

مهرجان البحر الأحمر السينمائي الدولي
RED SEA INTERNATIONAL FILM FESTIVAL | 2021

سوق
البحر الأحمر
RED SEA
SOUK



BOOK OF PROJECTS



SPONSORS

FESTIVAL PARTNERS



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INDUSTRY SPONSORS



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WELCOME TO THE RED SEA SOUK

Welcome to the Red Sea Souk, the market side of the new Red Sea International Film Festival and one-stop shop for the best in Arab cinema.

Between December 8 to 11, the Souk will run alongside the screenings at Saudi Arabia's first international film festival. For distributors, sales agents and producers keen to hook into new talent networks, the Souk is a window on to the Arab world's film industries.

The Souk is also the best place to discover the new Saudi film scene, providing unbeatable access to the people making it happen.

Organised events will be going on all day. The Souk will present a comprehensive programme of meetings and discussions specifically for industry visitors, as well as the opportunity to forge links with the region's talent.

The industry programme includes pitching sessions, one-on-one meetings, screenings, networking events and industry talks. The talks are the right place to get the low-down on local markets. Thought leaders will share their insights into local trends at the panels and workshops.

The world-class Exhibitor Area is the place to promote films, host meetings, and encounter new collaborators for film-related projects.

And you can scope out what's coming up at the Project Market, a smorgasbord of forthcoming titles from the Arab region's most exciting film-makers. Spot the next blockbuster – or catch a film-in-progress that may turn out to be a future award-winner.

See you at the Red Sea Souk!



أكبر سينما في المملكة:
١٥٤ شاشة في ١٥ سينما
في ٦ مدن.

THE LARGEST CINEMA EXHIBITOR IN THE KINGDOM WITH
154 SCREENS IN 15 MOVIE THEATRES
ACROSS 6 CITIES.

فخورين بكوننا الشريك السينمائي الحصري لمهرجان البحر
الاحمر السينمائي الدولي الأول

PROUD TO BE EXCLUSIVE CINEMA PARTNER OF THE FIRST
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شاهد

المنصة العربية الرائدة
لخدمة الفيديو حسب الطلب

أقوى الأعمال الأصلية
والعروض الحصرية



NOTE FROM RED SEA SOUK MANAGER

As we open the first Red Sea Souk, we witness a historical moment: the building of a film market for the Saudi industry and its partners around the world.

There are so many things to be excited about. Looking back on the activities of the past year, it's astonishing how much has been achieved. I arrived at the Red Sea International Film Festival after almost a decade working in the Saudi cultural industries, and it is heartening to see the rapid pace of development that is impacting every part of the community today.

The pace of development is a testament to a well-established, lively, and enthusiastic Saudi creative community--the biggest strides this year have been made by activating and connecting with what was already here. This is, undoubtedly, a historical moment. It is also one that has been in development for many years. It's an honor to work alongside so many passionate and committed people to make long-held dreams a reality.

To my friends, colleagues, and collaborators, it has been a pleasure to work with you, and it is an honor to join with you in welcoming the international film community to Jeddah.

Zain Zedan

WELCOME TO YOUR NEXT FILM LOCATION

ALUla is a spectacular region of outstanding natural beauty featuring a variety of unique locations.

Get in touch to discuss financial rebates and free bespoke support for all productions.

RED SEA SOUK AWARDS



filming.experiencealula.com

RED SEA SOUK AWARDS



MORE THAN 700,000 USD WILL BE AWARDED TO THE PROJECTS SELECTED BY THE RED SEA SOUK.

RED SEA FUND



Five cash awards to be granted by the Red Sea Souk Jury consisting in the following:

- 30,000 USD to a film in post-production
- 100,000 USD to a Saudi project in development or production (only Red Sea Lodge project)
- 100,000 USD to a non-Saudi project in development or production (only Red Sea Lodge project)
- 25,000 USD to a project in development (only Souk Project)
- 100,000 USD to a project in production (only Souk Project)

SPONSORS AWARDS



ARAB CINEMA CENTER (ACC)

One in-kind award to be granted by the Red Sea Souk Jury to one Saudi project in development or in production consisting in the participation, with all-expenses paid, to the 2022 Rotterdam Lab (Rotterdam International Film Festival).



ARAB RADIO AND TELEVISION NETWORK (ART)

Two cash awards to be granted by AMC - ART to acquire the distribution rights of the Arab World consisting in the following:

- 50,000 USD to a Saudi project in development or in production.
- 50,000 USD to a non-Saudi project in development or in production.



CINEWAVES FILMS

One cash award to be granted by Cinewaves to acquire the distribution rights of the Arab World consisting in the following:

- 50,000 USD to a project in development, in production or in post-production.



LEYTH PRODUCTION

LEYTH PRODUCTION

One in-kind award to be granted by the Red Sea Souk Jury consisting in the following:

- Sound mixing by S.G., sound designer, in Auditorium 7.1 equivalent to 15,000 USD to a film in post-production.



MAD SOLUTIONS

One cash award to be granted by Mad Solutions to acquire the distribution rights of the Arab World consisting in the following:

- 50,000 USD to a project in development, in production or in post-production.



SHAHID

One cash award to be granted by Shahid to acquire the distribution rights of the Arab World consisting in the following:

- 100,000 USD to a Saudi project in development or in production.



THE CELL STUDIOS

Three in-kind awards to be granted by the Red Sea Souk Jury to a film in post-production consisting in the following:

- Full Color grading package worth of 15,000 USD
- Full promotion package worth of 10,000 USD
- Full DCP package worth of 10,000 USD



جناح فرنسا FRANCE'S PAVILION

BOOTH # 21

معًا ، معكم ، أنتم ونحن ، أنت وأنا ، يدا بيد ، شراكة ،
إنتاج ، دعم ، هيكل ، تطوير ، تدريب ، تعليم ، مشاركة ،
اتحاد ، بناء ، جذب ، تعزيز ، تبادل ، انعكاس ، برنامج ،
مشارك ، توحيد ، تحريك...

... بافيلون فرنسا، هنا في قلب
مهرجان البحر الأحمر السينمائي الدولي

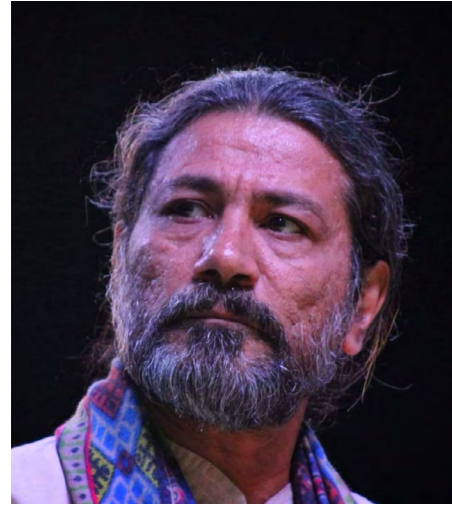
Together, with you, you and us, you and me,
hand-in-hand, articulate partnerships, produce,
co-produce, support, shape, grow, train, teach, raise,
share, congregate, build, attract, promote,
interchange, deliberate, configure, combine, move...

...FRANCE'S PAVILION IS IN THE HEART OF
RED SEA INTERNATIONAL FILM FESTIVAL



RED SEA SOUK JURY

PROJECT MARKET JURY



AHMED AL-MULLA

FOUNDER & DIRECTOR OF SAUDI FILM FESTIVAL

A Saudi poet with 12 books of poetry, he works in cultural consultations for a number of cultural institutions and centers. Founder and Director of the Saudi Film Festival since 2008, founder and director of the House of Poetry Festival (2015, 2016 and 2017), his poems have been translated into languages: French, English, Spanish, German, Azerbaijani, Persian. He worked in the cultural administration in a number of civil cultural institutions. He worked as a journalist and had a weekly article in the Saudi press from 1991 to 2014. He wrote a number of short film scripts, 7 of which he executed.



ALIX MADIGAN

PRODUCER

Alix produced WINTER'S BONE, directed by Debra Granik and starring Jennifer Lawrence, which was the winner of The Grand Jury Prize for best dramatic feature at the Sundance Film Festival in 2010. The film also received four Academy Award nominations, including best picture, and won The Gotham Award for Best Picture and two Independent Spirit Awards. Alix's recent credits include THE LIE directed by Veena Sud and 1982 directed by Oualid Mouaness. She has also produced IT HAPPENED IN L.A., LAGGIES, WHITEBIRD IN A BLIZZARD, MAY IN THE SUMMER and SMILEY FACE, all which premiered at the Sundance Film Festival, as well as CLEANER, YOUR FRIENDS AND NEIGHBORS and GIRL MOST LIKELY. Alix's first produced movie was SUNDAY, directed by Jonathan Nossiter, which won The Grand Jury Prize for best dramatic feature and the Waldo Salt Screenwriting Award in the 1997 Sundance Film Festival. Alix was a staff producer for Anonymous Content and has worked at various companies including Propaganda Films and Avenue Entertainment. She serves on the board of Film Independent and is a member of AMPAS.



THANASSIS KARATHANOS

PRODUCER

Thanassis Karathanos founded the film production companies TWENTY TWENTY VISION in Berlin (1998) and PALLAS FILM in Halle (2003). He produced numerous international films, which have been successfully shown in festivals and cinema worldwide. Recent Filmography (selected) - THE GRAVEDIGGER'S WIFE by Khadar Ahmed (2021 - Cannes FF, Semaine de la Critique), THE MAN WHO SOLD HIS SKIN by Kaouther Ben Hania (2020 - Oscar Nomination in section 'Best international Feature Film), IT MUST BE HEAVEN by Elia Suleiman (Cannes Competition, 2019), AYKA by Sergey Dvortsevov (Cannes Competition, 2018), SMUGGLING HENDRIX by Marios Piperides (Best International Narrative Feature at Tribeca 2018), MACHINES by Rahul Jain (IDFA 2016), MA LOUTE by Bruno Dumont (Cannes Competition 2016), ELLE by Paul Verhoeven (Cannes Competition 2016), SOY NERO by Rafi Pitts (Berlinale Competition 2016), AN by Naomi Kawase (opening film - Un Certain Regard, Cannes 2015), CLOUDS OF SILS MARIA by Olivier Assayas (Cannes Competition 2014), AJAMI by Yaron Shani & Scandar Copti (2010 Oscar Nomination: Best Foreign Language Film).

WORKS-IN-PROGRESS JURY



ALEX MOUSSA SAWADOGO

ARTISTIC DIRECTOR OF FESPACO

Alex Moussa Sawadogo holds a master's degree in Art History from the University of Ouagadougou in Burkina Faso and a Master of Art in Culture and Media Management acquired in Hamburg, Germany. He specializes in the programming of African films and in the creation and management of culture projects. He is the director of the Panafrican Film and Television Festival of Ouagadougou (FESPACO).



ANNEMARIE JACIR

DIRECTOR

Annemarie has written, directed and produced over sixteen films with premieres in Cannes, Berlin, Venice, Locarno, and Toronto. All three features were Palestine's Oscar entries. Jacir shot the first feature by a Palestinian female director, the acclaimed SALT OF THIS SEA and her second work to debut in Cannes. WHEN I SAW YOU won Best Asian Film at Berlinale. WAJIB won 36 awards including Mar Del Plata, Dubai, and London. Founder of Philistine Films, she collaborates regularly as editor, screenwriter and producer with fellow filmmakers. With a commitment to hiring locally, Annemarie also mentors and actively promotes Arab cinema. She has been jury member to numerous festivals including Cannes and Berlin, and is a member of the Asia Pacific Screen Academy, AMPAS and BAFTA.



LADJ LY

DIRECTOR

Ladj Ly, was born in 1980 in Paris. He is a French film director and screenwriter. He won a Jury Prize in Cannes Film Festival for LES MISÉRABLES in 2019. The film was nominated for the Academy Award for Best Foreign Film.

The Emergence of a New Cinematic Voice

Written by
Telfaz11

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تلفاز 11
Telfaz11 
STUDIOS

RED SEA LODGE PROJECTS

RED SEA LODGE

INTRODUCTION

Where Ambitions Are Honed.

The Red Sea Lodge, in cooperation with TorinoFilmLab, seeks to empower cinematic talents, preparing them to launch and succeed in the world of cinema. With that goal, 12 projects were selected to participate in an intensive program that aims to develop them, taking the necessary steps to get them closer and closer to the big screen.

In 2021, the Lodge expanded its program across 9 months and 5 workshops to give the chosen participants a broad overview and strong grounding in different aspects of filmmaking, enabling them to explore their projects' full dramatic and production potential. Participants have been mentored by a Head of Script Development and Head of Production, with guidance from specialists across the industry.

Alongside ongoing script development sessions, the program included a producer coaching program covering professional development, production, financing, sales, and marketing. There were also opportunities to work with internationally experienced experts in directing, cinematography, editing sound, post-production, and sales.

Following development and meetings with industry professionals, 2 projects will each be awarded the annual Red Sea Lodge production prize, comprising a \$100,000 grant, in addition to the opportunity to have the Arab premiere of their film at the Red Sea International Film Festival.



NOTE FROM RED SEA LODGE MANAGER

The main objective of the Red Sea Lodge is to support and develop the new wave of Arab cinematic creations. Over the past few months, Lodge participants from Saudi Arabia and the Arab world were able to develop their projects with a high degree of maturity, gaining knowledge and experience, thanks to their dedication and passion. All of this promises to assist them in the next stage of their artistic careers.

The focus has always been on encouraging new ideas, while providing a base of know-how that enables these talents to present a unique creative vision that contributes to the revitalization of the local and Arab film industry. It can be said that the projects that we supervise help us and enrich us, as much as we help and enrich them, since they provide us with a broad understanding of the industry and its needs. This means that investing in these projects becomes an investment in the Festival itself, which was positively reflected on the second edition of the Red Sea Lodge, with results that have surpassed our expectations. In partnership with TorinoFilmLab, the Red Sea Lodge continues to pursue all these goals.

Jumana Zahid

FIERY EYES

Country(ies) **Saudi Arabia**
 Language(s) **Arabic**
 Genre(s) **Drama**

* LOGLINE

Set in the 40's, a conflict in a Bedouin tribe pushes a single mother on a journey in the desert for a better life for her son.

* SYNOPSIS

In 1941, a conflict arises between Batla, a 35-year-old single mother, and a few of her nomad tribesmen because of the disappearance of her husband, Gaith, a traveling merchant who is accused of theft. The social pressure and false accusation and banning her son from the tribe school pushes her to embark in a solo journey in the desert to seek a better life in Alahasa city. During her journey, she gets lost, encounter civilian traveling convoy who get attacked by bandits, loses her son and reach the edge of her life until she gets saved by an oil expedition where she finds herself the only lady amongst a group of Americans and locals working together to discover oil in the Arabian desert. She finally arrives to Alahsa only to discover that the school refuses her son because of his looks, rough clothes, and because children of the elite families fully occupy the school. Desperate and furious, Batla sits at the side of the road, contemplating committing the unthinkable.

* INTENTION

My mother is illiterate, and yet, all of my brothers and sisters, including me, are college graduates. I don't recall what happened; all I know is that my mother did something miraculous. The story of the film is partially inspired by my mother. However, my fascination has been inspired by the history of Saudi Arabia, the biggest transformation of the Middle East from a country mostly a desert to one of the world's leading economic and political forces. Fiery Eyes is about a mother who seeks a future for her son at a time when people were struggling to secure food and shelter. In her quest, she encounters the ruthlessness of the desert, an oil expedition, and a series of social circumstances that don't play to her favor. Batla is resentful, angry, and willing to fight the whole world for her son, but does he want that? Does he see it the way she does? Fiery Eyes explores themes such as social injustice, obsessive personality, survival, and generational gap between parents and children.



