



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
La Biennale di Venezia 2017  
VENICE PRODUCTION BRIDGE

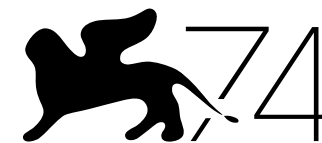


la Biennale di Venezia

74. Mostra  
Internazionale  
d'Arte  
Cinematografica

V E N I C E  
—  
P R O D U C T I O N  
—  
B R I D G E

F I N A L C U T I N V E N I C E



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
La Biennale di Venezia 2017

VENICE PRODUCTION BRIDGE

03 – 05.09.2017  
[www.labiennale.org](http://www.labiennale.org)

FINAL CUT  
IN VENICE

**Rai Cinema**

## 74. 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**

The collaborators  
for the Final Cut in Venice

**Erika Giorgianni**  
**Elena Mantoan**  
**Chiara Marin**  
**Sara Mazzucchi**  
**Alessandro Mezzalira**  
**Nikolas Montaldi**  
**Daniela Persi**

# FINAL CUT IN VENICE

## 5<sup>th</sup> 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 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 prints of 6 films from different geographical and cultural areas (Egypt, Libya, Morocco, Mozambique, South Africa, Sudan) will be presented in the presence of directors and producers. Access is reserved exclusively to Gold and Trade Accreditation.



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BEAUTE

Rai

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

The Final Cut in Venice for 2017 has been edited using the information assembled by July 24th, 2017.  
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:

This year the **Biennale** 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 partners, the heads of the institutions, and the service companies providing the awarded 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 the production of a DCP master, French or English subtitles (translation not included), i-Tunes, Google or Netflix files + a discount of € 5,000 for digital color correction (technician 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 awarded to one of the Arab projects, offered by the **El Gouna Film Festival**;
- A 35mm print (without subtitles) or the participation in the production costs of a DCP (€ 2,000), offered by the **Festival International du Film d'Amiens**;
- A 35mm print (without subtitles) or the participation in the production costs of a DCP (€ 2,000), 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 € 2,000 during its world premiere in an A-category festival.



Sunday  
September 3, 2017  
Palazzo del Cinema  
Sala Pasinetti

09:00

*Introduction and opening remarks*  
Alberto Barbera, Director of the 74<sup>th</sup>  
Venice Film Festival

09:30

**A KASHA**  
(Sudan, South Africa, Qatar) 90'  
Director: hajooj kuka  
Production: Steven Markovitz (Refugee Club c/o)  
Genre: fiction  
Logline: *A Kasha* is a universal offbeat love story set in a time of civil war – but the war is in Sudan and it is happening right now. We follow Adnan, an AK47-loving rebel, his long-suffering love interest, Lina, and the army-dodging Absi, over a fateful 24 hours in a rebel-held area of Sudan.  
+  
Q&A  
Gold and Trade accreditation only

11:30

**FREEDOM FIELDS**  
(Libya, UK) 90'  
Director: Naziha Arebi  
Production: Flore Cosquer (SDI Productions Ltd)  
Genre: documentary  
Logline: In post-revolution Libya a group of women are brought together by one dream: to play football for their nation. But as the country descends into civil war, their personal stories of aspiration, love and struggle collide with History.  
+  
Q&A  
Gold and Trade accreditation only

Monday  
September 4, 2017  
Palazzo del Cinema  
Sala Pasinetti

09:30

**OUR MADNESS**  
(Mozambique, France, Portugal, Qatar) 90'  
Director: João Viana  
Production: François d'Artemare (Les Films de l'Après-Midi)  
Genre: fiction  
Logline: Lucy is hospitalized in a psychiatric hospital in Mozambique. She dreams about her little son, Hanic, and her husband, Pak, who is a soldier of the war. One day, Lucy seizes the opportunity to run away from the hospital.  
+  
Q&A  
Gold and Trade accreditation only

11:30

**DREAM AWAY**  
(Egypt, Germany, Qatar) 85'  
Directors: Marouan Omara and Johanna Domke  
Production: Roman Roitman and Mark Lotfy (Monokel)  
Genre: docufiction  
Logline: *Dream Away* follows a group of young Egyptians, working in the terror-attack-shaken tourist hub Sharm El Sheikh, who are forced to redefine their future and their identity, lingering between the liberal life-style of the town and the traditional culture they originate from.  
+  
Q&A  
Gold and Trade accreditation only

