 deals not only with conservation, but also with the worldwide distribution of African films.

The now consolidated support from Laser Film, Mactari Mixing Auditorium, TitraFilm, Sub-Ti Ltd, Sub-Ti Access Srl, Rai Cinema, El Gouna Film Festival, Festival International du Film d'Amiens, Festival International de Films de Fribourg, MAD Solutions, Eye on Films has been confirmed.

In June 72 work-in-progress films were submitted by directors from Africa, Jordan, Iraq, Lebanon, Palestine and Syria, a lower number than last year, a decrease probably due to the sharp cuts of some important funds destined to the production of Arab and African cinema, that has had its effects also on the prevalence of documentary projects in post-production. This data is reflected in our selection, in fact this year among 6 selected films we present 4 documentaries. The films in post-production come from six different geographical areas: Algeria, Egypt, Iraq, Morocco, Central African Republic and Democratic Republic of the Congo, with a good balance between more established and first-time directors. Among the filmmakers

of the films selected you will recognize names like Karim Aïnouz, winner of Un Certain Regard at Cannes 2019, Ismaël Ferroukhi, Lion of the Future at Venice International Film Festival in 2004 with *Le Grand Voyage* and the award-winning Congolese documentary filmmaker Dieudo Hamadi. The selection also includes the fiction debut of a documentary filmmaker, Maysoon Pachachi, and two documentaries by first-time filmmakers, the Egyptian Ali Elarabi and Elvis Sabin Ngaibino from the Central African Republic, a country never before represented at the Venice Film Festival.

Every year we pay particular attention to the scouting of new talents. In particular, in the last three years we have been surprised by young directors from areas where cinema has almost always been absent. In 2017 it was the turn of Hajooj Kuka, director of *AKasha*, the first narrative feature film from Sudan, winner of La Biennale di Venezia Prize at Final Cut in Venice and then selected at the Venice Critics' Week in 2018. In 2018 Lemohang Jeremiah Mosese, director of the first feature film from Lesotho with *Mother, I'm Suffocating. This is My Last Film About you*, who this year returns to Venice with his second film, *This Is Not A Burial, It's A Resurrection*, produced in the framework of Biennale College and again in 2018 from Sudan, Suhaib Gasmelbari with *The Waiting Bench* (later *Talking About Trees*) winner of the Best Documentary Award and the Audience Award in the Panorama section at the Berlin Film Festival 2019.

We expect you for this year's atelier experience and hope that you will enjoy the very first vision of new quality films in progress. It's a rare opportunity to discuss cinema in its becoming that will open up new horizons.

Alessandra Speciale
Head of Project



DEMOCRATIC REPUBLIC OF
CONGO, FRANCE, BELGIUM

EN ROUTE POUR LE MILLIARD ON THE WAY TO THE BILLION

DIEUDO
HAMADI

LOGLINE

In June 2000 there was a war in Kisangani. Thousands of people died, thousands were injured. After the war, 1 billion dollars were promised to the victims. 18 years later they travel to Kinshasa to claim this money.

SYNOPSIS

From 5th to 10th June 2000, the city of Kisangani, in the Democratic Republic of Congo, was the scene of heavy weapons fighting between two Congolese rebel groups. One group was supported by Uganda, the other by Rwanda. Since then, the Association of Victims of the Six-Day War has been fighting for the recognition of this bloody conflict and demanding compensation for the damage suffered. Uganda has been found guilty of “war crimes” by the International Court of Justice, but the amount of compensation to be paid out is still being discussed two decades after the war. Tired of the bureaucratic negotiations and unsuccessful pleas that have been drawn out for years, the members of the Association have finally decided to take their fate into their own hands: after a long journey on the Congo River, they will voice their claims in Kinshasa, the capital, where the institutions are based and where most of the former Congolese leaders in this war have found refuge.