* BIOGRAPHY

WRITER-DIRECTOR: ABDULJALIL ALNASSER

Abduljalil Alnasser is a self-taught Saudi Filmmaker who gained his experience through working with institutions like University of Southern California School of cinematic arts and Film Independent. He is a winner of "Saudi Film Days" Grant from Ithra center for his short film "fifty thousand photographs" which currently streaming on Shahid VIP.



PRODUCER: AYMAN JAMAL

Ayman is the founder and CEO of Barajoun Entertainment. He has 18 years experience in media and cinema industry where he worked on multiple projects notably "Bilal" film which was screen on international festivals and currently streaming on Netflix. He is also the producer of Arjon series. Ayman is a consultant to many governmental institutions.



PRODUCTION COMPANY

IDEATION PICTURES
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 a.jamal@visualizeit.film

CO-PRODUCER(S)

Eastern Tales Productions
 (Saudi Arabia)

FINANCING STATUS

Estimated budget **\$1,621,000**

HALA'S AZIZ

Country(ies) **Saudi Arabia**
 Language(s) **Arabic**
 Genre(s) **Drama**

* LOGLINE

A middle aged woman leaves her manipulative husband to find herself, and only does, when she's lost.

* SYNOPSIS

Set in Jubail, a married couple, Hala and Aziz, have a dysfunctional relationship that is only known by Sarah and Nora, their daughters. After an ugly fight that breaks, Aziz shows his toxic side he has obscured from everyone. Frightened, Hala decides to sneak out with her daughters to her friend's, Muneera, who has asked her to go on a road trip with her a day ago. After failing at convincing Hala to go with him, Aziz gives up and goes sailing, which leads to him being lost at sea. Hala decides to go on the road trip, but it turns into a tragedy after a car accident leaves lost in the desert. But, just when the group loses all hope, Hala finds a way to get a driver's attention, who drives them to the hospital. When in hospital, Hala finds out that Aziz has been lost at sea, has been found, and is in the same hospital. Hala's change doesn't allow Aziz to control her newly-freed spirit, which will drive her to take the wheel for the first time, and tells him that she will leave him.

* INTENTION

Feeling trapped is horrifying. Not knowing that you are trapped, however, is a whole different case. Love is always paired with "good", but what if a love story is a trap? I've felt this before, and I ran away from my feelings only to hit a wall of them, which Hala will do. I have used the sea and desert to describe the emotions of the couple towards each other. Aziz is drowning in Hala, and Hala has felt nothing but a dry love story lately. I show the huge impact of the couple on their daughters. How love has been misunderstood and was made to be possessiveness. I chose Aziz' interests to be free spirited, yet forced on the family home, to show his superiority. The movie is set in Jubail because of how the people of it create their own families with their friends, because a whole family rarely lives there. This film aims to show how all women have their own super powers, but sometimes they are made to question their existence by the toxicity of masculinity around them, and patriarchy.



* BIOGRAPHY

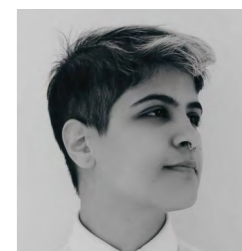
WRITER-DIRECTOR: JAWAHER ALAMRI

Jowaher Alamri is a Saudi writer and filmmaker. Her work was funded, featured, and awarded by international film festivals such as Palm Springs, Red Sea, and Sundance.



WRITER: JUDE BIN MASOUD

Jude has been freelancing as a writer and translator since 2013, and she started to write poetry and creatively at 2019, after she decided to dropout of college to pursue writing solely. Jude is interested in music and is a lyricist and worked with Arab musical producers like Moseqar. Jude is currently working in a designing studio as a Creative Executive.



PRODUCER: MOHAMMED SENDI

A Valparaiso University graduate, Mohammed Sendi is a Saudi filmmaker with over 10 years of experience in film and media. He directed some critically acclaimed shorts like Fatin Drives Me Crazy which screened at the Lincoln Center in New York. He also produced award winning shorts like Eye & Mermaid which was in TIFF and Atlanta film festival.



PRODUCTION COMPANY

7th Dream Films
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 Saudi Arabia
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 mo@7thdreamfilms.com

FINANCING STATUS

Estimated budget **\$854,266**
 Financing in place **\$15,000**

FINANCIERS ATTACHED:

In Kind

IT'S A SAD AND BEAUTIFUL WORLD

Country(ies) **Lebanon**
 Language(s) **Arabic**
 Genre(s) **Drama, Comedy, Romance**

* LOGLINE

A decades-spanning tale of love between Nino, an idealist, and Soraya, a cynic, in a country in turmoil.

* SYNOPSIS

As the eccentric physicist Zachariya studies two new celestial bodies, Nino and Soraya are born on a violent day in Lebanese history. Tragedy follows when Nino's parents die and Soraya's parents divorce. While Soraya grows up in disillusionment, Nino is raised by his grandma who treats him with a fantastical way of living. Witnessing Soraya's sadness, Nino vows to save her and take her to a magical place, but their escape fails and they lose track of each other. In their adulthood, reunited by cosmic events, Nino and Soraya fall in love. Opposites attract. But their love is challenged when Nino wants a child while Soraya does not. Eventually, Soraya gives birth to Amal, who rejuvenates them, but the decay of Beirut and their antagonistic visions regarding her upbringing have them collide. Ultimately, Nino and Soraya learn that a compromise in their view points provides the needed balance to avoid letting their own broken childhoods be repeated by Amal, while cosmic events clash in a surreal spectacle.

* INTENTION

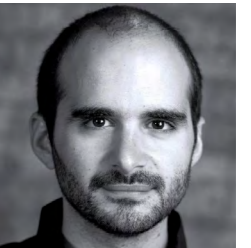
Growing up in Lebanon in the 90s and 2000s, I got accustomed to waking up to a crisis, and sleeping to another. Faced with an endless panoply of political, social and ecologic conflicts, with all of our tears shed, we have developed an armor of humor, where comedy became a tool of survival to circumvent the darkness over-loomng the country. Hence, the title and tone of the film, swinging between tears and laughter, because talking about Lebanon without humor would be untruthful to its nature. While the narrative focuses on the struggles of Nino and Soraya, the stage that Beirut represents makes it a character in and of itself; Beirut traversed by wars, inhabited by bullet-ridden buildings and dilapidated façades, but also Beirut in its vibrancy, its big heart and charming soul. I hope to make audiences reflect on this never-ending drive that Lebanese people have for life and re-construction... even if we know that the next bomb or the next war will take it all, once again...



* BIOGRAPHY

WRITER-DIRECTOR: CYRIL ARIS

Cyril Aris is a Lebanese Director & Screenwriter and a member of the Academy of Motion Picture Arts and Sciences. His feature documentary, 'The Swing' (2018), premiered in Karlovy Vary and won awards in El-Gouna, Rome, London, Budapest and Tunisia. His fiction short 'The President's Visit' (2017), premiered in Toronto (TIFF) and won awards in Dubai, Nashville, and the National Board of Review. Previous credits include short film Siham (2013), jury award at Palm Springs, LBC's TV series Beirut, I Love You (2011, 2012), and Yahoo's web-series Fasateen (2012), which both gathered several million views, as well as BBC's short documentary Beating Hearts (2020).



PRODUCER: GEORG NEUBERT

Georg Neubert was born 1988 in the former GDR. He holds a Bachelor of Economic Science and is an alumni of the ATELIER LUDWIGSBURG-PARIS. Together with Katharina Weser he founded REYNARD FILMS in 2016. He won the ROBERT BOSCH FILMS PRIZE and participated in other programs for producers such as WINTERCLASS and RED SEA LODGE.



PRODUCTION COMPANY

Reynard Films
 Plautstraße 27, 04179
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 004915231753700
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 reynardfilms.com

About Productions

Renno Building, First Floor, Gemmayze,
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 contact@aboutproductions.com
 aboutproductions.com

Cinenovo

89 rue de l'Eglise, Paris 75015,
 France
 +33651574370
 jvasst@cinenovo.com

FINANCING STATUS

Estimated budget **\$1,197,794**
 Financing in place **\$366,794**

FINANCIERS ATTACHED

Mitteldeutsche Medienförderung (Germany)
 About Productions (Lebanon)
 Reynard Films (Germany)
 Cinenovo (France)
 Pluto Films (Germany)
 Neue Visionen (Germany)
 MC Distributions (Lebanon)

RAWIA THE BOOK KEEPER

Country(ies) **Saudi Arabia**
 Language(s) **English**
 Genre(s) **Action, Fantasy, Drama**

* LOGLINE

During the Mongolian invasion of Baghdad, young Rawia is destined to protect the Book of Wisdom.

* SYNOPSIS

During the Fall of Baghdad in 1258 AD, young timid Rawia must protect the Book of Wisdom from the invading Mongolian army. The book holds literal and symbolic value to Rawia's lineage and the prosperity of Baghdad. Forced to escape, Rawia drowns and washes up in a surreal world, which is inhabited by flightless bird people. Realizing she has lost the book, Rawia forms a pact with Yafoor, an unreliable bird boy, to help her find the book. Rawia questions the ways bird people live when she attends a ceremony where they participate in drinking magical waters that rids them of anxieties. In her quest, Rawia learns that the book is with Krowley, the ruler of The Land Beyond The River, who oppresses the bird people to maintain his power. In an epic battle, Rawia finally reclaims the book, but not without uncovering the mystery behind her tragic history. She returns to Baghdad and learns to make peace with her past to rebuild Baghdad.

* INTENTION

I always loved making my imagination come to life and to learn about the past especially Islamic history. The rise and determination of the human spirit to change and transcend the material inspires me. Telling the story of Rawia resembles that, and constructing this world she would inhabit based off of these concepts will be a dream come true. Through Animation, I wish to wield my skills to not only imitate, but to build upon giants like Miyazaki who have mastered simple yet heartfelt storytelling, combined with a unique wholesome aesthetic to deliver works of art that give people joy. Our aesthetic is inspired by Arabic calligraphic line work, Miyazaki's art style and elements from French animation studios. I hope to bring with Miyazaki's wholesomeness and attention to joyful details a representation of a unique yet universal worldview. That would be my conceptual contribution to the art of animated filmmaking.



* BIOGRAPHY

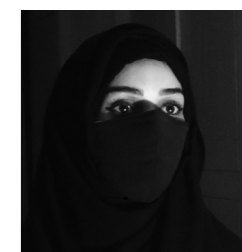
DIRECTOR: MAHMOUD ZAINI

Mahmoud holds a BFA in Animation & Visual Studies from CCA, San Francisco USA. He was a participant of the prestigious PIXAR New Voices Story Intensive Program, and Le Gobelins Animation Masterclass. Most recently, Mahmoud established his independent animation house, Zaini Studios, that focuses on Animation, character/environment designs, and storyboards.



WRITER: TAGHREED AL OTAIBI

Taghreed Al Otaibi is a writer and researcher in the field of Gothic and Cultural Criticism. She Mastered in Horror Philosophy and the Aesthetics of Darkness. Taghreed writes creatively and critically about Goth and Vampire culture in the MENA region, being one of the few representatives in pursuit of this craft.



PRODUCER: OMAR MUGEEM

Omar graduated with a BFA in Animation & VFX from the Academy of Art University, San Francisco. He writes and produces narrative-driven projects inspired by folktales and myths. He is a Senior Film Analyst at the General Committee of Audiovisual Media classifying films for theatrical release in Saudi Arabia.



PRODUCTION COMPANY

Kuthban Production
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Zaini Studios

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FINANCING STATUS

Estimated budget **\$8,856,000**

ROAD 250

Country(ies) **Kuwait**
 Language(s) **Arabic**
 Genre(s) **Drama, Coming-of-age**

* LOGLINE

A teenager moves back to Kuwait after growing up abroad, where she is put to a test of survival by her society.

* SYNOPSIS

After years of living abroad as the daughter of a diplomat, Dima, an independent yet sheltered teenager, is moved back to Kuwait by her helicopter mother, Mariam. Starting at an all-girls school for the first time, Dima is equally as intrigued by the dynamics among the girls as the girls are with her. Seeing a new girl as an opportunity to relieve the boredom within their repetitive lives, the ruthless leader of a wild group, Aisha, invites Dima to spend the weekend with them at a beach house. Over the weekend, Dima is unknowingly tested by Aisha until she's taken under her wing. Aisha teaches Dima about the tight-knit society she belongs to and how to bypass its rules. When Aisha uses the rules of their culture to trap Dima, Dima is pushed to decide where she stands between what she's taught to value and what she truly values in order to break free from the bonds of her society.

* INTENTION

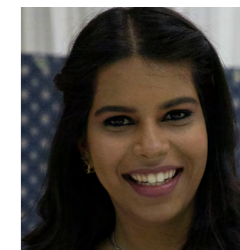
Refusing to accept the status quo of their world, the girls of Road 250 fight against the restrictions placed in their way. Through tests to the strength of our characters and threats to their livelihoods, Road 250 builds a world that's universally understood and through the developing of relationships and the growing of protections, unique power dynamics are explored. This story comes to life by Dima's decision to break a rule and through Dima's journey, we learn what rules are meant to be broken in pursuit of liberation, and what rules are meant to be in place in pursuit of safety. The story of the youth of Kuwait as depicted in this film would be relevant for the generations of the past as it is for the generation of today. It's an experience that is understood among everyone who has gone through adolescence in the Arab world. By making this film, I hope to shed light on the issues that continue to reign over constricted communities and challenge the fear prescribed to Arab women.



* BIOGRAPHY

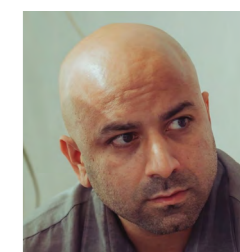
WRITER-DIRECTOR: HAYA ALGHANIM

Haya ALGhanim is a filmmaker based between New York City and Kuwait City. Her short films have screened at various international film festivals and exhibition venues. She is currently in development on her first narrative feature, Road 250, a selection of the Rawi Screenwriters Lab and Red Sea Lodge. Haya ALGhanim received her MFA in Film from Columbia University and holds a BA from The New School. Through her artistic and professional practice, ALGhanim aims to preserve and represent modern Arab art and culture.



PRODUCER: ABDULLAH BOUSHAHRI

Abdullah Boushahri is a Kuwaiti-born filmmaker. Abdullah has produced more than 160 hours of TV series through his production banner Beyond Dreams; a leading production company in the region. The latest film Abdullah produced, EUROPA, premiered at the Cannes Film Festival in 2021, and is the Iraqi official submission to the OSCARS. Abdullah received his Bachelor's degree in Film from Florida Atlantic University and an Alumni of the Executive Leadership program at Harvard University.



PRODUCTION COMPANY

New Arab Cinema
 Al-Enmaa Tower, Abdullah
 Almubarak Street
 Kuwait City, Kuwait
 +96597199905
 newarabcinema@gmail.com
 instagram.com/newarabcinema

FINANCING STATUS

Estimated budget **\$950,000**
 Financing in place **\$150,000**

FINANCIERS ATTACHED

Private Investors

SEEKING HAVEN FOR MR. RAMBO

Country(ies) **Egypt**
 Language(s) **Arabic**
 Genre(s) **Drama**

* LOGLINE

On a quest to save Rambo, his dog and friend, Hassan is forced to confront the fears of his past.