Tuesday  
September 5, 2017  
Palazzo del Cinema  
Sala Pasinetti

09:30

**THE HARVESTERS / DIE STROPERERS**  
(South Africa, France, Greece, Poland) 100'  
Director: Etienne Kallos  
Production: Sophie Erbs, Michael Auret and Thembisa Cochrane (Cinéma Defacto / Spier Films)  
Genre: fiction  
Logline: Jano is an obedient Afrikaans teenager whose childhood abruptly comes to an end when his Christian-fundamentalist parents bring a mysterious and manipulative orphan, Pieter, back from the city to their remote African farm to foster.  
+  
Q&A  
Gold and Trade accreditation only

11:40

**JOINT POSSESSION / INDIVISION**  
(Morocco, France, Qatar, UAE) 45'  
Director: Leila Kilani  
Production: Emmanuel Barrault (Dkb Productions)  
Genre: fiction  
Logline: Tangier's topography is in turmoil. Pharaonic real estate projects surround the Mansouria, a landlocked family estate, up for sale and coveted by Amina and her heirs. Suddenly fires lit up across the hills.  
+  
Q&A  
Gold and Trade accreditation only

FINAL CUT IN VENICE

# A window in the Venice Production Bridge for projects from Africa and the Arab World

For this 5<sup>th</sup> edition of *Final Cut in Venice*, La Biennale di Venezia has decided to strengthen the workshop with a new cash award, the Biennale Prize, to support the best film in post-production.

In addition to the Biennale Prize, this year there is also another cash award offered by El Gouna International Film Festival and a new prize for promotion offered by Eye on Films, while the now consolidated partnerships with Laser Films, Mactari, Titra Film, Sub-ti, Sub-ti Access, Rai Cinema, Festival International du Film d'Amiens, Festival International de Films de Fribourg, Mad Solution and Institut Français have been confirmed.

As a window in the *Venice Production Bridge* open exclusively to films in post- production from all African countries and from Jordan, Iraq, Lebanon, Palestine and Syria, *Final Cut in Venice* aims not only to give a concrete aid to the completion of films, but also to focus on seeking out new talent in these geographical areas. It is an event for the promotion and launch of these films on the international film market and a platform for networking between African and Arab directors, producers and accredited professionals of the Venice International Film Festival.

In June we received around 60 submissions for feature film projects in post-production (fiction and documentaries), among which we have selected six from six different geographical and cultural areas (Egypt, Libya, Morocco, Mozambique, South Africa, Sudan), including works by both debut and established directors.

One peculiarity of this year compared to the selection of previous years, was the growing number of projects from Sub-Saharan Africa (43% this year, 28% in 2016). This important element is reflected in our selection and makes us hopeful that film production in Sub-Saharan Africa is being revived, which is also the result of workshops, residences and funding increasingly attentive to new talent from the continent.

Another exceptional element in this year's selection is the presence of two countries like Sudan and Libya which, for reasons of political instability, have been absent from the world film scene for many years.

We still talk about African and Arab cinema, but in actual fact the films that we present at *Final Cut in Venice* now reflect an idea of cinema without borders, created by new generations of African and Arab filmmakers who move easily between continents, giving rise to efficient networks of co-production, scouting for the global resources available to those who still love and support cinema as art.

After five years of activity, *Final Cut in Venice* can today boast a very interesting case history. All the films that have taken part in *Final Cut in Venice* have subsequently had the opportunity to take part in important international festivals, to find an international distributor and, for many of them, to have a general release.

In particular, I would like to mention some awards obtained in 2017 by the films selected by *Final Cut in Venice* in the past two years:

*Félicité* by Alain Gomis (Silver Bear at Berlin International Film Festival 2017); *Ghost Hunting* by Raed Andoni (Best Documentary Award and Panorama Dokumente Audience Award at Berlin International Film Festival 2017); *Tigmi Nigren* by Tala Hadid (Best Documentary Film at Hong Kong International Film Festival) and *Zeinab n'aime pas la neige* by Kaouther Ben Hania (Tanit d'Or at the Journées Cinématographiques de Carthage and Best Documentary at Cinemed – Montpellier).

*Alessandra Speciale*  
Head of *Final Cut in Venice*

We thank in particular the African, Asian and Latin American Film Festival of Milan and the Doha Film Institute for their collaboration.



#### SCREENPLAY

Naziha Arebi

#### CINEMATOGRAPHER

Naziha Arebi

#### EDITORS

Alice Powell

Ling Lee

#### SOUND DESIGNER

Giovanni Buccomino

#### PRODUCER

Flore Cosquer

#### PRODUCTION COMPANY

SDI Productions Ltd

ECA Lauriston place

EH3 9DF Edinburgh – United Kingdom

Tel. +44 131 651 5874

Mob. +44 7730583100

flore@scottishdocinstitute.com

Contact Name: Flore Cosquer

#### CO-PRODUCTION

Huna Productions

## Freedom Fields

Naziha Arebi

#### Filmography

**2016 – Women on the Frontline**, short series

**2015 – #JusticeForSalwa**, short documentary

**2014 – Libyan Flavours**, short series

**2013 – Behind the Rising**, short documentary

**2013 – Between the Ropes**, short documentary

**2012 – Granny's Flags**, short documentary

#### Logline

In post-revolution Libya a group of women are brought together by one dream: to play football for their nation. But as the country descends into civil war, their personal stories of aspiration, love and struggle collide with History.