NEEDED TO COMPLETE THE FILM

Finish editing, sound editing, mix, grading

GENRE / SPECS

Documentary / Color

CURRENT RUNTIME /

ESTIMATED RUNTIME

90' / 90'

LANGUAGE / SUBTITLES

Lingala / French, English

BUDGET / FINANCING NEEDED

€ 300.323 / € 37.020

MAIN PRODUCTION COMPANY

Kiripifilms

CO-PRODUCTION COMPANY

Les films de l'Oeil Sauvage,

Néon Rouge Production

CURRENT STATUS OF THE FILM

Post-production

CREATIVE TEAM

Dieudo Hamadi, *Director, Producer,*

Scriptwriter, DoP, Sound

Hélène Ballis, *Producer, Editor*

Catherine Catela, *Editor*

DELEGATE PRODUCTION COMPANIES

Kiripifilms

MAIN CONTACT PERSON

Hélène Ballis

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Congo

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DIRECTOR'S CONTACTS

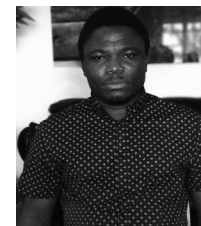
Dieudo Hamadi

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Dieudo Hamadi,
Director, Producer, Scriptwriter,
DoP, Sound



Hélène Ballis,
Producer, Editor

DIRECTOR'S STATEMENT

The choice to forget, or to pretend having forgotten, forms part of a certain political pragmatism which supposes, suggests, that there is no other way to be able to «move on». Probably, in a country, such as the DRC, where people are living depending on «the rate of the day», it can make sense. But, in the end, burying the truth impede the society to move forward on bases of peace and concord. Through this film, I want to raise an edifice to the memory of the thousands of deads of this war. I want to film the survivors: how they are fighting to survive and for a better tomorrow. I want the spectator to follow their madness, their naivety, their resilience, their sorrow, their contradiction, their humanity. I want to show the violence of an unknown, ignored, forgotten reality.

DIRECTOR'S BIOGRAPHY

Dieudo Hamadi was born in Kisangani (Democratic Republic of Congo) on February 22, 1984 and studied biomedicine before moving into filmmaking. Since 2002, he has completed several documentary film workshops and video editing courses. Dieudo Hamadi has since directed two short documentaries *Ladies in Waiting / Dames en attente* and *Tolérance Zéro* (2010) and four long documentaries : *Atalaku* (2013), *Examen d'Etat* (2014), *Maman Colonelle* (2017) and *Kinshasa Makambo* (2018). In 2015, Dieudo created Kiripifilms, its own production company. In 2019 Dieudo Hamadi has been attributed the McMillan-Steewart Fellowship in Distinguished Filmmaking by the Film Study Center of Harvard University.

MAIN FILMOGRAPHY OF DIRECTOR

2018 *Kinshasa Makambo* doc. feature

2017 *Maman Colonelle* doc. feature

2014 *Examen d'Etat* doc. feature

2013 *Atalaku* doc. feature

2010 *Dames en attente* fict. short

2010 *Tolérance Zéro* fict. short



EGYPT, JORDAN, QATAR

KABATEN EL ZA'ATARI CAPTAINS OF ZA'ATARI

ALI ELARABI

LOGLINE

Two teenage best friends trapped in the Za'atari Refugee Camp in Jordan have an undying dream of becoming professional soccer players. Having never left the camp since they arrived, the two work against the odds to achieve their goal while making sure to pave a way for the next generation of youth in the camp.

SYNOPSIS

Teenage best friends Mahmoud and Fawzi have been living in the Za'atari Refugee Camp in Jordan for over five years. Though they both have no sense of what the future holds for them, they don't let this hold them back, and focus their energy together on their first love: soccer. Both believe firmly that soccer is their only path to freedom. Aspire Academy, a leading sports academy for young athletes, arrives at the camp to scout the teens for a chance to train like professional athletes in Doha. Mahmoud and a few other members of the team are chosen. Fawzi, on the other hand, is left behind due to a technicality. Before Mahmoud leaves he pleads with the Aspire coaches to reconsider their decision regarding Fawzi. Mahmoud and the team board a plane for the first time ever and head to train and compete on a field similar to the fields they've seen only on TV. While the team is in Doha, Fawzy fights to leave the camp and join his team to play their first official match outside of the camp.