* SYNOPSIS

In a Cairo working-class neighbourhood, Hassan, 30, finds that he and his small family, consisting of his mother and his dog, Rambo, are about to be evicted from the house because his landlord Karem, a car mechanic, wants to raise the rent. Hassan's mother refuses the raise and decides to file a lawsuit which infuriates Karem, pushing him to harass Hassan. On his way back from work, Hassan gets attacked by Karem, and can't defend himself. Only then, Rambo defends his best friend, biting Karem's penis in front of the neighbourhood's residents.

Karem gets furious and is determined to avenge his lost prestige in front of everyone, so Hassan begins an exhausting adventure inside the grand city in an attempt to find a haven for his sole friend Rambo, during which he rediscovers himself and confronts his fears.

* INTENTION

For many years, I have seen in my mind a blurry image of a young man sitting alone on a quiet dark sidewalk at night, hugging his dog, and it is so cold all around them.

In 2015, I watched a video featured a group of men tying a dog to a lamppost and beating it with knives until the dog was killed. This was just to take revenge from the dog's owner. At that exact moment, I realized the movie; I realized how to talk about that image and myself too.

Seeking Haven for Mr. Rambo isn't a film about extreme violence against dogs, but it is a film about me and my generation's relationship with society. That paradoxical relationship that combines intense love and fear wrapped in hate. That relationship in which we always feel chased in our city like stray dogs. At the same time, we don't know any other haven to belong to.

My film is a very humane film, through which Hassan (the protagonist) and I experience a lot of complex social relationships, in which we ask our questions, fears, and sorrows.



* BIOGRAPHY

DIRECTOR: KHALED MANSOUR

Khaled Mansour was born in Cairo 1991, graduated from Faculty of Arts, Cairo University, at the same time he has studied cinema independently. He directed three short films which participated in a lot of festivals, and also directed a number of short documentaries and commercials, which have been screened on TV channels and social media platforms.



WRITER: MOHAMED EL-HOSSEINY MOHAMED

Mohamed was born in Cairo in 1989, got a bachelor's degree in Architecture, before discovering his passion for writing. El-Hossieny began his work as a writer in a number of different fields, before moving on to study screenwriting at filmmaking workshops. He co-wrote three short films, in addition to his first feature "Seeking haven for Mr. Rambo".



PRODUCER: RASHA HOSNY

Rasha studied Egyptology, and then she obtained a Film Criticism Diploma in 2018. She worked as an assistant producer in short documentaries and commercial ads in 2016, and then she made her debut as a producer with the short film "Two Strangers, A Night". Rasha also is now working as one of the main programmers of Cairo International Film Festival.



PRODUCTION COMPANY

Patchwork Productions
 2 Ethad Elmohameen Elarab,
 Garden City, Cairo, Egypt
 +201011646434
 patchworkcairo@gmail.com

FINANCING STATUS

Estimated budget **\$623,000**
 Financing in place **\$158,900**

FINANCIERS ATTACHED

Patchwork Production (Egypt)
 CineGouna Springboard
 Development Grant (Egypt)
 AFAC Cinema Development Grant
 (Lebanon)

THE DAY OF WRATH: TALES FROM TRIPOLI

Country(ies) **Lebanon**
Language(s) **Arabic**
Genre(s) **Drama, Historical**

* LOGLINE

One family, one city, five uprisings and five tales.

* SYNOPSIS

The Day of Wrath: Tales From Tripoli is a historical drama that portrays the mutation of the city of Tripoli through 5 generations.

1943 Lebanon is under the French mandate since 1920. Nadim (14), is jealous of his older brother Akram who is preparing to be part of a protest against the French occupation.

1958 The mother, Yemen, is secretly learning to read and write with her youngest son Yehia. While the city is in turmoil due the uprising supporting Abed al Nasser, Yemen discovers she is pregnant.

1967 Yehia is studying to be a doctor. He is modern, idealistic and active in supporting the Arab war against Israel.

1983 Samouh, Nadim's son, comes back after 10 years of exile. His grandmother Yemen is on her death bed. He decides to stay in Tripoli to support his aging parents while he joins an Islamic radicalized movement active in the amidst of the civil war.

2019 Fatmeh, Samouh's daughter, finds herself in the midst of a wave of protests. She begins a journey of emancipation.

* INTENTION

My desire to make this film comes from my love for the city of Tripoli, where I was born and raised. My grandfather Nadim was a poet who opposed fiercely the French occupation of Lebanon. My father raised me to be conscious of my Arab identity as he was a big supporter of Abed El Nasser. He was part of a generation who got depleted by the 67-war defeat. In the eighties, I have witnessed the transformation of my mother's family into becoming radical Islamists. In 2019, I was part of a revolution that wanted to change the political regime.

All those tensions gave me the urgency to attempt a re-interpretation of history through my story and that of my family. In this film, I am saying let's contemplate the past but this time through a subjective lens, let's think the present in resonance with this past and lets imagine possibilities of future becoming. Let us occupy again the spaces of history that were never given to us although they are ours.



* BIOGRAPHY

WRITER-DIRECTOR: RANIA RAFEI

Rania Rafei is a Lebanese filmmaker working and living between Tripoli and Beirut. Her work includes experimental films, video installations, fiction films and a large repertoire of social and political documentaries. Her feature debut "74, the reconstitution of a struggle" has premiered at the FID Marseille and has toured in more than 50 international festival won critical and a cinema release in Lebanon.



PRODUCER: JINANE DAGHER

Jinane Dagher graduated from Sorbonne Nouvelle – Paris 3 in 2006 with a Master II in Cinematographic and Audio-Visual Studies. In 2008, she joins "Orjouane Productions" a film production company based in Beirut. Since then, she produced: 'We were communists' by Maher Abi Samra (2010) which premiered at La Biennale de Venise- Orizzonti, "74" by Rania and Raed Rafei (2012) which premiered at the FIDMarseille and won the GNCR prize, "Makhdoumin" by Maher Abi Samra (Berlinale Forum) (2016), "Manivelle : The last days of the man of Tomorrow" by FDZ and is currently developing several projects.



PRODUCTION COMPANY

Orjouane Production
Lebanon
00961 3 860697
orjouaneproductions@gmail.com

FINANCING STATUS

Estimated budget **\$480,500**
Financing in place **\$78,500**

FINANCIERS ATTACHED

AFAC development Fund (Lebanon)
Doha Production Fund (Qatar)
AFAC documentary production fund (Lebanon)
In kind facilities (Lebanon)

THE PHOTOGRAPHER OF MADINA

Country(ies) **Saudi Arabia**
 Language(s) **Arabic**
 Genre(s) **Drama**

* LOGLINE

A young divorcee collides with society by becoming Madina's first female photographer in the 1960s.

* SYNOPSIS

Young Khadija returns to her mother's house after her divorce. Her mother requires medical treatment abroad but refuses to go to a studio for a passport photo so Khadija takes her picture. While her mother is away, Khadija photographs the neighborhood children. Rumors spread when her photos are developed and her uncle takes away her camera. With her mother blinded from the procedure, Khadija teaches sewing to support her family. When her cousin dies, she gives her uncle a picture of his son. Touched he returns the camera. Khadija's work becomes popular after Al Madina newspaper commissions a photo of the city's female singers that it publishes on the front page. Khadija's brother writes and includes information for an exhibition in London. Against all odds, she builds a photo enlargement machine and participates in the exhibition with photos of Madina's women.

* INTENTION

I grew up in a deeply-rooted storytelling tradition. My earliest memories are nights spent at my mother's, aunt's, or grandmother's feet, listening to stories about Madina – filling my imagination with the scents, sounds, and colors of the city and its people. Inspired by all I heard, I became a storyteller; my tool of choice, the camera. In my thirties, I learned my great-aunt's story. Facing an uncertain future after a failed marriage, a stigma at the time, she reinvented herself as a photographer. She turned the ground floor of her home into a makeshift studio and lab. And people from all over Saudi Arabia lined the street, waiting for her artistic services. In each photo, she captured her time in ways that only a camera can if only those records survived... Sadly, all her work was lost. I was equally fascinated and devastated by her story, which strangely bears parallels to mine. By exploring the two narratives, The Photographer of Madina began to take shape in my mind.

PRODUCTION COMPANY

Samaka Productions
 Saudi Arabia, Jeddah
 +966598868456
 saleem.homs@gmail.com

FINANCING STATUS

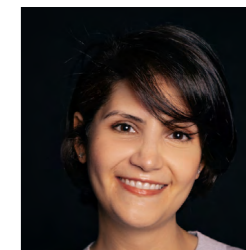
Estimated budget **\$1,434,211**



* BIOGRAPHY

DIRECTOR: DALYAH BAKHEET

Dalyah Bakheet is an independent filmmaker and founder of '12 Films a Year'. She worked in production as a director, producer, and instructor. Her work includes documentaries, corporate films, advertisements, animation, TV content, and e-learning content. She has received awards and grants from the University of Melbourne, Al Arabiya, Afac, and Qumra (MBC).



WRITER: AFNAN BAWYAN

Afnan Bawyan is a scriptwriter and script supervisor. She has worked on six feature films as a script supervisor, the latest of which are Champions by Manuel Calvo and The Crow's Song by Mohammad AlSalman. Her first short animation, Saleeg, received special jury mention in the script competition at the Saudi Film Festival.



PRODUCER: SALEEM HOMSI

Saleem Homsy is a producer of commercials, documentaries, short films, and feature films. He produced the feature film The Great Muse by Abdulrahman Khawj in 2016 and ElMalahi by Wael Abu Mansour between 2016 and 2019. He also coproduced the short film Goin' South by Mohammad Al Homoud.



THE SEA NEEDS TO HEAVE (SINK)

Country(ies) **Jordan, Sweden, Canada**
 Language(s) **Arabic**
 Genre(s) **Drama**

* LOGLINE

When her son falls mentally ill, a mother tries to help him in her own way.

* SYNOPSIS

Amman, Jordan. Present time. Nadia, 45, is a wife and a mother of three whom she cares about deeply. She's unsatisfied with her life, and is going through a midlife crisis which is slowly causing her marriage to fall apart.

Nadia has an overprotective relationship with her eldest son Basil, 17, a highschool senior who's under severe pressure due to his final examinations. Basil has shown signs of depressive episodes before, but Nadia has always managed to keep him afloat which has strengthened their bond.

One day, Basil gets into trouble at school that effectively leads to a two-week suspension. Nadia takes time off of work to accompany him at home, but as her son's mental health gradually deteriorates, his manic and elated moods lead her to experience bizarre, yet beautiful, feelings of liberation until she reaches the edge of madness. That's when Nadia loses control over the situation for the first time. Will she be able to handle the hurdles of his illness and eventually let him go?

* INTENTION

This film stems from a very deep place, and is inspired by my own family tragedy. I always wondered about what the norm really means in our society, and the stigma of mental illness in the Arab world. I am making this film with the belief that a story this personal can become universal and speak to everyone in their own way. Nadia, 45, is the main character, and is a reflection of society's shortcomings. She's in a dark headspace as she struggles with a midlife crisis and tries to control her son's situation in the only way she knows. When her teenage son's mental health deteriorates, Nadia embarks upon a strange and freeing journey with her son, where she slowly loses control over him. This awakens her to look deeper into herself as a mother who deeply failed in the way she handled her son's situation and to slowly let go and give in to his grave illness. This is a film about acceptance, letting go, and breaking the norm.



* BIOGRAPHY

WRITER-DIRECTOR: ZAIN DURAIE

Zain Duraie is a writer/director. Her debut film "Horizon" had its world premiere in 2013 at Palm Springs Shorts fest and won Best of the Fest Selects. Her last short film "Give Up the Ghost" has been officially selected in 2019 at the La Biennale Di Venezia main shorts competition and has won El Gouna Prize for Best Arab short, Vimeo Staff Pick award at the Palm Springs Shorts Fest, and many more.



PRODUCER: ALAA ALASAD

Alaa Alasad, founder of Tabi360; a production house where he produces and co-produces fiction and non-fiction films. In his career, he worked with many renowned filmmakers including Academy-Award winning producer; Andres Vicente Gomez on the Saudi-Spanish production Born A King. Alasad has several notable credits as producer such as Give Up The Ghost short film which premiered at Venice International Film Festival, and Television which is currently nominated for Student Oscars. His other films toured prestigious film festivals like San Sebastian and Tallinn. His latest commercial work was in the Saudi remake of the Spanish film Campeones which hit the theatres in 2021.



PRODUCTION COMPANY

Tabi360
 Jordan
 00962797656287
 alaa@tabi360.net
 tabi360.net

CO-PRODUCER(S)

Le Bureau, Gabrielle Dumon
 (France)
 Nordic Film, Helene Granqvist
 (Sweden)
 Nava Projects, Sahar Youseffi
 (Canada)

FINANCING STATUS

Estimated budget **\$1,344,594**
 Financing in place **\$20,000**

FINANCIERS ATTACHED

Jordan Film Fund (Jordan)
 Swedish Film Institute (Sweden)
 ART Award in Gouna Film Festival

THE ZARQA GIRL

Country(ies) **Jordan**
Language(s) **Arabic**
Genre(s) **Drama**

* LOGLINE

Determined to find her place in her daunting city, thug woman Zein's must keep her past trauma from spiraling out of control.

* SYNOPSIS

After a growing up on the streets, Jordanian thug Zein (30) gets a taste of power when her wit and hostile nature wins her street notoriety. With her willpower and determination, Zein must not only face a city run by thug men.

* INTENTION

Growing up I was raised by strong women who made me the man I am today. Yet, in Jordan, women that speak their truths are not the majority. Regardless of their claim to fame, women in power are always subject to different judgements than their male counterparts. Heavily inspired by the astonishing stories of three notorious female thugs in Jordan, I created the story of Zein, "the bastard owl". The intimidating and powerful status that Zein achieved in a man's world is not to be overlooked. Would she have been equally hated and deemed "ungodly" if she was a man? I do not intent to portray Zein as a hero, but as a woman who broke barriers to survive and found her own way to thrive. Yes, she did hurt many people, but I believe that a pure innocent soul can become equally "evil" when life shows it extreme brutality, abandonment, and a absence of love. In making this film I want to tap into Zein's power and call for a much-needed reform that could save her life, and thousands alike.



* BIOGRAPHY

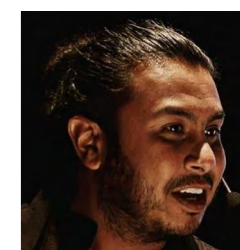
WRITER-DIRECTOR: ZAID ABUHAMDAN

Zaid Abuhamdan established Zaha Productions in 2009, producing 5 internationally award-winning short films since. His short films have screened at over 30 international film festivals worldwide.



PRODUCER: AHMAD ABU KOUSH

Ahmad holds a BA in Media & Journalism from Petra University in Jordan, and is a certified Movie Magic Production Manager from London Film Academy, 2017. Since 2011, Ahmad advanced his acting career while Simultaneously building his local and regional production Capacity to date. Between the years 2014 and 2017 Ahmad co- starred as well as managed.