#### Synopsis

*Freedom Fields* is the story of three accidental activists and their team.

Existing for years before the revolution, without ever playing a single match, we find the women of the team post revolution, hopeful that things will be different.

But up against the wrath of society and extremist groups their dreams are thwarted as they are banned from travelling to Germany for what would have been their first ever tournament.

Disillusioned, they go shopping for wedding dresses they will never wear, watch football that they feel they will never play. Secret discussions of love, weaved with talk of war, spark around kitchen tables. Moments of desperation mixed with dark humour, as the country sinks into civil war and starts to feel more and more like a prison they will never be able to leave. But, after many months and against all odds, the women manage to travel to Beirut for an international tournament.

Their hopes reinvigorated, they start making plans for the future. Not only for their national team, but bigger: how can they change their society, on and off the pitch?

#### Documentary

Libya

UK

2017

color

#### LANGUAGE

Arabic

#### SUBTITLES

English

#### RUNNING TIME OF THE

**SUBMITTED COPY**

90'

#### ESTIMATED RUNNING

**TIME OF THE FILM**

90'

#### PRESENT STATUS OF THE FILM

Work in progress

#### WHAT IS STILL NEEDED TO

**COMPLETE THE FILM**

Final edit

Sound design

Sound mix

Color grading

Subtitles

DCP

#### FUNDS OR AWARDS RECEIVED

AFAC, Chicken & Egg Pictures, Creative

Scotland, Doha Film Institute, Hot Docs

Blue Ice Fund, IDFA Bertha Fund,

Sundance Film Institute, Olympic

Legacy Truce / British Foreign Office

#### TOTAL FILM BUDGET

€ 275.600

#### ASSETS NEEDED TO COMPLETE

**THE BUDGET**

€ 115.000



Naziha Arebi DIRECTOR

#### Director's Statement

In 2011, the Arab Spring was capturing the world's hearts. Wanting to discover what being 'Libyan' meant I travelled to Libya with my father at the fall of Tripoli. It was here that I found my team, a group of women who defied society's restrictions, full of fire and hope for a new future. Four years later I found myself still living in Tripoli, living our shared reality in a cloud of disillusionment. As chaos ensued and many people were leaving, heading into exile once again due to ongoing fighting, I questioned how far we can go before realising a dream is over, but I also discovered the power we find in such moments to start to create new dreams. That is what is at the core of this film. Making this film, for me, is not about football; it is about individuals fighting against a system to attain their dreams. Football is a vehicle that gives access to their everyday lives in an open and visceral way. A trigger for their wit, fire and humour. A tool that allows them to explore the concept of the individual, to mark out their identity and their collective struggle as women and changemakers. As the only Libyan female filmmaker on the ground in Libya I have been embedded with the team for over five years now. We have developed a relationship which delivers an intense rawness and a closeness, which has not been seen out of Libya before.

#### Biography

Naziha Arebi is a Libyan/British artist and filmmaker. Naziha returned to Libya after the revolution to work and explore her father's homeland. She directed two short documentaries there, now being shown in festivals worldwide, worked as writer and production manager with BBC Media Action and worked on a new film with Urban Republic. In 2012 she co-founded HuNa Productions, a Tripoli-based production collective, aiming at developing Libyan cinema as a tool for change. She has completed a series of educational shorts on Libyan reconciliation, worked as cinematographer on a 52' Al Jazeera documentary in Libya about the Tabu tribe, and directed a 24' documentary on assassinated Libyan activist Salwa Bughaghis for UN Women. She also makes content for Oxfam and Hivos in the MENA region. Naziha's photography has been published in The Monocle, Brownbook, RUKH, Critical Muslim, The Outpost, Mashallah News, Vitra Design and exhibited in London, Paris, Malta, Tunisia, Barcelona, Ivory Coast, Senegal, Dubai, Geneva and Libya. In 2013 she attended IDFA Academy and was part of Documentary Campus eV. She is also a WEF Global Shaper and a Sundance Lab fellow. Alongside *Freedom Fields*, she is also co-producing another feature documentary in Libya, *After A Revolution*, in collaboration with Met Film (UK), EIE Film (Italy) and Urban Republic (USA).