NEEDED TO COMPLETE THE FILM

Finalize picture edit, sound and composition, color correction

GENRE / SPECS

Documentary / Color

CURRENT RUNTIME / ESTIMATED RUNTIME

44' / 100'

LANGUAGE / SUBTITLES

Arabic / English

BUDGET / FINANCING NEEDED

€ 1.012.105 / € 103.005

MAIN PRODUCTION COMPANY

Ambient Light Films

CO-PRODUCTION COMPANY

Lotus Picture Co

CURRENT STATUS OF THE FILM

Picture Edit

CREATIVE TEAM

Ali Elarabi, *Director, Producer*

Dina Emam, *Producer*

Aya Dowara, *Producer*

Mahmoud Bashir, *DoP*

Menna Elshishini, *Editor*

Fawzy Radwan, Mahmoud Dagher,

Main Cast

DELEGATE PRODUCTION COMPANIES

Lotus Picture Co

MAIN CONTACT PERSON

Dina Emam

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DIRECTOR'S CONTACTS

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Ali Elarabi,
Director, Producer



Dina Emam,
Producer



Aya Dowara,
Producer

DIRECTOR'S STATEMENT

I left the small village in Egypt that I grew up in when I was 18 and headed to Cairo in search of a better future. For the first few months I was living on the street and taking on odd jobs to get by. I saw a camera crew filming in the street and approached them to learn about what they were doing. One person on the crew saw in me great potential and she hired me soon afterward. Eventually, I was sent to lead film crews in war zones across the Middle East. After visiting numerous refugee camps, one thing was common among all of them: people just want a chance. In the Za'atari Camp I had met Mahmoud and Fawzi and saw in them undeniable drive and dedication. I believe a person needs two things to succeed in life: dedication to your goals and someone who believes in you. My goal with this film is to amplify the voices of not only two young friends, but a whole generation of dreamers who live in similar conditions, whether in a refugee camp in Jordan or a deprived village in Egypt. We all share their experience in different ways and have dreams but not the same tools and opportunities.

DIRECTOR'S BIOGRAPHY

Ali Elarabi is a documentary director and producer based in Cairo. He got his start as a producer and director at Dream TV (Egypt) where he worked on various documentaries such as *The Lady of the Girls*, *Witness and Martyr*, *What's Hidden is Greater*, *Dreaming of a Constitution* and *6th of April Youth Movement*. In addition he trained reporters on how to shoot news pieces. He went on to produce documentaries for ZDF, Stern TV Germany, and National Geographic in the MENA region. In 2015 Elarabi set up Ambient Light, a Cairo-based production company where he focuses on various topics relevant to the MENA region such as refugee displacement and women and children's rights. Elarabi holds a bachelor's degree in Integrated Marketing and Communications from Mansoura University. *Captains of Za'atari* is his first documentary feature film.

MAIN FILMOGRAPHY OF DIRECTOR

2014 *Underage Marriages* doc. short
2014 *The Great Kurdistan* doc. short
2014 *Refugees in Their Nation* doc. short
2013 *Unsafe Abortions* doc. short
2013 *Refugees in Djibouti* doc. short
2012 *Witness and Martyr* doc. short
2012 *Dreaming of a Constitution* doc. short
2011 *6th of April Youth Movement* doc. short
2011 *I Was a Child* doc. short



IRAQ, FRANCE, KUWAIT,
UNITED KINGDOM, GERMANY

KULSHI MAKOO ANOTHER DAY IN BAGHDAD

MAYSOON
PACHACHI

LOGLINE

Sara and her neighbors open a door to their everyday life, in a middle-class district of Baghdad where, marked by the physical and moral mutilations, saddened by the war, and in front of the extreme ambient violence, each tries to find the thread of their existence.

SYNOPSIS

Baghdad. The last week of 2006. In a typically mixed neighbourhood, a community of ordinary people are trying to live their everyday lives in spite of extreme and unpredictable sectarian violence. All over the city, people of different religions are being forced out of their homes on a daily basis and neighborhoods are being divided by concrete walls. At night, under curfew, the residents remain trapped inside their houses... At the heart of these intersecting stories we find Sara, a single mother and novelist, who regains her will to write after witnessing the forced exile of her Christian neighbour and best friend Sabiha. Just before the New Year, as all wake to the news that Saddam Hussein has been executed, they are left in a state of heightened uncertainty. A car-bomb goes off... and then another. And yet, like a miracle, each sustains a fragile hope.