PRODUCTION COMPANY

Zaha Productions
Amman, Jordan
+962795717176
Zaid.abuhamdan@gmail.com

FINANCING STATUS

Estimated budget **\$616,500**
Financing in place **\$30,000**
(**post-production**)

FINANCIERS ATTACHED:

Director/Writer Deferrals
Producers Deferrals
Private investment (in talks)

WITHIN SAND

Country(ies) **Saudi Arabia**
 Language(s) **Arabic**
 Genre(s) **Adventure, Drama**

* LOGLINE

A Bedouin traveler crosses the desert in pursuit of returning to his pregnant wife. With his mysterious past haunting him in isolation, a lone wolf tracks his footsteps.

* SYNOPSIS

Snam is an experienced traveler of the desert seeking to reunite with his pregnant wife. He finds a shorter route to get back to his village which forces him to split from his peers. On his way, he encounters a group of bandits that strips him away from his belongings and his horse. He applies his techniques of navigation, which turns his journey into a quest for survival. As he crosses the vast desert, he realizes that there is a lone wolf is dangerously tracking his footsteps. Despite confronting it, the wolf remains eager to be with Snam, and gradually they start to develop a relationship and a bond. Snam navigates his way through and gets closer to their destination. As their journey comes to an end where they get to Snam's tribe, his peers find him being chased by the wolf, unaware of their companionship, they fire at the wolf and kill him instantly. Snam is devastated over the wolf's death as he reunites with his wife, who has given birth to a boy ... Theeb.

* INTENTION

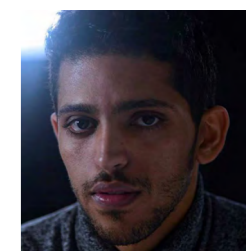
The Saudi Arabian history and culture possess an invaluable treasure hidden within its sand which has never been obtained, and that being the treasure of tales. Within Sand is a film about a folkloric legend of a fascinating relationship between a beduin traveler and a lone wolf. The story follows Snam who attempts to reunite with his wife who's on the brink of birth. In the journey to his unborn child, I seek to immerse the audience in a world of survival, dreams and the true meaning of fatherhood.. Another aspect of the film that I will focus on, is the aesthetic portrayal of the desert in the film, where often the desert is represented as a lifeless harsh environment that forms a one dimensional view over it. Within Sand will depict the Arabian desert in an ethereal lens where it captures the true magic and mysterious beauty of such a location. The endeavour of the main character will be a thrilling, thought provoking and mystifying ride that the audience will be absorbed by, allowing the viewer to inhabit its liberating resolution.



* BIOGRAPHY

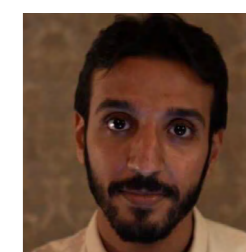
WRITER-DIRECTOR: MO ALATAWI

A Saudi director with a degree in Film from the University of the Arts London. Worked in over 6 films in London, and commercials. Worked with companies such as BBH, De Lane Lea Warner Bros. and Evolution Studios. His films have been nominated in both national and international festivals. The last project Moe has worked on was Apple TV's Cherry.



PRODUCER: MOHAMMAD ALGHAMDI

Known for his work on the Russo Brothers Hollywood movie "Cherry" (2021) as the Key Production Accountant - KSA Unit, while he was leading the finance department at Nebras Films one of the biggest production companies in Saudi Arabia. Now he is the Line Producer for a Saudi feature film and a co-founder of Art Organization.



PRODUCTION COMPANY

Alsarid Films
 Office 13 - Huna, Panorama
 Altakhassusi, Riyadh, Saudi
 Arabia
 +96650054190
 Info@alsarid.com

FINANCING STATUS

Estimated budget **\$1,638,400**
 Financing in place **\$1,638,400**

FINANCIERS ATTACHED:

Ministry of Culture (Saudi Arabia)
 Alsarid Films (Saudi Arabia)

ZEBA

Country(ies) **Saudi Arabia**
 Language(s) **Arabic, Uzbek**
 Genre(s) **Drama, Historical**

* LOGLINE

Zeba, the teenager, leads her family on a difficult journey from Afghanistan to Makkah in the 1930s.

* SYNOPSIS

The story starts in Kabul, Afghanistan in 1938. When a family of four women: A grandmother, a wife, a teenager, and a newborn, have to mourn the loss of the father. Life turns upside down for the teenage Zeba after the wrong people take control over her family's fate. Which leads Zeba to take her family on a journey from Afghanistan to Makkah in Saudi Arabia, against the will of the family's elder. The four women face a lot of obstacles, starting with not being able to cross Afghanistan's borders without the consent of a male relative, having to cross Pakistan with nothing but a horse carriage, and getting on a 6-week trip on a ship to Jeddah in Saudi Arabia. When they finally get to Makkah, they are caught up by Zeba's stepbrother, who has orders to bring them back home. The four women have to continue the fight for their freedom.

* INTENTION

"Zeba" is a feature film about a lady whom I lived with and was raised by. The film is inspired by her immigration journey. One of the things that I want to focus on is telling her journey in a native film. Immigration is a very common issue around the world, and I want to highlight it in the film and make people live the moment as they are part of the human being's senses. The film would be a masterpiece that documents an important period of world human history. "Zeba" is a story of strong females who are inspirational role models. I want to narrate the stories of women who are capable and strong, whose stories must be told and shown to the public. As a director, I want to focus on the female characters and their personalities, and how they are powerful leaders through all the scenes in the film. Thirdly, the film is about a journey. I want to show the trip across 3 countries, how they move from one to another, what the difficulties they face, and how they overcome all these obstacles.



PRODUCTION COMPANY

BMD Production
 Riyadh, Saudi Arabia
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 Bakr.alduhaim@gmail.com

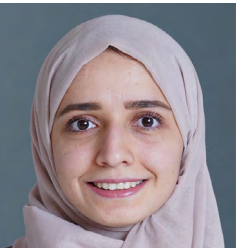
FINANCING STATUS

Estimated budget **\$992,157**

* BIOGRAPHY

DIRECTOR: ABRAR QARI

A Saudi director. She made three short animated films which screened internationally, and got prizes; The Story of Currency (2016), Qoshoor (2017), Shokool (2018). She was one of the winners at Saudi Film Days competition, The Bakery (2019). She was one of the filmmakers who got selected to work at the Global Summit 2020.



WRITER: BASHAYER ABDULAZIZ

A Saudi Arabian screenwriter for film and television. Bashayer's co-written first feature script 40 Years and One Night (2020) has won RedSea Film Festival's Tamheed funding. Her scripts A thousand Year and Cold, is a Saudi film Festival (2017) official selection. She also co-wrote two drama tv shows, Bashar and Dune.



PRODUCER: BAKR ALDUHAIM

A Saudi Arabian born producer and cinematographer who has been in the film industry for many years, with work in fictional narrative, documentaries, and commercials. Bakr has shot primarily in France, but his work has taken him all across Europe and worldwide including his home country Saudi Arabia.



Arab Cinema

C E N T E R

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Arabcinemacenter.com

ACC.film

RED SEA SOUK PROJECTS

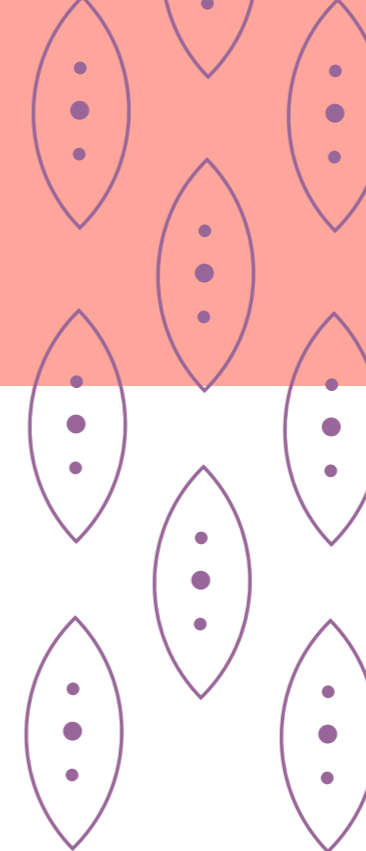
PROJECT MARKET

INTRODUCTION

Often overlooked, the development stage lays the groundwork essential to producing a film. It is a magical stage, where artistic vision – scripts, story treatments, and mood boards – meets real-world constraints – money, time, and human labor.

11 Red Sea Souk Projects pitch their ideas and plans on realizing them at the Video Pitching Session (Wednesday December 8, 10:00 – 16:00, VOX Cinema Al Balad 1@ Project Market). In hopes of winning awards and attracting collaborators, Project directors and producers present their motivations, inspirations, and aspirations in a 3-4 minute video.

Spanning three continents, Red Sea Souk Projects come from France, Tunisia, Zimbabwe, Germany, Lebanon, Egypt, Kuwait, Senegal, Poland, Jordan, Saudi Arabia, Palestine, Luxembourg, and the Democratic Republic of the Congo. Meeting in Jeddah's historical area, these Projects participate in the inaugural edition of the Red Sea Film Festival.



NOTE FROM PROJECT MARKET MANAGER



At the nexus of writing, photography, sound, design and performance, film is the ultimate collaborative audiovisual artform. Millions of creative decisions (and sometimes millions of dollars) go into the making of a single film.

The development stage is intimate, hopeful, and inspiring. At this stage, collaborators spend sleepless nights dreaming aloud. They discuss their film's worlds and characters. They ponder how viewers will feel when the final credits roll. They agonize and ask, *"how on earth am I going to make my film!"*

At the Red Sea Film Festival's Project Market, filmmakers develop and pitch their features. While some come to the market with financing in place, others seek monetary support. Join me in supporting these dreamers at the Project Market at the inaugural edition of the Red Sea International Film Festival 2021.

Sarah Elnawasrah

AÏCHA

Country(ies) **Tunisia, France**
 Language(s) **Arabic**
 Genre(s) **Social, Drama**

◆ LOGLINE

How far can we go to break free from our past?

◆ SYNOPSIS

Aya, a thirty-something Tunisian woman, lives in Tozeur, a city in Southern Tunisia, at the gateway to the desert. To earn a living, she holds multiple jobs in the hotel industry. Between social dictates, family pressures and disillusionment, Aya is not the happiest girl in the world. One day, misfortune befalls her. Aya doesn't know it yet but it will be the most beautiful thing that has ever happened to her. It's an unexpected opportunity for this young woman to start from scratch, to start her life all over again.

What are we capable of in order to be free?
 How far can we go to break free from our past?
 Aya will never be the same person again.

◆ INTENTION

Must one die to be free in Tunisia? Is dying the ultimate resort to emancipate oneself? At the origin of these questions, a news story that shook public opinion in Tunisia in 2019. A girl who survived a bus accident decides to pass herself off to her family as dead. This news piece haunted me. I wanted to understand how one could get to so much despair... I allowed myself a lot of freedom from the original news story because transcribing a simple experience didn't really interest me. What interested me was this initiatory journey that my main character undertakes. AÏCHA will be the story of a realization, a reconstruction, a revelation. Themes that were already present in A SON but that I'd like to develop further here. Several other themes will be implied: women's position in society, police corruption, social injustice, Omerta the Law of Silence... A way for me to confront Tunisia which boasts of being one of the most modern societies of the Arab-Muslim world with its paradoxes.



◆ BIOGRAPHY

WRITER-DIRECTOR: MEHDI M. BARSAOUI

Born in 1984 in Tunis, Mehdi graduated from ISAMM in Tunis and DAMS in Bologna. He has directed three short films, which have received awards at several international festivals. His first feature A SON started its international career in the official selection at the 76th edition of the Venice Film Festival, where it received two awards. Distributed in twenty countries and winning multiple awards all over the world, A SON is the first Tunisian film to win a French César Award. Mehdi is currently working on his second feature film.



PRODUCER: HABIB ATTIA

Cinema and TV producer, Habib Attia is currently managing director of CINETELEFILMS, one of the leading production companies in Tunisia and the region, founded in 1983. His ventures as main producer are worldwide distributed, acclaimed and awarded in the most prestigious festivals like Cannes, Venice, Toronto... Two times Oscar's nominee with THE MAN WHO SOLD HIS SKIN in 2021 and BROTHERHOOD in 2020, Habib Attia received in 2021, as a recognition to his career, the prestigious rank of Chevalier of the Order of Arts and Letters of the French Republic.



PRODUCER: MARC IRMER



PRODUCTION COMPANY

Cinétélefilms
 23 rue d'Andalousie, 2080
 l'Ariana, Tunisia
 +21670731986
 cinetelefilms@cinetelefilms.net

CO-PRODUCER(S)

Dolce Vita Films (France)

FINANCING STATUS

Estimated budget **\$1,080,436**
 Financing in place **\$141,116**

FINANCIERS ATTACHED

Producers' own participations
 (Tunisia, France)
 French Tunisian Bilateral Co-production
 fund (Tunisia, France)

AKASHINGA

(WORKING TITLE)

Country(ies) **Zimbabwe, France, Germany**
 Language(s) **Shona, French, English**
 Genre(s) **Drama**

◆ LOGLINE

The lives of two sisters clash, when the national park in their area begins to solely hire women.

◆ SYNOPSIS

Set in the rural savannah of Zimbabwe, our story is based on the Akashinga, the first all-female, para-military, anti-poaching unit in the world. Our narrative, explores the intrinsic and fraught relationship between a small rural village community, and a neighboring wildlife reserve which the Akashinga protects.

Told through the vantage point of two sisters, Chipo and Mavis, our film chronicles their lives from childhood to adulthood. While Mavis follows the traditional path laid out for a girl to become a mother and a wife, Chipo rebels from it and finds refuge with the Akashinga. The sisters take opposite paths, with Mavis eager to sustain her family by any means and Chipo giving her life for the protection of the animals.

The push for conservation seals the villagers out of their own forests, threatening the livelihoods of the villagers and the traditional patriarchy of the community. The sisters inevitably clash, in a battle that will determine the fate of a village torn apart.

◆ INTENTION

When I first heard about the Akashinga, I was immediately entranced! Who were these women? What would drive them to give their lives for the protection of our most endangered species? Having grown up on a wildlife reserve all my life, conservation has always been close to my heart. Conservation tends to place more emphasis on the wildlife and neglects the communities who live with the wildlife daily. Our narrative raises questions on the merits of present-day conservation initiatives and sheds light on the forgotten people who live around wildlife reserves.

Our film explores the plight of the African girl child and gender dynamics in rural African society. We assess the possible effects of female empowerment in a traditionally patriarchal rural village.

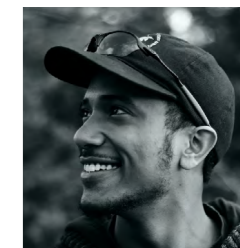
Most films about conservation tend to be blatant PSA's that bore and disengage audiences. With this narrative, we hope to deliver an authentic, compelling narrative, which truly engages our audience with a memorable cinematic product.



◆ BIOGRAPHY

WRITER-DIRECTOR: NAISHE HASSAN NYAMUBAYA

Naishe Nyamubaya is a Zimbabwean-Egyptian director and screenwriter. His 2019 short film, *Mum, I need Oil For My Car* was selected for numerous festivals, being a semi-finalist at the Pan African Film and Arts Festival and a finalist at the ASA International Humanitarian Festival in Germany. His second film, *Taming Kara* was selected at the Chicago International Film Festival and won best film at the Kukastream African Film Festival. He completed his Masters degree in Motion picture in 2021 and currently works as a writer for ETV in South Africa.