#### SCREENPLAY

Etienne Kallos

#### CINEMATOGRAPHER

Michal Englert

#### EDITOR

Agnieszka Glinska

#### SET DESIGNER

Barry Parvess

#### COSTUME DESIGNER

Chantelle Burger

#### SOUND

Leandros Ntounis

#### MAIN CAST

Brent Vermeulen

Alex van Dyk

Juliana Venter

Morne Visser

#### PRODUCERS

Sophie Erbs

Michael Auret

Thembsa Cochrane

#### PRODUCTION COMPANY

Cinéma Defacto / Spier Films

40 rue de Paradis

75010 Paris – France

Tel. +33 155790404

Mob. +33 670855874

sophie@cinemadefacto.com

Contact Name: Sophie Erbs

#### CO-PRODUCTION

Lava Films

Heretic

Bord Cadre

#### INTERNATIONAL WORLD SALES

Pyramide International

## The Harvesters

Die Stropers

Etienne Kallos

#### Filmography

**2009 – Eersgeborene**, short fiction

**2006 – Doorman**, short fiction

**2005 – Jane's Birthday Trip**, short documentary

#### Logline

Jano is an obedient Afrikaans teenager whose childhood abruptly comes to an end when his Christian-fundamentalist parents bring a mysterious and manipulative orphan, Pieter, back from the city to their remote African farm to foster.

#### Synopsis

Jano is an obedient Afrikaans teenager set apart by his hidden homosexual nature in a community obsessed with strength, masculinity and ancestry.

He begins to unravel when his fiercely religious mother, Marie, brings a hardened street orphan called Pieter home from the city to foster.

The new boy is wracked with drug withdrawal and refuses to believe in God. Yet Jano does his best to make this stranger into his brother.

Pieter improves and the two partake in the annual maize harvest together. But as Pieter's strength returns, Jano finds himself confused and insecure as the manipulative Pieter wins over his family with his show of strength and heterosexuality.

Soon the brothers lock into a dangerous struggle for power, each using the others hidden pain and transgressions as weapons.

Ultimately, Jano is faced with a decision: is he a beloved Afrikaans son who belongs in the conservative Free State or is he destined to forge his own path beyond?

#### Fiction

South Africa

France

Greece

Poland

2017

color

#### LANGUAGE

Afrikaans

#### SUBTITLES

English

#### RUNNING TIME OF THE SUBMITTED COPY

100'

#### ESTIMATED RUNNING TIME OF THE FILM

100'

#### PRESENT STATUS OF THE FILM

Early edit

#### WHAT IS STILL NEEDED TO COMPLETE THE FILM

Final edit

Sound design

Music

Sound mix

Color grading

Subtitles

DCP

#### FUNDS OR AWARDS RECEIVED

CNC, KZN Film Fund, Greek Film

Center, Polish Film Institute, Eurimages,

DTI Rebate, Groupama Gan

#### TOTAL FILM BUDGET

€ 1.000.000

#### ASSETS NEEDED TO COMPLETE THE BUDGET

€ 50.000



Etienne Kallos DIRECTOR

#### Director's Statement

Through Jano and Pieter, *The Harvesters* explores the fractured experience of a new generation of Afrikaaner youths struggling to come of age and find relevancy in contemporary South Africa. The film focuses on the very human compulsion we all have to fabricate our own personal reality in order to feel safe in a chaotic world, to feel like we belong even when our identities and desires are not supported or are even actively negated by the context they were born out of. The Afrikaans minority culture fighting to survive within South Africa today, a gay youth growing up in a conservative household or an orphan pretending to be a trueborn son are examples of this. It is this friction between subjective story and objective context that drives the narrative of the film. The aesthetic strategy will seek to explore the subjective limits of the boys' perspectives, their sense of fracture from both themselves and their surroundings, and confusion at the world around them. Through the stakes of these characters – inspired from encounters I made during my travels on this dry and harsh land – I want to draw the portrait of a community of men and women struggling to exist, against the world, but mostly against themselves.

#### Biography

Etienne Kallos is a Greek-South African screenwriter and film director. In 2009, Etienne's 30-minute fiction, *Eersgeborene* (Firstborn), was the first Afrikaans-language film to win the Corto Cortissimo Lion for best short film at the Venice IFF. It had its American premiere at the 2009 Telluride Film Festival after which it won many other awards such as a Hollywood Foreign Press Association Fellowship, the Atlanta Film Festival Jury Award for 'Best Dramatic Short', a Warner Bros. Production Prize, a Wasserman Prize for Best Direction at New York University and the National Board of Review Student Film Award. Etienne's fiction short *Doorman*, had its European premiere at the 2006 Cannes Film Festival and its American premiere at the 2007 Sundance Film Festival before being distributed on DVD throughout North America by Strand Releasing. His documentary work has screened at the Berlin IFF. His documentary short film, *Jane's Birthday Trip* was a national finalist at the 2006 Student Academy Awards. Etienne's screenplay *The Harvesters* will be his feature film debut. The script was developed at the Cannes Cinefondation Residence, through which he won the Groupama Gan Opening Shot award. It was also developed at the Sundance Institute's Screenwriters Lab where Etienne won a Sundance Institute Mahindra 'Global Filmmaker Award'.