NEEDED TO COMPLETE THE FILM
VFX, sound design, color grading,
sound mixing, mastering
GENRE / SPECS
Fiction / Color
CURRENT RUNTIME /
ESTIMATED RUNTIME
110' / 110'
LANGUAGE / SUBTITLES
Arabic / English
BUDGET / FINANCING NEEDED
€ 1.347.200 / € 150.000

MAIN PRODUCTION COMPANY
Les Contes Modernes
CO-PRODUCTION COMPANY
Linked Productions, Oxymoron Film,
Neue Mediopolis Filmproduktion,
Doc & Film International (World Sales)
PARTNERS ATTACHED
Auvergne Rhône-Alpes Cinema
CURRENT STATUS OF THE FILM
Editing
FUNDS OR AWARDS RECEIVED
Doha dev, Dubai DEMO, AFAC Lebanon,
SANAD & ADMAF (Abu Dhabi) VSE, Europe
Creative, BFI, BFW, MDM, CNC, Eurimages
CREATIVE TEAM
Maysoon Pachachi, *Director and Scriptwriter*
Patrice Nezan, *Producer*
Irada Zaydan Rahe Al-Jubori, *Scriptwriter*
Jonathan Bloom, *DoP*
Alexandre Donot, *Editor*
Rayah Mahmoud Aasee,
Set Designer and Costume Designer
François Waledisch, *Sound*
Luc Serrano, *Special Effects*
Darina Al Joundi, Bassim Mahmood,
Amed Hashimi, Miriam Abbas,
Zaydun Khalaf, *Main Cast*

DELEGATE PRODUCTION COMPANIES
Les Contes Modernes
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DIRECTOR'S CONTACTS

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DIRECTOR'S BIOGRAPHY

Maysoon Pachachi is a London-based filmmaker of Iraqi origin. She was educated in Iraq, the USA and the UK. She studied Philosophy at University College London (BA Hons) and then filmmaking at the London Film School. She was for many years a documentary and drama film editor in the UK, and has worked since 1994 as an independent documentary film director, largely making films in and about the Middle East. Maysoon has also taught film directing and editing in Britain and Palestine (in Jerusalem, Gaza and at Birzeit University). In 2004, with her colleague, Iraqi filmmaker, Kasim Abid, she co-founded Independent Film & Television College, a free-of-charge film-training centre in Baghdad, whose students have now produced 17 short documentary films, shown at festivals and screenings internationally and within Iraq at a traveling festival.

MAIN FILMOGRAPHY OF DIRECTOR

2009 *Our Feeling Took the Pictures: Open Shutters Iraq* doc. feature
2004 *Return to the Land of Wonders* doc. feature
2003 *Bitter Water* doc. feature
2001 *Living with the Past: People and Monuments in Medieval Cairo* doc. feature
1999 *Iranian Journey* doc. feature
1994 *Iraqi Women voices from exile* doc. feature



Maysoon Pachachi,
Director and Scriptwriter



Patrice Nezan,
Producer

DIRECTOR'S STATEMENT

Iraqis have lived through decades of dictatorship, war and sanctions and - since the invasion of 2003 - ongoing violence and chaos. This is the emotional context in which people get on with their daily lives in a situation where the unthinkable has become the norm, where you have to 'act life'. The powerful external circumstances affect everyone and create a sense that you are living a story that is at the same time individual/personal, and collective. This film is like a Persian miniature, individual stories with their own trajectories are being lived simultaneously - individual, but connected, and together, describing a collective drama. In this film, the light on a palm frond or the sound of a dove in the afternoon is in counterpoint to the traffic jams, checkpoints, and blood on the streets. People live between these two poles and I want to create small moments of lyricism. There is also quite a lot of humour in the film - another kind of resistance... Each character, however 'minor', or fleetingly they are seen, should feel individual and particular in this story. This is part of the ethic of the film; that none are portrayed merely as 'victims' of war.



CENTRAL AFRICAN REPUBLIC,
ARGENTINA

MAKONGO

ELVIS SABIN
NGAIBINO

LOGLINE

In the south-east of the Central African Republic, two young Pygmies, Albert and André, fight for the literacy of children in their community. To finance their project, they do not count on the help of the State, nor on the NGOs, but on the sale of their caterpillar harvest: the makongo.

SYNOPSIS

André and Albert are two young Aka pygmies from Mongoumba of the Central African Republic. They are among the few in their community to study. The others have abandoned or never even set foot in school. Despite their financial difficulties and stigmatization in high school, André and Albert fight to study and level with other students. But they also have a dream: to bring other Aka children to school. Every afternoon, they walk winding paths, a blackboard on their shoulders, to go and teach their students in the forest, out-of-school children or teenagers of all ages. To finance their business, they do not rely on NGOs or government aid, but rather on the next harvest of makongo (caterpillars), the main source of income of Pygmies. This year, if the harvest is good, André and Albert would like to sell it directly to Bangui, the capital, to increase their profits. With this, they could continue their fight for school with the aim of enrolling some of their students in a real school.