PRODUCER: JÉRÉMIE PALANQUE

Jérémy Palanque is a French producer. He has been constantly immersed in a multicultural environment, which has influenced the line-up of his short and feature film projects (*Reunion Island, Senegal, Taiwan, Vietnam, Zimbabwe*). During his master's degree, he created the production company, *Woooz Pictures*. He completed his Master's degree in Film Production in 2019 under the direction of Serge Lalou (*Les Films d'Ici*). Thanks to the renowned Zimbabwean novelist Tsitsi Dangarembga, he met Naishe in 2019.



PRODUCTION COMPANY

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 +33 (0)6 76 96 61 84
 wooozpictures.com
 jeremie@wooozpictures.com

CO-PRODUCER(S)

Geppert Productions (Germany)
 TagTeam Productions (Zimbabwe)

FINANCING STATUS

Estimated budget **\$1,638,000**
 Financing in place **\$18,000**

FINANCIERS ATTACHED

Woooz Pictures (France)
 French Embassy in Zimbabwe and Ministry
 of Foreign Affairs (France)
 Geppert Productions (Germany)
 TagTeam Productions (Zimbabwe)

BIRTHDAY

Country(ies) **France, Lebanon**
 Language(s) **Arabic**
 Genre(s) **Coming-of-Age**

◆ LOGLINE

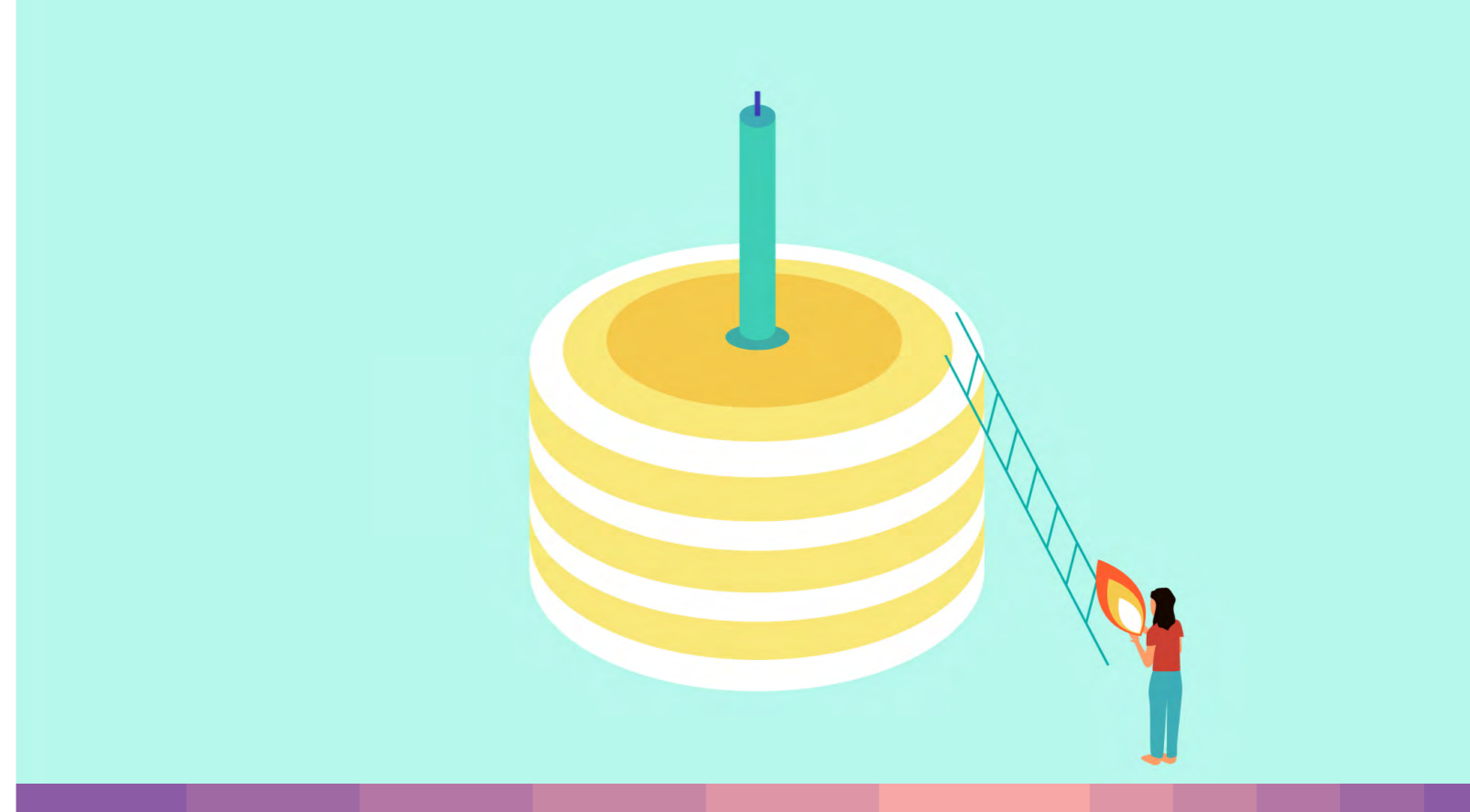
Beirut, May 2008. A regular day for Razan, who turns fourteen tomorrow, is disrupted by gun battles.

◆ SYNOPSIS

BIRTHDAY takes us to Beirut during the May 2008 conflicts, where the mundane gets disturbed by the unexpected in a teenage girl's day. The mundane: After heading home from school, Razan is on MSN messenger planning her 14th birthday and chatting with her crush Ahmad. Her father is at the Dubai airport returning home tonight, and her younger cousins are coming over. The unexpected: While Razan and her cousins play basketball outside, distant gunshots are heard. This time, it is neither fireworks, nor celebratory gunfire, but the country's political tension that has exploded into armed battles. While her mother imposes safety measures at home, and her father is stuck in transit as the Beirut airport closes and he flies to Damascus instead, Razan has other concerns: sneaking into her room, connecting with friends, and finding out why Ahmad hasn't been online. Until she begins to understand the danger her father faces on the road and that none of her friends will be coming to her birthday.

◆ INTENTION

My link to this story is very direct: the eve of my (17th) birthday was the first day of the May 2008 conflict, and my cousins' visit, father's journey and mother's panic were all part of it. It was an unforgettable birthday filled with worry, boredom, excitement, and laughter, as we coped with the events that unfolded around us. In a country as dysfunctional as Lebanon, where normalizing the abnormal is how we grew up, experiencing this string of turbulent events as a teenager had its distinct implications. Through Razan, the film gives centre stage to a young character whose passions, interests and everyday concerns are relatable, as she must navigate through the same political structures that have brought the country to its unlivable state today. I would love to share this narrative while we are still considered "Lebanon's youth" –reflecting on the stories we lived and how they've shaped us, as the challenges we face and our attitudes towards them are changing.



◆ BIOGRAPHY

WRITER-DIRECTOR: LARA ZEIDAN

Lara Zeidan is a Lebanese Canadian writer/director currently based between London and Beirut. She graduated from the London Film School, MA in Filmmaking course with "Three Centimetres", which premiered at Berlinale 2018 and screened at over 120 festivals, winning numerous awards including the Iris Prize, which secured the funding for her latest experimental short "A Beautiful Form to See". She is a Berlinale Talents 2019 alumna and is currently developing her first feature "Birthday".



PRODUCER: SÉVERINE TIBI

Séverine Tibi is a producer from Cannes who worked in Sponsorship at the British Film Institute before co-founding Sevana Films in 2017. Her purpose is to find, nurture, and promote emerging filmmakers with distinctive voices to produce meaningful high-quality films that people across the globe can engage with. She attends festivals as a consultant, through talent development programs and to meet compelling storytellers. Most recently, she was a Film Mentor at SXSW, a Zurich Film Festival Academy participant, and won the John Brabourne Award.



PRODUCTION COMPANY

Sevana Films
 16 rue Coste Corail, 06400
 Cannes, France
 +33(0)7 54446610
 sevanafilms.com

FINANCING STATUS

Estimated budget **\$938,384**
 Financing in place **\$34,160**

FINANCIERS ATTACHED

Private Investor (France)
 CNC Development Award
 (France)

CARNAVAL

Country(ies) **Egypt, Kuwait, France**
 Language(s) **Arabic**
 Genre(s) **Drama, Thriller**

◆ LOGLINE

A low-ranking cop with panic disorder must rescue his boss's 12-year-old daughter from Cairo Zoo.

◆ SYNOPSIS

Adham is not suited to his line of work in the police. He suffers from panic disorder and his colleagues taunt him constantly, making matters worse. On a day marked by civil unrest, he's called in to the station to deal with an emergency. Distracted by a phone call from his boss, a detainee escapes and Adham's colleagues point the finger at him. Fleeing in a panic, he soon finds himself on the unexpected mission of rescuing the daughter of his boss Kamal. 12-year-old Tanya is stuck at Cairo Zoo and - with the city crumbling into chaos - Adham must find a way to get her home safely. Though they start off on the wrong foot, Adham and Tanya eventually form a bond. The feisty teen gets a glimpse of life beyond the confines of her middle-class suburb and Adham discovers a paternal instinct he never knew he had. Meanwhile, Adham's wife goes into labor alone and Tanya's father gets kidnapped - possibly by the comrades of the escaped detainee.

◆ INTENTION

In a world paralyzed by lockdowns, scenes of deserted cities with animals roaming free in urban areas became surprisingly commonplace. Somehow, such post-apocalyptic scenes matched well to the absurdist dystopian scenario I already had in mind for this story, even before the pandemic began: of a world turned upside down and lives turned inside out. CARNAVAL is the last instalment in an Egypt-set trilogy about the underworld of authority and the future face of Egypt. My first two films reflected my real-world experiences as a documentary filmmaker in Egypt and the characters for this new film, my first fiction, have been inspired in some ways by the protagonists of my previous two projects. The two main characters in CARNAVAL - the cop and the young girl - speak thematically to guilt and innocence, corruption and purity; the inherent contradiction of human nature at the center of my previous films, but now in fiction form.

PRODUCTION COMPANY

Linked Productions
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 Kuwait City, Kuwait
 +965 5501 7200
 linkedproductions.com
 contacttalal2@gmail.com

CO-PRODUCER(S)

Arizona Productions (France)

FINANCING STATUS

Estimated budget **\$845,000**
 Financing in place **\$290,000**

FINANCIERS ATTACHED

Linked Productions (Kuwait)
 Arizona Productions (France)
 ArtKhana (Egypt)
 Metafora Production (Turkey)



◆ BIOGRAPHY

WRITER-DIRECTOR: MOHAMED SIAM

Siam, a Member of The Academy, is an award-winning filmmaker awarded grants by Sundance, World Cinema Fund, CNC, Sørfond, Vision Sud Est, Doha Film Institute, IDFA Bertha Fund, Hot Docs, OIF and Cinereach. His films were screened at Karlovy Vary, NYFF, Visions du Réel and Carthage, where he won Grand Prix-Golden Tanit (2018) and Best Cinematography (2017).



PRODUCER: TALAL AL-MUHANNA

Talal produces films by Arab filmmakers and large-scale theatrical productions highlighting arts & culture in the Gulf region. His films have won awards at Dubai IFF, RIDM, ITF Prague, Chicago International TV Festival, Doha Tribeca Film Festival and New Orleans Film Festival amongst others. Broadcast credits include ARTE, ZDF and World Channel in USA.



PRODUCER: GUILLAUME DE SEILLE

Guillaume worked for 10 years at Canal+ in the cinema department and was artistic producer for French public broadcaster France 2. Since becoming an independent producer in 2000, he has produced / coproduced more than forty non-French feature arthouse films invited in every major festival and theatrically released in France.



COURA + OULÈYE

Country(ies) **Senegal**
 Language(s) **Wolof, French, Sereer**
 Genre(s) **Drama**

◆ LOGLINE

Two young sisters from a polygamous family get to know each other after the death of their father.

◆ SYNOPSIS

After her polygamous father's sudden death, 16-year-old Oulèye finds herself in a battle with her older sister Coura, 19, the daughter of their father's other wife, about his will. As they compete to find it to end the ongoing conflict between their mothers, the search will bring the sisters to their father's village, in the heart of Senegal. But their quest will take an unexpected turn when they meet Ngoné, a mysterious young woman.

◆ INTENTION

Polygamy, widespread in Senegal, has been addressed in film but mostly from the point of view of the wives. Rarely has its impact on the children and especially their relationship with each other been looked at. Being from a very matriarchal family, I know having sisters is complex and I wanted to explore that bond in this particular context. 'Coura + Oulèye' follows two young women navigating their place in today's Senegalese society, where gender roles are very defined and where the community's welfare comes before the individual's. How then these girls reconcile their identity without breaking from a society they want to belong in, with its tradition and its modernity, will be the main challenge for them. Their quest will take them outside of Dakar, far from their family and society's expectations, to find a way, through their sisterhood, to break free from that mold and become their own. This film is about identity, transmission and sisterhood.



◆ BIOGRAPHY

WRITER-DIRECTOR: IMAN DJIONNE

Iman Djionne is a writer and director from Senegal. Her last short, 'Boxing Girl' was selected at several festivals, such as Louxor, POFF Shorts and Cologne. She is also a casting director for local and international productions such as 'Amin' by Philippe Faucon or the Amazon series 'ZeroZeroZero'. She was also a member of the casting team for 'Atlantics' by Mati Diop (Cannes' Grand Prize '19). Iman is currently working on her first feature film, Coura + Oulèye. She is a Realness Screenwriters' Residency (2019) and Berlinale Talents (2020) alumna.



PRODUCER: SOULEYMANE KÉBÉ

Souleymane Kebe is a producer who started his production company 'Sunuy Films' in 2012, producing feature documentaries and short fiction, as well as handling the executive production of fiction '(Urs Jakob's 'Europe or Die'), documentaries and television series ('Afropolitans', France 2). He also works freelance as an executive and line producer for other production companies on projects such as 'Tundu Wundu' (best African TV show, Fespaco '17) or ZeroZeroZero (Amazon Studios).



PRODUCTION COMPANY

Sunuy Films
 17 rue Mor Massamba Meri
 Dieng Nord, Saint-Louis,
 Senegal
 +221 77 562 78 59
 sunuyfilms@gmail.com

CO-PRODUCER(S)

La Chauve-Souris (France)

FINANCING STATUS

Estimated budget **\$934,800**

LAST TRIP

Country(ies) **Germany, Poland**
 Language(s) **English, German, Arabic**
 Genre(s) **Drama**

◆ LOGLINE

Karim (35), traumatised by the Syrian war, embarks on a mental journey in search of forgiveness.

◆ SYNOPSIS

Karim's (34) past of being a photographer for war detainees in the Syrian war, follows him wherever he moves, those hunting images become thoughts, become nightmares, his life. He walks the streets of Berlin, surrounded by concrete, he sees manifestations of a repeating past, that seems to be forgotten. Only in his refuge under water of a public pool can those images be erased by his effort not to breathe in. In his flat in Berlin, silence has filled the room and has made the relationship, once grown out of love, with girlfriend Franzl (31) a dull co-existence. Surrounded by beautiful nature in the Polish countryside, the young couple is looking for an escape to give their relationship a chance. The unforeseen encounter with the overly hospitable house owners of their guest house suddenly turn the idyllic escape into a revelation; the cheerful small talks turn into confessions. The realisation of war's immortality moves Karim to a space of confrontation and finally-forgiveness.