**SCREENPLAY**

Leila Kilani

**CINEMATOGRAPHER**

Leila Kilani

**MAIN CAST**Mustafa Shimdat  
Ifham Mattet**PRODUCER**

Emmanuel Barrault

**PRODUCTION COMPANY**Dkb Productions  
50 Rue Des Martyrs  
75009 Paris – France  
Tel. +33 951777862  
Mob. + 33 609218793  
info@dkbproductions.com  
Contact Name: Emmanuel Barrault**CO-PRODUCTION**Socco Chico Films  
Doha Film Institute  
Dubai Entertainment and Media Organisation

# Joint Possession

## Indivision Leila Kilani

**Filmography****2011 – On The Plank**, feature fiction  
**2009 – Our Forbidden Places**, documentary  
**2003 – Zad Moultaqa, Passages**, documentary  
**2000 – Tangiers, The Burners' Dream**, documentary**Logline**

Tangier's topography is in turmoil. Pharaonic real estate projects surround the Mansouria, a landlocked family estate, up for sale and coveted by Amina and her heirs. Suddenly fires lit up across the hills.

**Synopsis**

On the hills of Tangier, pharaonic real estate projects have been launched. Deep trenches were dug, hills ripped apart. The ordinary landscape around most Moroccan cities has become a succession of holes, muddy in the winter, dusty in the summer. They have become home to the poor. That is where they live together, in clandestine shelters, named «clandos».

On the hills surrounding the city, is the Mansouria, a landlocked rural estate. It surrounds an old manor house which must have been splendid in better days but has now been caught up by time and decay. The land is surrounded by one of these «clandos».

Anis lives in this old manor house with his daughter and mother, Amina.

During three days, the whole family gathers to take the decision whether to sell or not the entire land that extends from the hills to the «clandos». Amina pushes the proposition of a real estate group that will turn them all into millionaires.



Leila Kilani DIRECTOR

**Fiction**Morocco  
France  
Qatar  
UAE  
2017  
color**LANGUAGE**Arabic  
Spanish  
French**SUBTITLES**

English

**RUNNING TIME OF THE SUBMITTED COPY**

45'

**ESTIMATED RUNNING TIME OF THE FILM**

105'

**PRESENT STATUS OF THE FILM**

Editing

**WHAT IS STILL NEEDED TO COMPLETE THE FILM**Final editing  
Sound mix  
Subtitles  
DCP**FUNDS OR AWARDS RECEIVED**

CNC, CCM, ENJAAZ a Dubai Film Market Initiative, Doha Film Institute, OIF, AFAC

**TOTAL FILM BUDGET**

€ 1.228.866

**ASSETS NEEDED TO COMPLETE THE BUDGET**

€ 60.000

**Director's Statement**

I spent my summers in homes with a history, entire floors closed up like unvisited vaults. Young adult, my ears buzzed with a worn-out tune, one that all Moroccans know well: nightmares have a name, they are called joint ownership. The same old story with irrational bonding to a property and financial gain motivations, genuine affection and fake solidarity, intimacy and wheelings and dealings... False modesty clinging like a cat to its master's leg. Money, cash or dough. Mixing old and new. Failure two inches away from success. Family is hell. I am in my forties, my parents have passed away, I don't have a family home anymore. My mother's house was emptied. I will not go back there ever again. I always come back to Tangier, not the mythical, bohemian chic Tangier. Extra-womb Tangier ever-changing. Under your eyes, under your feet, all guts and cavities open. Reinvent. That's the key word. One can't escape rewriting his or her family history, events may be shifted around, names changed, scandals borrowed from other families and yet nothing changes in substance. But a cataclysm, a real drama, a revolution of the land could just as easily happen .

**Biography**Born in Morocco, she dreamt of being a clown. She studied Economy in Paris, obtaining a Master's Degree in Mediterranean History and Civilisation, and prepared a thesis at L'École des Hautes Études en Sciences Sociales. She shares her time between Paris and Tangiers. She started out making acclaimed documentaries in 2000 including *Tangiers*, *The Burners' Dream* (Tanger, Le rêve des brûleurs, 2002) about candidates for immigration to Europe, *Zad Moultaqa, Passages* (2003), and *Our Forbidden Places* (2009). *On The Plank* (2011), supported by SANAD, was her first feature film and was screened at Directors Fortnight in Cannes in 2011. It was broadcast in France by Epicentre and shown at more than 80 international festivals. Leila Kilani is working on her second fiction, *Joint Possession*. In 2013 she received funds from the CNC for the conception of another project *A Pray in The Sky* about the fate of Touria Chaoui, the first Moroccan and Arab woman aircraft pilot.