NEEDED TO COMPLETE THE FILM
Editing, sound editing & mixing,
color correction, French or English
subtitles, DCP master.
GENRE / SPECS
Documentary / Color
CURRENT RUNTIME /
ESTIMATED RUNTIME
60' / 90'
LANGUAGE / SUBTITLES
Akan, Sango, French / English
BUDGET / FINANCING NEEDED
€ 196.000 / € 84.000

MAIN PRODUCTION COMPANY
Daniele Incalcaterra
CURRENT STATUS OF THE FILM
Editing
CREATIVE TEAM
Elvis Sabin Ngaibino, *Director*
Daniele Incalcaterra, *Producer*

DELEGATE PRODUCTION COMPANIES
Daniele Incalcaterra
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Elvis Sabin Ngaibino,
Director



Daniele Incalcaterra,
Producer

DIRECTOR'S STATEMENT

In high school, André and Albert were the laughing stock of other students. "Baminga!" This is what they are called most often, which means Pygmy, but is said to be an insult. The first time I heard that, it shocked me and moved me deeply. Their plan to educate out-of-school children is probably a way for them to heal their wounds and regain their dignity. That's why their project to set up a traveling school quickly became the heart of my film, the way to not make a film wretched, but instead to film my characters in a fight that would make them all their nobility. I followed André and Albert with great pleasure in their teaching tours. I always had compassion for the pygmy children of the forest. The contrast between their schools and ours is quite heartbreaking. And their desire to learn is beautiful and overwhelming.

DIRECTOR'S BIOGRAPHY

Elvis Sabin Ngaibino was born in 1985 in Bangui (Central African Republic). In 2008 he worked with the publishing house Way Making in the elaboration of the tale *Wanto and the Monster Zomgoron*. He trained in novel writing at the Alliance Française of Bangui under the supervision of the French writer Yves Pinguiilly (2009). The same year he was educated in literary and romantic writing with the French writer, Jacques Thomassaint. Between 2009 and 2010 he attended the faculty of Sciences of Bangui University, Chemistry-Biology-Geology study. In 2010 he took a script writing course at the Linga area of Bangui. In 2012 he was nominated President and Founder of the Academy Association of Central African Filmmakers. Between 2014 and 2016 he achieved a Bachelor's and a Master's degrees in Geology at the Bangui University. In 2017 he attended the documentary filmmaking workshop of Ateliers Varan (Alliance Française of Bangui).

MAIN FILMOGRAPHY OF DIRECTOR

2017 Docta Jefferson doc. short
2017 Phone call independent fiction series,
6x28 min
2016 Empowerment of women and
prevention of gender based violence
doc. short
2012 Wizou fict. short
2012 Du bétail à la viande doc. short



MOROCCO, FRANCE

MICA

ISMAËL FERROUKHI

LOGLINE
Mica, 10, lives with his mother and sick father in a slum on the outskirts of Meknes. His parents' friend, a handyman in a tennis club in Casablanca, takes him as his apprentice. Mica finds himself in a whole new world where a new life awaits him.

SYNOPSIS
Mica, 10, lives with his mother and sick father in a slum in the suburbs of Meknes, which is destined for destruction. His parents' friend, a handyman in a tennis club in Casablanca, takes him as his apprentice. Mica finds himself propelled into a whole new world where a new life awaits him. Mr. Slimani, a rich and cultured man and owner of the club, dreams of making his son Omar a tennis champion. To this end, he hires Sophia, a former French champion, as a private trainer. But Omar has little talent and no passion for the sport. On the other hand, Sophia will eventually notice Mica and take him under her wing...