◆ INTENTION

When I was a boy my father gave me a rifle to shoot a bird. I decided I would never kill again. Though fifteen years later I had to join the Syrian military service. But I rejected the order and run away, first to Beirut, then Berlin, two cities marked by traces of war which could repeat itself at any time. Trapped in a wheel of time the only thing that varies is my role: perpetrator, witness, victim, resistor, survivor.

In Last Trip I'm taking you on Karim's journey into his wheel of time. United by the history of war, three generations tell their stories, sins and guilt. In Berlin Karim recognises that he was part of the Syrian war machine as a photographer taking pictures of the political detainees. To protect his lover from drowning, Karim ends their relationship and dives alone into the abyss of his past, hoping for a better present.

With Last Trip I take ownership of telling my story so that our narratives can be preserved from our perspective. Let's finally break the loop of war.



◆ BIOGRAPHY

WRITER-DIRECTOR: ZIAD KALTHOUM

Syrian filmmaker based in Berlin. His first feature film THE IMMORTAL SEARGANT had its premiere at the Locarno Film Festival in 2014 and won the BBC Arabic Festival in the 'Best Feature Documentary' category. Refusing to fight his own people, he deserted from the Syrian Army and fled to Beirut where he worked on TASTE OF CEMENT. The film has been presented and awarded at numerous festivals around the world, among them the Golden Sesterce for Best Feature Documentary at Visions du Réel in 2017 and the nomination to German Film Prize in 2018.



PRODUCER: MARTA GOLBA-NAUMANN

Graduated from Film and TV Production at the Silesian University, owner of ENDORFINA studio company based in Warsaw and Berlin. In 2015 and 2017 she was awarded by Polish Audiovisual Producers Chamber of Commerce for the best producer's debut for documentary '15 Corners of the World' by Zuzanna Solakiewicz and multi-awarded drama "All These Sleepless Nights" by Michal Marczak (Directing Award, Sundance 2016). Graduate of EAVE 2018. Beside producing within her own company she works as a line producer and production manager in Poland and Germany.



PRODUCTION COMPANY

ENDORFINA STUDIO
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 +4917665298070
 mgolba@endorfinastudio.com
 endorfinastudio.com

FINANCING STATUS

Estimated budget **\$938,532**

MONTREAL

Country(ies) **Jordan**
 Language(s) **Arabic, English**
 Genre(s) **Drama, Family**

◆ LOGLINE

An expat boy's adventure with an old man at a crusade castle along its mountains, myths and ruins.

◆ SYNOPSIS

Yusuf 12, born and raised in Dubai, has to spend the summer vacation in his father's homeland Jordan. His father's village is home to a Crusader castle called Montreal. After a traumatizing experience, he meets Abu Kahlil 70 who with his wife are the last couple living in the old village next to the castle. Bullied and abandoned, Yusuf learns Abu-Khalil's passion for acting, and helps him not only to take back his role in the re-enactment group in the castle but also to become a public figure! After Abu-Khalil's wife falls ill, Abu-Khalil is left with no choice but to sell their home to a real estate company that wants to turn that area into a touristic resort. Yusuf is not giving up on the old couple. He reaches peace with the other kids and forges his plan of the greatest of all battles to protect the house and the heritage of the Castle.

◆ INTENTION

As I started to build my narrative I began to realize that the inner journey of the film has to do a lot with my scattered childhood as I grew up living in 5 different houses changing a total of 8 schools between Jordan and Palestine, and then witnessing the building of the separation wall and its consequences on my family. I believe what my protagonist is looking for in his subconscious is a sense of belonging as well as affection. The Karate Kid was my favorite film in my childhood and especially the relationship between Mr. Miyagi and Daniel LaRusso. I've always fantasized about having such a wise tutor. And today as a filmmaker I wonder if there could be a film from our region that could have the same effect on today's generation, not only targeting Arab kids but also speaking to an international audience with a genuine story with a Levantine flavor.



◆ BIOGRAPHY

WRITER-DIRECTOR: AMEEN NAYFEH

Ameen Nayfeh, born in Palestine in 1988. He earned an MFA in film production from the RSICA in Jordan in 2012. Besides writing and directing award-winning short films, in 2020 Ameen premiered his debut "200 Meters" at the 77th Venice Film Festival winning the BNL peoples' Choice Award at the Venice Days competition. The film won over 20 international film awards and was also Jordan's official submission to the Oscars 2021.



PRODUCER: BASSAM ALASAD

Bassam Alasad is a Jordanian Producer and PGA member, currently work a Managing Director at Creative Media solutions. Produced and co-produced several Projects around the region including the latest project "Born a King" and the upcoming feature film "Champions" as an Executive Producer.



PRODUCTION COMPANY
 Creative Media Solutions Fz LLC
 Dubai Studio City, UAE
 cmsgulf.tv
 bassam@cmsgulf.tv

CO-PRODUCER(S)
 Tabi360 (Jordan)

FINANCING STATUS
 Estimated budget **\$1,049,500**

NIGHT COURIER

Country(ies) **Saudi Arabia**
 Language(s) **Arabic**
 Genre(s) **Drama, Crime, Dark Comedy**

◆ LOGLINE

Fahad ends up in possession of 6 crates of illicit alcohol in a city of hidden delights and dangers.

◆ SYNOPSIS

Fahad Algadaani finds himself in a miserable financial situation, with an ailing father who needs money to get the medical treatment that he desperately needs. After losing his job and struggling to find another following a fistfight with his boss, he takes up a job as a driver with a delivery app. An accidental chain of events leads him to the underground world of bootleg alcohol in Riyadh. He is now faced with the opportunity to solve all his financial problems and save his father with six stolen crates of alcohol and a hard choice to make while being chased by their original owners.

◆ INTENTION

I grew up in Riyadh and have lived there all my life. I have observed its social and economic changes for the past thirty-seven years. With this growth, I witnessed the city become central, urban, and more accepting of change, led by a new generation. But what does an individual who lives in this metropolis experience? What kind of mental pressure and loneliness can someone feel in its wide crowded streets? Fahd's personality drew me in because of his sincerity and his true search for solutions to deal with the pressures of life in a city that doesn't bend for anyone.

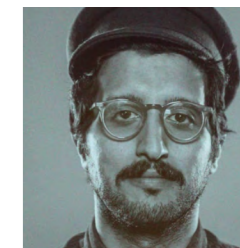
I was always drawn to underground subcultures in cities, and I know that Riyadh has many of these hidden labyrinths, intersections, and social phenomena that not many see in everyday life on the surface. NIGHT COURIER follows Fahad's story, which interacts with these underground phenomena to become a real test for him and for the viewer. I think that each one of us has a Fahad inside them, this person that struggles to reconnect.



◆ BIOGRAPHY

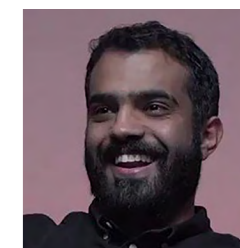
WRITER-DIRECTOR: ALI KALTHAMI

Ali Kalthami plays a big role in the new wave of films in Saudi Arabia with a career spanning over a decade as an award-winning Saudi writer, director, and co-founder of Telfaz11. He's dedicated to unweaving and examining the socio-cultural fabric of the GCC through telling insightful and authentic human stories. Some of his work includes Wasati, Khambalah.



WRITER: MOHAMMED ALGARAWI

Mohammed Algarawi is a writer, producer, and stand-up comic. With experience spanning over 10 years in the industry, he contributed to Telfaz11's flagship shows including LaYekthar, Khambalah, Temsa7LY, and Alkhallat. He's a natural storyteller, and an avid reader in a wide range of topics including history, sci-fi, literature, and anthropology.



PRODUCER: WAEI ABU MANSOUR

Wael Abu Mansour is a producer and film director. He began his professional career in media, working as a journalist, editor, and documentarian for 15 years in various renowned institutions. In 2020, Wael debuted his feature film "Madinat Almalahi".



PRODUCTION COMPANY

Telfaz11
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 info@telfaz11.com
 telfaz11.com

FINANCING STATUS

Estimated budget **\$1,806,667**
 Financing in place **\$1,000,000**

FINANCIERS ATTACHED

Telfaz11 (Saudi Arabia)

PASSING DREAMS

Country(ies) **Palestine**
 Language(s) **Arabic**
 Genre(s) **Drama**

◆ LOGLINE

Sami, a 12 years old boy, takes us on a journey in Palestine in search for his missing bird.

◆ SYNOPSIS

Sami, a 12 years old boy, takes us on a journey over a whole day and night, accompanied by his uncle and his cousin, who is two years older than him, in search for his missing bird - a homing pigeon which Sami believes had returned to its original home. We take off on our journey from a Palestinian refugee camp, passing through different Palestinian villages and cities that uncover the absurdity and irony of the reality in which they exist. It is a journey in search of a bird, while at the same time searching for the beauty that lies within people and places.

◆ INTENTION

To me, Sami's journey in search of his missing pigeon, which involves traveling through the demographic and the geographic map of Palestine, is a journey of searching for people, places and memories; at the same time, it is an attempt to hold on to a dream, regardless of the absurdity and cruelty of the day-to-day reality. It is also another attempt to conjure hope and to enable ourselves to live and overcome the constant disappointments that hide between the ties of the unknown and the unreal.

"Passing Dreams" is a cinematic experience to express the self and the personal when dealing with the world around us. It is about the crossing between the personal dream and its interconnection with the collective dream – whether it is the dream of a Palestinian or any person in general.

Since cinema is the language that enables us to preserve both identity and memory; we, as Palestinians, need to frame our nationalism through cinema, and through new and bold cinematic ideas.

PRODUCTION COMPANY

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 look@masharawifilms.org
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Human Film - Iraq Al-Rafidain
 Mohammad Al-Daradji
 15 Wharfedale Mount LS7 2LH
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 +9647727901715
 mohamed@humanfilm.co.uk

CO-PRODUCER(S)

Iraq Al-Rafidain, Mohammad
 Daradji (UK /Iraq)
 CLOSE - UP NORTH, Mouhamad
 Kebabli (Sweden)
 Metafora Films (Turkey)
 Coorigines, Laura Nikolov
 (France)

FINANCING STATUS

Estimated budget **\$1,058,700**
 Financing in place **\$430,000**

FINANCIERS ATTACHED

COORIGINES (French Intercultural
 Association) (France)
 Close-Up North (Sweden)
 Producers' Investment (Iraq)
 Company Investment (Iraq)



◆ BIOGRAPHY

WRITER-DIRECTOR: RASHID MASHARAWI

Rashid Masharawi is an acclaimed Palestinian filmmaker whose films, all showing with irony the daily Palestine life, won several prizes and were shown in international and Arab film festivals for decades. In 1996, he founded Cinema Production and Distribution Center (CPC) in Ramallah, to train young Palestinian filmmakers and develop a Palestinian cinema.



PRODUCER: MOHAMMAD DARADJI

Mohamed Al-Daradji is a critically acclaimed and multi-award winning filmmaker. Born in Baghdad, he studied film in Hilversum (Netherlands) before travelling to the UK to complete two master degrees.

His work has screened all over the world and has received lots of positive attention. Always striving for authenticity in his projects, Mohamed is one of the only prominent filmmaker currently working in Iraq today.



CO-PRODUCER: LAURA NIKOLOV

Laura Nikolov is involved in activities for cultural and art diversity as witness her first carrier of humanities researcher.

After managing different cinema activities as director of an Alliance française and consultant for film festivals, she is currently into movies production working in several film projects around the world.



THE SEASONS OF JANNET

Country(ies) **Tunisia, Luxembourg**
 Language(s) **Arabic**
 Genre(s) **Drama, Social**

◆ LOGLINE

Jannet, a factory worker, struggles to save the textile factory from bankruptcy.

◆ SYNOPSIS

In a Tunisian coastal village, lives Jannet, a young mother and worker in a textile factory. Jannet struggles to finish the construction of her modest house to free herself from the grip of her husband's family.

At the textile factory, Jannet succeeds in forming a union to protect the rights of women workers. But the boss of the factory informs them that the company is bankrupt and it is shutting down immediately.

Jannet is devastated by the news. She does not despair and decides to take control of the factory and manage it with her comrades. This is an unprecedented experience in Tunisia and which has never taken place in a private factory mainly run by women. This long and fierce battle will change Jannet's intimate life forever.

◆ INTENTION

THE SEASONS OF JANNET is an intimate film about the struggle of a woman who wants to wrest her place in a world increasingly obsessed with profit, advocating savage liberalism to the detriment of the human being.

The film is a fable about the courage of female workers that ended up provoking the rage of a patriarchal society, and a philosophical tale about our current societies and their hypocrisy and scorn of individuals. A unique and moving tale of freedom and independence.

Jannet, le young worker and mother, symbolizes this revolted, proletarian and flouted Tunisia, who fights against a corrupt and unjust system. This film is an allegory of contemporary Tunisia. It is a film about today, about these workers struggling with the economic and social crisis. A portrait of our society, of its cynicism and of the resistance attempts to fight it. It's a strong tale of a woman who will free herself and fights for her rights.



◆ BIOGRAPHY

WRITER-DIRECTOR: MEHDI HMILI

Mehdi Hmili is a Tunisian director, screenwriter and producer. He studied cinema in Paris. In 2016 he released his first award-winning feature film *Thala Mon Amour*. In 2019 he participated in *La Fabrique Cinémas du Monde* at the 72th Cannes Film Festival with the feature documentary *Fouledh*. His second feature film *Streams* premiered at the 74th Locarno Film Festival. Mehdi Hmili is part of the new wave of young Tunisian filmmakers and he is a major figure in the current Tunisian cinematographic landscape. Mehdi Hmili is a Torino Film Lab Alumni.



PRODUCER: MOUFIDA FEDHILA

Moufida Fedhila is a Tunisian producer and filmmaker. She co-founded with Mehdi Hmili Yol Film House and produced several award-winning fiction and documentary films in several festivals. Her films were selected in several production forums such as *La Fabrique Cinéma* at the 72th Cannes Film Festival, *Berlinale Talent*, and *Qumra* of the Doha Film Institute. Her last film production "*Streams*" premiered at the 74th Locarno Film Festival. At the 34th *Vues d'Afrique International Film Festival* in Montreal, she received a tribute for all of her work.



PRODUCTION COMPANY

Yol Film House
 42 Oum Kalthoum Street, 1001
 Tunis, Tunisia
 yol.filmhouse@gmail.com
 cinando.com/en/Company/yol_ film_house_87388/Detail
 facebook.com/YolFilmHouse

CO-PRODUCER(S)

Tarantula (Luxembourg)

FINANCING STATUS

Estimated budget **\$1,500,000**
 Financing in place **\$173,000**

FINANCIERS ATTACHED

Centre du Cinéma et de l'Image
 (CNCI) (Tunisia)
 Tarantula (Luxembourg)
 Dream's House (Tunisia)

ZAIRIA

Country(ies) **Democratic Republic of The Congo**
 Language(s) **English, Swahili, Lingala**
 Genre(s) **Drama, Historical**

◆ LOGLINE

As the war decimates Kisangani, a courageous mother braves all dangers to protect her 4 children.