**SCREENPLAY**

hajooj kuka

**CINEMATOGRAPHER**

Giovanni Paolo Autran  
hajooj kuka

**MAIN CAST**

Kamal Ramadan  
Ganja Chakado  
Ekram Marcus

**PRODUCER**

Steven Markovitz  
hajooj kuka

**PRODUCTION COMPANY**

Refugee Club c/o  
114 Hout Street  
1st Floor R-Data House 8001  
Cape Town – South Africa  
Tel. +27 214220330  
Mob. +27 832611044  
steven@bigworld.co.za  
Contact Name: Steven Markovitz

**CO-PRODUCTION**

Big World Cinema  
Doha Film Institute

# A Kasha

hajooj kuka

**Filmography**

2014 – *Beats of the Antonov*, documentary  
2009 – *Darfur's Skeleton*, documentary

**Logline**

*A Kasha* is a universal offbeat love story set in a time of civil war – but the war is in Sudan and it is happening right now. We follow Adnan, an AK47-loving rebel, his long-suffering love interest, Lina, and the army-dodging Absi, over a fateful 24 hours in a rebel-held area of Sudan.

**Synopsis**

The kasha is the event where the military rounds up any soldiers who have not returned after their leave. It is an intense moment where everybody's deeply unsettled and a bit scared – the outside world of revolution has entered a world where things are "normal", lighter. Adnan is a revolutionary war hero whose love for his AK47 and fighting are only rivaled by his feelings for Lina, his long-suffering sweetheart. When Adnan is late to return to his military unit after his leave, the army commander, Blues, launches a kasha: the rounding up and arresting of truant soldiers. Adnan, distracted by Lina, is caught-off guard and makes a run for it. He joins up with Absi, a lover-not-a-fighter who is dodging the kasha. Together the two unlikely friends plot ways to reunite Adnan with his gun – and Lina – while avoiding their fellow soldiers. Through a series of wry incidents over 24 hours, we explore life and ideology in rebel-held areas of Sudan.



hajooj kuka DIRECTOR

**Fiction**

Sudan  
South Africa  
Qatar  
2017  
color

**LANGUAGE**

Arabic

**SUBTITLES**

English

**RUNNING TIME OF THE SUBMITTED COPY**

90'

**ESTIMATED RUNNING TIME OF THE FILM**

85'

**PRESENT STATUS OF THE FILM**

Rough Cut

**WHAT IS STILL NEEDED TO COMPLETE THE FILM**

Final editing  
Color grading  
Sound mix  
Subtitles  
DCP

**FUNDS OR AWARDS RECEIVED**

Doha Film Institute: € 52,300  
World Cinema Fund: € 40,000

**TOTAL FILM BUDGET**

€ 175,100

**ASSETS NEEDED TO COMPLETE THE BUDGET**

€ 82,800

**Director's Statement**

*A Kasha* is a universal offbeat and humorous love story set in a time of war – but the war is in Sudan and it is happening right now. Sudan has been in conflict for 5 years, since the secession of South Sudan. During this time there have been a near-constant state of fighting and a huge displacement of people. In the Nuba Mountains and Blue Nile regions of Sudan, our lives are saturated with the rhetoric and ideology of war and revolution. But people here are also trying to live their normal lives – there are music and gatherings, romance and laughter. I find the juxtaposition of big philosophical ideas around revolution with the simple lives of people very compelling; it's this contrast that I see daily. I want to make a film that is engaging and enjoyable to watch but still questions the state we are in. I want to explore the world we live in through a lighter, fictional story – using fiction to look more closely at our decisions and ambitions. The overarching questions I pose in my film are big, universal ideas for any society in flux: what are we fighting for? What kind of society are we trying to build? What does freedom look like? Will my life be better because I'm fighting? In the Nuba Mountains these questions take on a very real meaning: people are joining the rebels and going off to fight, they're training to become soldiers and many of them never come home.

**Biography**

hajooj kuka is a filmmaker from Sudan, currently based between Nairobi, Kenya and Nuba Mountains, Sudan. hajooj's 2014 feature documentary, *Beats of the Antonov*, premiered at Toronto International Film Festival and won the People's Choice Documentary award. The film has been broadcast on PBS POV and screened at over 60 festivals and won 7 international awards, including Best Feature Documentary Award, Cordoba African Film Festival, Main Jury Prize for Feature Documentary, Angers African Film Festival, Best Documentary Award, Durban International Film Festival and Grand Nile Prize for Best Documentary, Luxor African Film Festival. His previous work includes the 2009 documentary, *Darfur's Skeleton* (52'), which explores the conflict in Sudan's troubled region since 2003. hajooj trains and works with young filmmakers across Sudan. He has also worked as a director and editor at Alhurra TV station in Washington DC and at the production company Shilo Inc in New York. hajooj trains and works with young filmmakers across Sudan.