NEEDED TO COMPLETE THE FILM
Editing, sound editing, sound effects, post synchronisation, music, mixing, vfx, color grading, lab

GENRE / SPECS
Fiction / Color

CURRENT RUNTIME / ESTIMATED RUNTIME
60' / 110'

LANGUAGE / SUBTITLES
Arabic, French / English, French

BUDGET / FINANCING NEEDED
€ 777.664 / € 230.000

MAIN PRODUCTION COMPANY
La Prod

CO-PRODUCTION COMPANY
Elzévir Films

CURRENT STATUS OF THE FILM
Editing

FUNDS OR AWARDS RECEIVED
Centre Cinématographique Marocain, AFAC

CREATIVE TEAM
Ismaël Ferroukhi, *Director and Writer*
Fadette Drouard, *Co-writer*
Lamia Chraïbi, *Main Producer*
Denis Carot, Marie Masmonteil, *Co-Producers*
Eva Sehet, *DoP*
Elif Uluengin, *Editor*
Zakaria Inane, Azlarab Kaghat, Sabrina Ouazzani, *Main Cast*

DELEGATE PRODUCTION COMPANIES
La Prod

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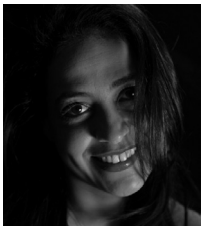
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Ismaël Ferroukhi,
Director



Lamia Chraïbi,
Producer

DIRECTOR'S STATEMENT
Mica, traces the journey of a poor child who wants to improve his situation in a world where inequality is the common law of society. Torn from his family environment in the countryside to work in a tennis club in Casablanca, Mica will be shocked as he is faced with a world he knows nothing about. Forced to support his family, he will have to deal with repeated humiliation, contempt, and oppression, without rebelling. But thanks to two key encounters, he will gradually realize that he can change his own destiny. *Mica* will be a film full of hope, a success story, because Morocco is a country that is progressing despite its difficulties; the society is in the midst of a major transformation. Despite the obstacles Mica faces, I want to show that it is possible to dream of a better life without necessarily having to flee the country. With *Mica* I want to make a universal film, aimed at an audience of children and teenagers, as well as adults. It's a family film, the story of an apprenticeship. It is also a subject full of hope, solidarity and humanity, which all seem to me essential in the world today. For all these reasons, this project is one that is particularly dear to me.

DIRECTOR'S BIOGRAPHY
Ismaël Ferroukhi is a Franco-Moroccan film director born in 1962 in Morocco. He gained exposure with his 1992 short film *L'Exposé*, which won two prizes (Kodak and prix SACD prize for the best short film) at Cannes Film Festival. Following, Ismaël cowrote the Cédric Kahn film *Trop de Bonheur* (1994). His directorial debut *Le Grand Voyage*, won the Lion of the Future for a First Film at Venice Film Festival in 2004. His last film *Free Men* was screened at Cannes Film Festival in 2011.

MAIN FILMOGRAPHY OF DIRECTOR
2011 *Free Men* fict. feature
2004 *Le Grand Voyage* fict. feature
1993 *L'Exposé* fict. short



ALGERIA, BRAZIL,
FRANCE, GERMANY

NARDJES, ALGER, MARS 2019 NARDJES, ALGIERS, MARCH 2019

KARIM
AÏNOUZ

LOGLINE

The film draws a portrait of Nardjes, a young Algerian woman, as she joins thousands of pacifists protesters in the streets of Algiers on the 8th of March 2019, International Women's Day, when President Bouteflika has announced his candidacy for a 5th presidential term. Nardjes's and the protesters' goal is to fight to overthrow a regime that has silenced them for decades.

SYNOPSIS

"Each generation must, out of relative obscurity, discover its mission, fulfill it, or betray it." – Frantz Fanon.

Algerians are tired from an unpopular and sclerotic regime. They have a deep-set desire for freedom and a fair society. March 8, 2019 is the third Friday of a massive mobilization, in Algiers, against the candidacy of Abdelaziz Bouteflika for his 5th presidential term. It is also the starting point of this film: a day in the life of Nardjes, a young Algerian woman who finds in the protests a space to claim what had been promised and stolen from her and from her generation: her future. 65 years separate the protests of 2019 from the struggles of independence of Algeria (1954–1962), in which her own family has suffered immensely. Those are wounds that Nardjes carries with her today. This film is an intimate portrait of the soul of the young, betrayed generation. It is also a female voice in a strong patriarchal society. We follow her while her whole country is marching toward their own, yet uncertain future.

NEEDED TO COMPLETE THE FILM

Post-production, including: grading, sound mixing, conformation, subtitling and master DCP. Currently waiting for results from fundings institutions and TV in Germany, France and Algeria.