◆ SYNOPSIS

1997, Republic of Zaire, under the severe economic and political crisis affecting the country, the Bakwa family breaks up. The father whose business is completely bankrupt goes in search of survival abroad. Helena, the mother who has remained in Kisangani with some of the children in the hope that the situation will improve, is stepping up efforts to reorganize the life and fill the absence of the father. Her hopes were dashed when the AFDL war (the rebellion) broke out in the East and advanced rapidly towards Kisangani. The danger that hung over her and her 6 children was so great that she decided to leave the city to return to the capital Kinshasa, however she cannot afford it. The time to find the way, the city is already under siege. A last boat is about to leave the city, she gives everything to take place with her children, but this boat, reported to the rebels, is quickly targeted.

◆ INTENTION

From 1998 to 2003, the DRC was the scene of the largest war between states in the history of contemporary Africa, involving 9 countries and around thirty armed groups and causing 6 million deaths and nearly 4 million displaced.

I lived all my childhood in the heat of these wars. Today, 20 years later, I am a fulfilled woman, but I still suffer from these memories of war: the missing neighbors and friends, the thousands of bodies that polluted the city, the cries, the tears...

This film, inspired by my own story with my family, is a return to this troubled past in an attempt to understand what escapes me in my own story. Zairia is a story of courage, love and survival, and at the same time a personal therapeutic quest.

I would like to make this film to show how these unjust wars have decimated the lives of innocent populations, from their point of view. I would like to make this film to denounce a genocide that has been forgotten. It is a film in memory of millions of victims.



◆ BIOGRAPHY

WRITER-DIRECTOR: MACHÉRIE EKWA

Machérie Ekwa is a Congolese director. Passionate about cinema, Machérie is self-taught. Maki'la is her first film as a director. In 2017, Machérie was invited to the Cannes Film Festival as a young talent, to a round table organized by the OIF and the French Institute. In December 2017, she was selected for the Berlinale Talents 2018 program but could not participate because Maki'la was selected at the same year at the 68th Berlin International Film Festival in the Forum section. It was also selected at the JCC and won a jury prize.



PRODUCER: EMMANUEL LUPIA

Emmanuel LUPIA is a Congolese film producer, recognized internationally with the film Maki'la by Machérie Ekwa Bahango (Berlinale 2018, broadcast on Canal +). He created his company Tosala Films in 2014 and produced several films. Currently, he has just finished the executive production of the French film IMA by Nils Tavernier with singer DADJU. In addition, he is co-producer of the Belgian film project Augure de Baloji and is the executive producer of three feature films, notably Zairia by Machérie EKWA presented at Red Sea.



PRODUCTION COMPANY

TOSALA FILMS
 4710 Poireau/ Kapinga-
 Barumbu/ Kinshasa-RD Congo
 +243 812269255
 tosalafilms@gmail.com

CL1 D'ŒIL STUDIO

1 Bis Dialogue/Joli-Parc-
 Ngaliema/ Kinshasa RD Congo
 +243813474114
 info@clindoeilstudio.com
 clindoeilstudio.com

FINANCING STATUS

Estimated budget **\$1,340,250**
 Financing in place **\$195,380**

FINANCIERS ATTACHED

TOSALA FILMS SARL (Democratic
 Republic of the Congo)
 CL1 D'ŒIL STUDIO (Democratic
 Republic of the Congo)

SELI SAFARI ZONGO

(Democratic Republic of the
 Congo)
 FRANCOPHONE IMAGE FUND
 (OIF) (France)
 YOUNG FRANCOPHONE
 CREATIONS FUND (JCF) (France)



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OLFA'S DAUGHTERS
 BY KAOUTHER BEN HANIA



ALL ROADS LEAD TO ROME
 BY LARA SABA



30 MARCH
 BY AHMED KHALED MOUSA



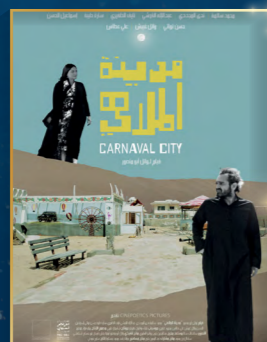
AROSTY
 BY MOHAMED BAKIR



ELENS & ELNEMS
 BY SHERIF ARAFA



40 YEARS AND ONE NIGHT
 BY MOHAMED AL ALHOLAYYIL



CARNAVAL CITY
 BY WAEEL ABU MANSOUR



AMRA AND THE SECOND MARRIAGE
 BY MAHMOUD SABBAGH



LAST VISIT
 BY ABDULMOHSEN AL-DABAAN

WORKS- IN- PROGRESS

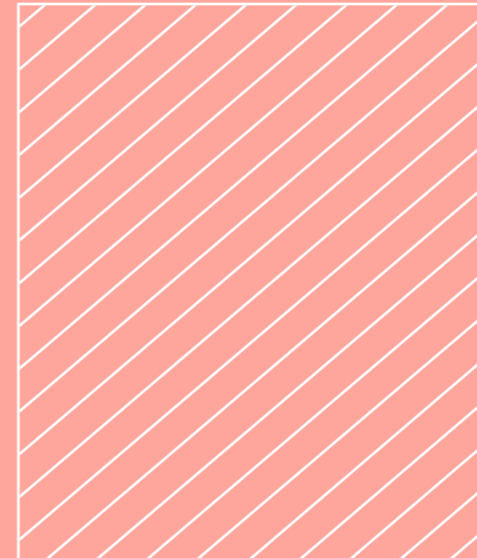
WORKS-IN-PROGRESS

INTRODUCTION

The films selected for the Red Sea International Film Festival's Works in Progress are at the post-production stage, already well-crafted, well-executed, and ready to be completed. Works in Progress is dedicated to helping filmmakers finish their work by providing practical help and a supportive environment—to bring their visions to life, to the screen, and ultimately to the right audiences.

At the festival, participating talents from different walks of life are invited to collaborate in pitching ideas, screening their works, networking, and sharing industry knowledge.

The goal is to help each film reach its full creative potential, including finding distribution.



NOTE FROM WORKS-IN-PROGRESS / MARKET SCREENINGS MANAGER



In my time at the Red Sea Film Festival, I have already come across film-makers from France, Lebanon, Italy, Tunisia, Senegal and the US, among other countries - and, of course, from the Kingdom of Saudi Arabia. These film-makers have addressed love, prejudice, human dignity, passion, obsession, and liberation in their stories with great finesse. I am excited and eager to watch them enjoy the fruits of their different journeys.

For myself, it is a daily thrill working side by side with so many professionals in the film industry: editorial consultants, committee members, producers, juries, my team members and my festival colleagues. Together, these talented people are making cultural history, paving the way for the film industry of the future. It is a real privilege to witness and an honour to be part of this great project. Welcome to the Red Sea Film Festival!

Ninyaz Aziza

ABDELINHO

Country(ies) **Morocco**
Language(s) **Arabic, Portuguese**
Genre(s) **Comedy**

◆ LOGLINE

This is the story of Abdelinho, a young Moroccan, a sweet dreamer passionate about Brazil and in love with a telenovela heroine named Maria. One day Abdelinho's life will be turned upside down when Amr Taleb, a famous foreign ultra-conservative televangelist arrives in his town and gradually takes control of it.

◆ SYNOPSIS

In a small town in Morocco, Abdelinho lives in a cabin on the roof of his building, which he decorated with Brazilian tinsel. He has delusions of being Brazilian, which earned him the nickname "Abdelinho". He is also madly in love with Maria, the heroine of his favorite telenovela, with whom he has an imaginary relationship.

Everything is going well until Amr Taleb, a power-thirsty televangelist and a shrewd businessman, arrives in Abdelinho's town. Every month, Amr Taleb goes to a different Arab city to shoot a sequence for his show. Abdelinho's mother forces him to partake, but he ends up humiliating the televangelist on live TV.

To save his image, Amr Taleb decides to stay and deal with Abdelinho's case, quickly taking control of the city and stopping at nothing to manipulate its people. Abdelinho is gradually abandoned and rejected by his community. He decides to face Amr Taleb to save his dreams and love for Maria.

◆ INTENTION

"Abdelinho" is an ode to freedom of expression and the right to dream in a country trapped by religion. Abdelinho's refusal to marry without love is testament to his desire to create his own independent identity. Because our protagonist brings joy and a touch of sweet madness in the lives of his family, friends, and neighbors, he starts off his journey well-liked by his community. However, the arrival of televangelist Amr Taleb, a character who represents the dangers of the instrumentalization of religion and media, and ultimately colonization, turns Abdelinho's life upside down. Our antagonist Amr Taleb brainwashes millions of men and women into a mentality of fear and dependent thought.

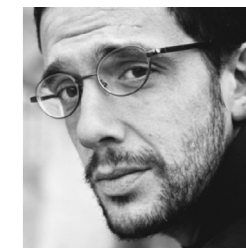
The direction style invites viewers to both laugh and reflect on serious societal matters. I am inspired by daily surrealistic situations in Morocco, and that sweet madness is what inspired this film. The larger-than-life cast and the visually poetic scenes ultimately invite us to laugh at ourselves and our faults, for that is how we survive life's hardships.



◆ BIOGRAPHY

WRITER-DIRECTOR-PRODUCER: HICHAM AYOUGH

Hicham Ayouch is a Moroccan Writer and filmmaker. He directed three features. "Heart Edges" a story of a dead fisherman village. "Cracks" a love triangle between three misfits in Tangiers was his second feature, it was showed at the MoMa and the Tate Gallery. "Fever" his third feature, about a violent teenager was awarded in several festivals.



PRODUCTION COMPANY

President Productions
17 Omar el Kindy Street, 20000.
Casablanca. Morocco
+00212667282341
ayouch23@hotmail.com

FINANCING STATUS

Estimated budget **\$1,000,000**
Financing in place **\$700,000**

CONTRA

Country(ies) **Tunisia**
 Language(s) **Arabic**
 Genre(s) **Drama, Social**

◆ LOGLINE

Ali, a Tunisian making a precarious living selling contraband gas, is forced to fight for dignity.

◆ SYNOPSIS

A modern-day parable about resistance, the film centers on the story of Ali, a young Tunisian who dreams of a better life, making a precarious living selling contraband gas at the local black market. When his father suddenly dies, he is forced to take charge of his two younger sisters and their impending eviction. What ensues is a fight for dignity. The voice of a generation trying to be heard.

◆ INTENTION

Ali's story is a simple, tragic parable. I aim to present a character who is not heroic, and who does not clearly possess principles any stronger than anyone else may. He was an everyman, an obscure, apolitical person whose needs in life were simple. I am inspired by protagonists like Billy Casper in *Kes* and Winston Smith in *1984*. But, in *Ali*, we have an incredible contemporary picture, full of humanity and irony, of an individual who becomes politicized. His story reveals the human, existential conflict that is born out of the wrongs of society which grows and festers in an individual, and yielded events that were massive in scope. The irony of this invisible man becoming the poster child of the revolution gives way to absurdity. His decision to fight for his dignity came from an elemental place that exists in all human beings and reflects the fundamental need for dignity that people have as a means of survival. Ali's story embodies the intangible matter that spurs revolution.



◆ BIOGRAPHY

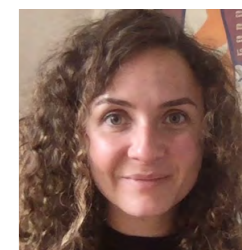
WRITER-DIRECTOR: LOTFY NATHAN

Lotfy Nathan is a filmmaker with a background as a painter. His first feature film, the documentary *12 O'clock Boys*, for which he was awarded the HBO Prize 'Emerging Artists', has been selected in more than 50 international festivals, including SXSW and Sundance LA. It has been optioned by Will Smith's firm, Overbrook Entertainment, for adaptation. In 2015, Lotfy Nathan was a member of the Cinereach Foundation's residency program for directors. He is currently working on his first fiction feature film, *Contra*, for which he took part in the 2016 Sundance Institute Screenwriters Lab.



PRODUCER: JULIE VIEZ

Julie Viez started her career in the film industry at Warner Bros EMEA. She then focused on independent film production, working for companies such as Pan-Européenne, The Film, and CG Cinema. There she works on an international scale and produces a wide range of budgets. In 2019 Julie shot *LA SALAMANDRE*, the debut feature of director Alex Carvalho which premiered at Venice's settimana in 2021. Julie develops several ambitious features and series, among which the next features by Cannes-nominated directors Abu Bakr Shawky, Jonathan Littell, Morgan Simon, and Marie Monge.



PRODUCTION COMPANY

Cinenovo
 89 rue de l'Eglise, Paris 75015,
 France
 +33663812048
 jvasst@cinenovo.com

CO-PRODUCER(S)

Cinetelefilms (Tunisia)
 Wrong Men (Belgium)
 Detail Films (Germany)
 Tarantula (Luxembourg)

FINANCING STATUS

Estimated budget **\$1,578,329**
 Financing in place **\$1,478,329**

FINANCIERS ATTACHED

Cinenovo (France)
 Anonymous Content (USA)
 Lotfy Nathan INC (USA)
 Spacemaker (USA)
 Beachside (USA)
 MacPac (USA)
 Cinereach (USA)

Film Fund Luxembourg -
 Tarantula (Luxembourg)
 Arte (France)
 ZDF (Germany)
 Film Constellation (UK)

DIRTY, DIFFICULT, DANGEROUS

Country(ies) **France, Lebanon, Italy**
 Language(s) **Arabic, Amharic, English**
 Genre(s) **Fiction**

◆ LOGLINE

Beirut. The love story between Ahmed, a Syrian refugee, and Mehdia, an Ethiopian domestic, seems impossible...

◆ SYNOPSIS

Beirut. The love story between Ahmed, a Syrian refugee, and Mehdia, an Ethiopian domestic, seems impossible... Will this couple of “sentimental refugees” be able to find the way to freedom whereas Ahmed, a war survivor, is altered by a mysterious illness that slowly turns his body into metal? Roaming in the streets of Beirut, looking for metal items to recycle, Ahmed, a Syrian refugee who survived war, thought he had found love in Mehdia, an Ethiopian domestic. But, in this town, such a love story seems impossible... Here, racism is violent against house employees and refugees. Mehdia lives a harsh everyday life with his employers, the old Ibrahim who is declining with dementia and Leila, his wife, overworked. She would like to return to Ethiopia, to see her family. Ahmed suffers from a strange phenomenon: some pieces of metal are regularly travelling to the surface of his skin, as if he were ejecting them from his body.

One day, too insecure, the two lovers decide to escape from Lebanon and go until the border, close to Syria, in a camp where Ahmed’s family found refuge. But threatened there as well, they are obliged to come back to Beirut. In the city’s port, Ahmed’s right arm becomes entirely metallic and falls on the ground while the couple leaves towards the boat that must bring them to freedom.

◆ INTENTION

In today’s Lebanon, two fallen angels, Ahmed and Mehdia, cross paths, two outcasts of the society come together only to have to face danger and racism. In this melodrama where cruelty, comedy and tenderness imbricate, we are offering an intimate vision of today’s Lebanese society. The project describes the tragedy of three populations in one only country: the racism towards the domestic workers, the misery of the Syrian refugees and the moral decadence of the Lebanese that harbor and employ them.

Even though I am inspiring myself from a cruel reality, I do not want my work to be about pathos and misery. I want to create a light offset. Shift toward the tale... Redesign reality... In this sweet and sour mix, the dramatic tone is often defused by incongruous situations. As in my previous films, I focused the staging on simple acting with very few cameras moves to create a slight and punctual comic detachment in the scene’s composition. It aims at putting forward, by contrast, the absurdity of some situations as well as the discreet emotion.