#### SCREENPLAY

Marouan Omara  
Johanna Domke

#### CINEMATOGRAPHER

Jakob Beurle

#### EDITOR

Louly Seif

#### PRODUCERS

Roman Roitman  
Mark Lotfy

#### PRODUCTION COMPANY

Monokel  
43 Ubierring  
50678 Cologne – Germany  
Tel. +49 22179005697  
Mob. +49 17632906700  
roman@monokel.de  
Contact Name: Roman Roitman

#### CO-PRODUCTION

Fig Leaf  
WDR  
Fruitmarket  
Doha Film Institute

## Dream Away

### Marouan Omara and Johanna Domke

#### Filmographies

Marouan Omara  
**2017 – One Plus One Makes a Pharaoh's Chocolate Cake**, documentary  
**2015 – Azziaara**, documentary  
**2013 – Crop**, documentary

Johanna Domke

**2013 – Crop**, documentary  
**2011 – Untitled-Epilog**, short documentary  
**2010 – Man kenenki**, short documentary  
**2009 – Søren i spejlet**, short documentary

#### Logline

*Dream Away* follows a group of young Egyptians, working in the terror-attack-shaken tourist hub Sharm El Sheikh, who are forced to redefine their future and their identity, lingering between the liberal life-style of the town and the traditional culture they originate from.

#### Synopsis

Recent terror attacks have brought tourism in Sharm El Sheikh to a halt. We follow a group of young workers in a luxury hotel compound, holding onto the town despite the lack of tourists. Returning home is not an option, as they have absorbed the liberal life-style and experience the difficulty of fitting back into their own culture. Sharm El Sheikh has for a long time been a dream destination for young Egyptians, representing a place of freedom and easy money. Clichés and stereotypes of both western and oriental culture clash and create a carousel-like experience, elevating the young Egyptians into a dream-like state. They lead a double life in the shadow of the shiny shimmering hotel facades, as their families are unaware of the sinful temptations in town.

In the absence of tourists, all are facing an uncertain future. It leaves them in a vacuum of lacking opportunities, both on a financial and personal level, leading them to an existential quest about their identity.



Marouan Omara DIRECTOR



Johanna Domke DIRECTOR

#### Docufiction

Egypt  
Germany  
Qatar  
2017  
color

#### LANGUAGE

Arabic  
English

#### SUBTITLES

English

#### RUNNING TIME OF THE SUBMITTED COPY

85'

#### ESTIMATED RUNNING TIME OF THE FILM

85'

#### PRESENT STATUS OF THE FILM

Rough Cut

#### WHAT IS STILL NEEDED TO COMPLETE THE FILM

Final edit  
Sound mix  
Color grading  
Subtitles  
DCP

#### FUNDS OR AWARDS RECEIVED

IDFA Bertha Europe, Film- und Medienstiftung NRW, Catapult Film Fund, Doha Film Institute, AFAC, Hot Docs Blue Ice, Berlinale Talents Doc Station Prize, BCP Organisation Internationale de la Francophonie Prize

#### TOTAL FILM BUDGET

€ 392.000

#### ASSETS NEEDED TO COMPLETE THE BUDGET

€ 20.000

#### Directors' Statement

*Dream Away* focuses on the youth from a part of the world that have just recently started questioning their limited choices in life. In the face of the present political development in the Middle East and its effects on the rest of the world, *Dream Away* presents a micro scale snapshot of the encounter between young Arabs and western culture. Sharm El Sheikh draws a peculiar picture of this encounter, as the place produces caricatures about the cultural customs of both. It gives insights as well as asking for responsibility. Challenging the current political circumstances, it stirs up questions not only in the regional context but also leading to a global identity crisis.

#### Biographies

Marouan Omara is a filmmaker, working with film, video and photography, born in 1987 in Cairo, Egypt. He got his diploma in film-making at the Art & Technology of Cinema Academy and his BA in Applied Arts from Helwan University, Egypt. His works have a dream-like notion, overlapping fiction and reality by responding directly to the surroundings and the closeness to everyday experiences. He currently works as an adjunct professor for film production at the American University in Cairo.