GENRE / SPECS

Documentary / Color
CURRENT RUNTIME /
ESTIMATED RUNTIME
80' / 90'

LANGUAGE / SUBTITLES

French, Arabic / English

BUDGET / FINANCING NEEDED

€ 249.493 / € 179.500

MAIN PRODUCTION COMPANY

Show Guest Entertainment

CO-PRODUCTION COMPANIES

Inflamavel, MPM Film, Watchmen
Production, MPM Premium (World Sales)

CURRENT STATUS OF THE FILM

First edit, post-production

FUNDS OR AWARDS RECEIVED

Total of 70.000 €
Private funds from co-producers: 43.500 € /
Pre Sales in Brazil and Algeria: 16.000 € /
MG Sales Agent: 10.000 €

CREATIVE TEAM

Karim Aïnouz, *Director, Scriptwriter*
Richard Djoudi, Marie-Pierre Macia,
Christopher Zitterbart, Janaina Bernardes,
Producers
Juan Sarmiento, *DoP*
Ricardo Saraiva, *Editor*
Ilyas Mohammed Guetal, *Sound*
Nardjès Asli, *Main Cast*

DELEGATE PRODUCTION COMPANIES

Show Guest Entertainment

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Karim Aïnouz,
Director, Scriptwriter, DoP



Richard Djoudi,
Producer



Marie-Pierre Macia,
Producer

DIRECTOR'S STATEMENT

This was my first trip to Algeria, my father's country of origin, which I only knew by name and photo. Algiers was electrifying around an atmosphere of struggle and hope. Suddenly filming *Nardjès, Algiers, March 2019* came over as something extremely vital. This is an urgent film. The clamor of the streets and the lively excitement of the city occupied by a feverish youth convinced me that for those 24 hours there was nothing more important to be portrayed: Algiers was screaming. As soon as we met Nardjes, we were convinced we had a necessary film in our hands. Shooting a day in her life was the way we got closer to the meaning of what was happening on the streets. It was not just about the resignation of a president, but a systematic silencing, a shortening of horizons. I want the film to be daring, it should be loud, colorful, fast and voracious, like the demonstrations were and continue to be. Like a rock roll song played at the rhythm or *rai*. Blast. Algiers demonstrations resonate beyond Algeria. They speak of a generation that had its future stolen but still finds in hope a fertile place for imagining tomorrow.

DIRECTOR'S BIOGRAPHY

Karim Aïnouz is an award-winning film director, screenwriter and visual artist. His first feature, *Madame Satã*, premiered in Cannes Un Certain Regard in 2002. He also directed *Love for Sale*, 2006 (Venice Orizzonti), *I Travel Because I Have To*, *I Come Back Because I Love You*, 2009 (Venice Orizzonti), and *The Silver Cliff*, 2011 (Cannes Directors' Fortnight). In 2014 *Futuro Beach* screened in the Berlinale Competition. The documentary *Central Airport THF* premiered at the 68th Berlinale (Panorama) and won the Amnesty International Prize. *The Invisible Life of Euridice Gusmão*, his latest feature, won the Un Certain Regard Prize at the 2019 Cannes Film Festival – the previous films have won more than 40 awards worldwide. Aïnouz has co-directed the TV series *Alice*, 2008, for HBO Latin America. His work as a visual artist has been part of the Sharjah, São Paulo and Whitney Museum Biennials. He is a screenwriting tutor at the Porto Iracema das Artes in Fortaleza, Brazil. Since 2017 Aïnouz is member of the Academy of Motion Picture Arts and Sciences.

MAIN FILMOGRAPHY OF DIRECTOR

2019 *The Invisible Life of Euridice Gusmão* fict. feature
2018 *Centrat Airport THF* doc. feature
2015 *Velázquez-wild realism* doc. feature
2014 *Futuro Beach* fict. feature
2014 *Cathedrals Of Culture* doc. feature
2011 *The Silver Cliff* fict. feature
2010 *I Travel Because I Have To, I Come Back Because I Love You* fict. feature
2006 *Love For Sale* fict. feature
2002 *Madame Satã* fict. feature

Editorial Coordination
La Biennale di Venezia
Editorial Activities and Web
and Venice Production Bridge

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

Print
L'Artegrafica, Casale sul Sile (TV)
August 2019



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