Johanna Domke studied Fine Arts at the Royal Danish Art Academy in Copenhagen and the Malmö Art Academy in Sweden. She received much attention for her video work in recognized art institutions around the world. Her fascination for film made her follow a post-graduate study in script writing and directing at the Media Art Academy in Cologne, Germany. She is now living in Berlin producing cross-over work between cinema and art with both a structural and socio-political approach.



#### SCREENPLAY

João Viana

#### CINEMATOGRAPHER

Sabine Lancelin

#### EDITOR

Edgar Feldman

#### SET DESIGNER

Filipe André Alves

#### MUSIC

Pedro Carneiro

#### SOUND

Gabriel Mondlane

#### MAIN CAST

Ernanina Rainha

Pak Ndjamena

Hanic Corio

#### PRODUCER

François d'Artemare

#### PRODUCTION COMPANY

Les Films de l'Après-Midi

54 rue René Boulanger

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contact@films-am.com

Contact Name: François d'Artemare

#### CO-PRODUCTION

Papaveronoir

Promarte

Doha Film Institute

## Our Madness

João Viana

#### Filmography

**2013 – A batalha de Tabatô**, feature fiction

**2013 – Tabatô**, short fiction

**2011 – Alfama**, short fiction

**2004 – A Piscina**, short fiction

#### Logline

Lucy is hospitalized in a psychiatric hospital in Mozambique. She dreams about her little son, Hanic, and her husband, Pak, who is a soldier of the war. One day, Lucy takes the opportunity to run away from the hospital.

#### Synopsis

Lucy is hospitalized in a psychiatric hospital in Mozambique. She dreams about her little son, Hanic, and her husband, Pak, who is a soldier of the war. Lucy's musical virtuosity attracts the attention of the hospital nurses. Rosa, an evangelical priest of "Rádio Moçambique", goes to the hospital to listen to Lucy's song. Lucy takes this opportunity to run away from the hospital.

Alone in the big city, with nothing else besides the pieces of her own bed, and struggling to find Hanic, Lucy looks for the radio's head office. Rosa confesses to Lucy that she's nothing else but her chauffeur's (Muxanga) prisoner. Lucy, with the help of Muxanga, finds Hanic. Muxanga tries to terrorize Lucy, but little Hanic stands up for his mother and defeats Muxanga.

Lucy and Hanic travel all over Mozambique in search of Pak. They cross the river heading towards the war. In the Infernal Club, Muxanga kills Hanic. Pak shows up and kills Muxanga and a bird appears in place of Hanic's heart.



João Viana DIRECTOR

#### Director's Statement

I am not interested in turning cinema into a psychologist's couch. Nor am I interested in making militant cinema. What is indeed important for this film is to summon the four forces which I perceived in the field. Summon Order to get to Madness and summon God to get to the Devil. Let me explain: what interests me is to work on the reality and the presence of their history in the social and political situation of Mozambique today. What interests me is to summon the Order established by the present regime and link it with the liberating Madness of artistic creation. What interests me is to tell the whole truth by way of fiction. What interests me is to speak of the Devil and of the Mozambican God.

#### Biography

João Viana was born a year after NESAM (a core group of African secondary students from Mozambique which had been founded in 1949 with the goal of creating an independent State) was banished. He was a child of colonisation in Angola. He worked in the areas of production, sound, storyboarding, direction and scriptwriting. He worked with film directors such as Oliveira, Biette, César Monteiro, Schroeter... He started to direct his own films, in 2004 with the film *A Piscina* (in competition at the Venice IFF) "the Portuguese fictional short film that won the most awards ever". For his next film, *Alfama*, he created Papaveronoir Films. His last work was a double work consisting of a feature film called *The Battle of Tabatô* and a short film named *Tabatô*, both awarded at the Berlin IFF.

#### Fiction

Mozambique

France

Portugal

Qatar

2017

B/W

#### LANGUAGE

Swahili (Makua)

#### SUBTITLES

English

French

#### RUNNING TIME OF THE SUBMITTED COPY

90'

#### ESTIMATED RUNNING TIME OF THE FILM

85'

#### PRESENT STATUS OF THE FILM

Post-production

#### WHAT IS STILL NEEDED TO COMPLETE THE FILM

Final editing

Voice over

Sound mix

DCP

#### FUNDS OR AWARDS RECEIVED

Doha Film Institute

#### TOTAL FILM BUDGET

€ 1.007.571

#### ASSETS NEEDED TO COMPLETE THE BUDGET

€ 210.000

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

Design  
**Enrico Bardin**

Layout  
**Ellie Zachariadou**

Print  
**Grafiche Veneziane, Venezia  
August 2017**

A NEW CONCEPT FOR A NEW MARKET  
VENICE, AUGUST 31<sup>ST</sup> – SEPTEMBER 5<sup>TH</sup>, 2017

V E N I C E  

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B R I D G E