◆ BIOGRAPHY

WRITER-DIRECTOR: WISSAM CHARAF

Born in Beirut in 1973, Wissam Charaf is a director and journalist (including for ARTE). He directed five short films who is last one, “Unforgettable memory of a friend” (2018), has been awarded in Pantin, Clermont-Ferrand, Rhode Island and pre-selected for the Best Short film for the César 2020. His feature film “Heaven sent” was selected in ACID, Cannes 2016. Wissam is currently in post-production of the dramatic feature “Dirty, Difficult, Dangerous” and in development of a new short film.



PRODUCER: CHARLOTTE VINCENT

Charlotte Vincent created Aurora Films in 2002. Among her most recent films, we can mention “Diamond Island” by Davy Chou (SACD award – Critic’s Week, Cannes 2016), “Heaven sent” by Wissam Charaf (ACID, Cannes 2016), “If it were love” by Patric Chiha (Panorama, Berlin 2019), “Little Solange” by Axelle Ropert (Locarno 2021). She is currently producing Blandine Lenoir, Wissam Charaf, Patric Chiha, Davy Chou’s films.



PRODUCTION COMPANY

Aurora Films
 9 rue Réaumur 75003 Paris,
 France
 +33 1 47 70 43 01
 aurorafilms.fr
 contact@aurorafilms.fr

CO-PRODUCER(S)

Né à Beyrouth Films (Lebanon)
 Intramovies (Italy)

FINANCING STATUS

Estimated Budget **\$707,928**
 Financing in place **\$606,605**

FINANCIERS ATTACHED

Francophonie (France)
 Doha Film Institute (France)
 Media Development Fund
 (France)
 Corsica Region Fund (France)
 JHR Films (France)
 Intramovies (Italy)

MAD Solutions (Egypt)

MIBACT (Italy)

Né à Beyrouth Films (Lebanon)

CNC Urgency Fund for Lebanon
 (France/Lebanon)

FRAGMENTS FROM HEAVEN

Country(ies) **Morocco, France, Qatar**
 Language(s) **Arabic, Berber**
 Genre(s) **Creative Documentary**

◆ LOGLINE

Looking for stones somewhere in the desert of Morocco might seem ludicrous unless those stones are celestial and able to change one's life forever.

◆ SYNOPSIS

The Moroccan desert has recently seen several large meteor showers. In its arid lands lie today some celestial fragments.

"Fragments from Heaven", tells the story of Mohamed, a nomad in his fifties who lives with his family in a tent in a remote area of the Moroccan Eastern desert. In order to change his family's hard living conditions, he decides to go searching for meteorite fragments. For him, these objects represent an opportunity to change their life forever.

It is the story of Abderrahmane as well, a scientist who relies on this meteor debris to pursue his research on the origins of the Earth and life. Their search merges into a spiritual quest that echoes with everyone else's. All of them, they don't imagine that this quest will take them far beyond simple hunting. Behind those objects, lie the fragments of human complexity. The quests of these men reveal them.

◆ INTENTION

In Fragments from Heaven, I delve into questions of the origin of life. When it comes to this question, however, answers continually drift away into an abyss, always leaving behind a new enigma to be solved. For me, confronting these conundrums through a quest is an intimate way to exorcise the anguish they bring about.

For me this film is a journey during which I no longer force myself to find answers, which are unreachable. Nevertheless, I focus with gratitude on humans and environments with all their complexities, while honoring what unites us with each other, with the Earth, and ultimately with the Universe. It is all about diving into the world of the subtle, to touch a chord of sensibility to transcend, while cinema becomes a pathway to our innermost reflections.

PRODUCTION COMPANY

Alpha Ursae Minoris
 Productions
 Rue Soumaya Res Shehrazad N3
 Casablanca, Morocco
 adnanebaraka@gmail.com

CO-PRODUCER(S)

JPL Productions (France)

FINANCING STATUS

Estimated budget **\$225,757**
 Financing in place **\$174,757**

FINANCIERS ATTACHED:

AFAC (Lebanon)
 2M Channel (Morocco)
 MedFilm work-in-progress (Italy)

Doha film institute (Qatar)
 Région Rhône-Alpes (France)
 CNC (France)
 Procirep-Angoa (France)
 Lyon Capital Tv (France)

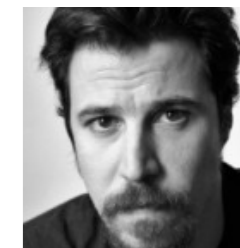


◆ BIOGRAPHY

WRITER-DIRECTOR-PRODUCER: ADNANE BARAKA

After studying at ESAV film school in Marrakech/Morocco, Adnane graduated in directing in 2011. He is a Moroccan independent filmmaker born and lives in Marrakech.

In 2010, he directed his first short documentary "Talbanine" about a remote and isolated school in the mountains. In 2019, he finished his first full-length documentary "APEX-Wandering stars", about three blind young Moroccans. Particularly, "Fragments from heaven" is a film that Adnane has been working on since 2014. The film has been shot in several periods between 2017 and 2019. He is also a musician, researching in sounds through InCave and SENT projects.



THE CEMETERY OF CINEMA

Country(ies) **Guinea, France, Senegal**
 Language(s) **Français, Sousou, Malinké, Peul**
 Genre(s) **Documentary**

◆ LOGLINE

The director travels throughout Guinea in search of the first film made by a black African francophone in 1953, using his camera to confront History.

◆ SYNOPSIS

In 1953, Mamadou Touré directed “Mouramani”. This film is the first made by a black African francophone. But it remains a mystery. Everyone has heard of it, but no one has seen it. No one knows where to find a copy if one even exists. “The cemetery of cinema” is the search for that film.

I will play a fictional filmmaker, camera in-hand, in search of “Mouramani.” Along my journey, I will try to uncover what has happened to the filmmakers, the films, and the movie theaters of his nation, once a pioneer in African cinema. I will traverse Guinea from east to west, north to south, turning my camera to face History.

I will travel to France, to the Cinémathèque Française, to the Institut Français, to the archives... demanding “Mouramani”’s return. But is the film even there?

If the ending is a happy one, I will return with the film in hand, to show it in the one movie theater that still stands in Conakry. If I come up empty handed, so be it—I will shoot my own version of “Mouramani.”

◆ INTENTION

This film, through the quest for Guinean cinema, also retraces the history of Guinea over the last sixty years. What kind of image does this country keep of its past?

If this film has a political dimension, it is never frontal and it is always through our relationship to the past and present pictures, to the cinema of the past and the present that the narrative is constructed. In a world where the war of images is even more imminent than nuclear war, our imagination is invaded by American, Indian, Chinese, Nigerian productions... we must produce our own images in order not to be victims of those produced by others.



◆ BIOGRAPHY

DIRECTOR: THIerno SOULEYMANE DIALLO

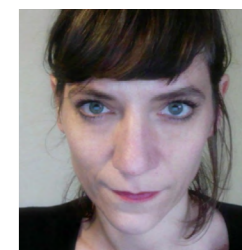
Thierno Souleymane DIALLO was born in Guinea. In 2012 he goes in Niger to study an expert specialized in creative documentary, and then a degree of documentary cinema in Senegal. In 2015, Souleymane had realized his first TV documentary film, produced by JPL Productions “Un homme pour ma famille” and a 51-minute documentary titled « Nô Mêtî Sîfâdhe ». Souleymane also works for the Guinean public television.



PRODUCER: MAUD MARTIN

Maud Martin founded the company L'image d'après in 2008 in France.

She has now produced about fifteen films (documentaries, animated shorts, essays) and is currently developing numerous projects. Her work within the L'image d'après producers' collective is based on the desire to defend an inventive cinema and directors who conceive each of their films as a new space for research and experimentation.



PRODUCTION COMPANY

L'image d'après
 4 place des petites boucheries
 37000 TOURS, France
 +33680841734
 limagedapres.org
 maud-martin@limagedapres.org

CO-PRODUCER(S)

JPL Productions, Jean-Pierre Lagrange (France)
 Lagune productions, Marie-Louise Sarr (Senegal)

FINANCING STATUS

Estimated budget **\$493,949**
 Financing in place **\$325,041**

FINANCIERS ATTACHED

CNC, Aide aux cinémas du monde (France)
 CICLIC-Région Centre-Val-de-Loire (France)
 Auvergne-Rhône-Alpes Cinéma (France)

Région Auvergne-Rhône-Alpes (France)
 Procirep-Angoa (France)
 Lyon Capitale TV (France)
 TV5 Monde (France)
 Jeune Création Francophone (France)
 OIF (France)



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Red Sea Souk Consultant

RED SEA LODGE TEAM



JUMANA ZAHID
Red Sea Lodge Manager



RAGHEED AL NAHDI
Red Sea Lodge Officer



NOURAH BAKERYOUNIS
Red Sea Lodge Coordinator

PROJECT MARKET TEAM



SARAH ELNAWASRAH
Project Market Manager



LICIA EMINENTI
Project Market Consultant



MAWDDA SALLAM
Project Market Coordinator

TORINOFILMLAB TEAM



MICHEL KAMMOUN
Head of Script Development

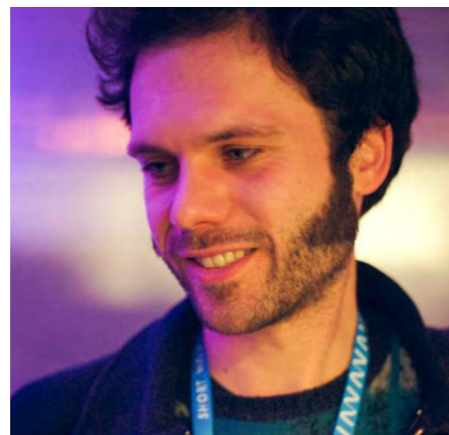


TITUS KREYENBERG
Head of Production

WORKS-IN-PROGRESS TEAM



NINYAZ AZIZA
Works-in-Progress and Market Screenings Manager



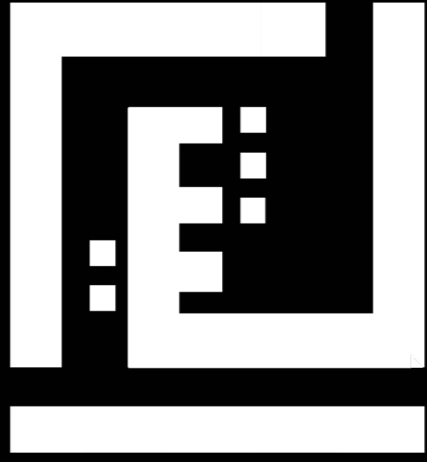
WIM VANACKER
Works-in-Progress Consultant



JANE WILLIAMS
TFL Head of Industry



COSTANZA FIORE
TFL Project Manager



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- ▶ EDITING SUITE
- ▶ CINEMA MIXING ROOM 7.1
- ▶ SOUND STUDIO
- ▶ COLOR GRADING SUITE
- ▶ FINAL EXPORT DCP

RED SEA SOUK SCHEDULE

RED SEA SOUK SCHEDULE

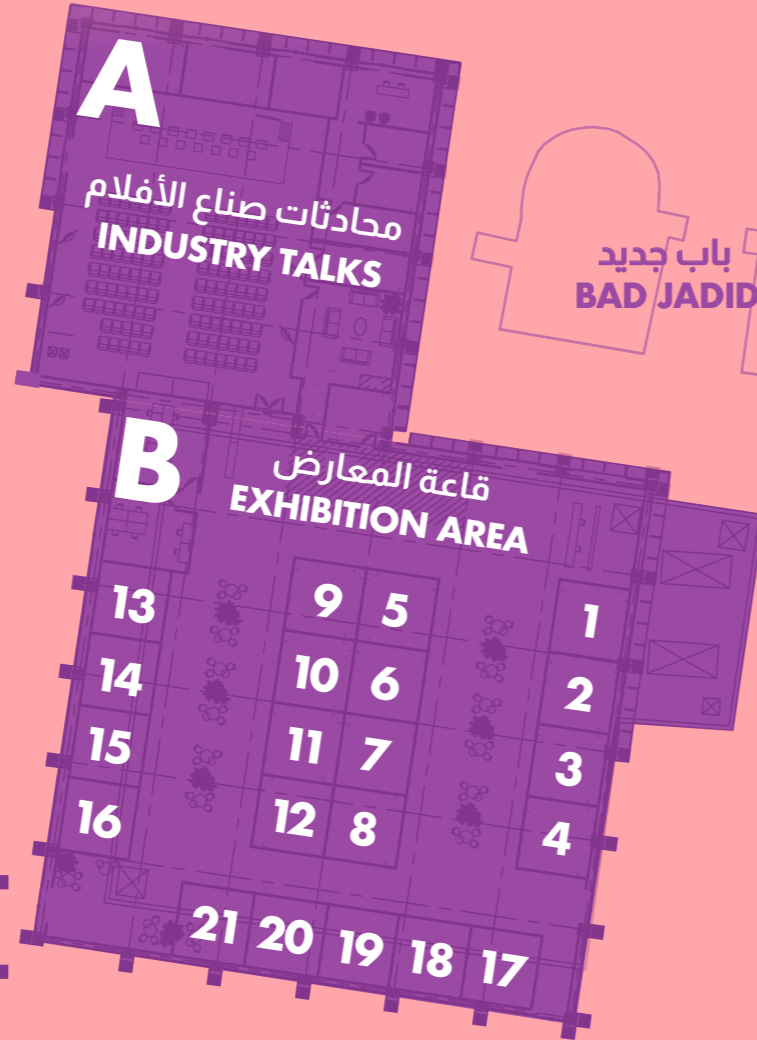
TIME	Wed, 08 December	TIME	Thur, 09 December
9:30		9:30	
10:00	Working with MENA Partners Case Study: Desert Warrior Nick Vivarelli (Variety) moderator; Stuart Ford (AGC Studios), Zeinab Abu Alsamh (General Manager of MBC Studios KSA)	PROJECT MARKET Video Pitching Souk and Lodge Projects VOX CINEMAS AL BALAD 1 Souk Badges Only	10:00
10:30			Sustainable Media Production Paul Federbush (moderator) Bassam Alasad (Greener Screen), Jad Abi-Khalil (BeirutDC), Georges Schoucair(Ababout Productions)
11:00			PROJECT MARKET One-to-One Meetings with Souk and Lodge Projects
11:30			SOUK TALKS ROOM ALL Badges
12:00		12:00	
12:30	Trends in Immersive Storytelling A MasterClass by Liz Rosenthal SOUK TALKS ROOM All Badges	PROJECT MARKET Video Pitching: Souk and Lodge Projects VOX CINEMAS AL BALAD 1 Souk Badges Only	12:30
13:00			Capacity Building in the Arab World Paul Federbush (moderator) Jane Williams (TorinoFilm-Lab), Jad Abi-Khalil (BeirutDC), Hana Atallah (Film-Lab:Palestine); Dominique Welinski (Cannes Directors Fortnight Factory), Diana Elbaum (EAVE) and Jana Yamani (MBC Academy).
13:30			PROJECT MARKET One-to-One Meetings with Souk and Lodge Projects
14:00			SOUK TALKS ROOM ALL Badges
14:30		14:30	
15:00	NET WORKING SESSIONS Meet with Producers and Financiers PROJECT MARKET ROOM All Badges	MARKET SCREENING JUNOON (90') by Maan Bin Abdulrahmane VOX CINEMAS SOUK Souk Badges Only	15:00
15:30			Working with MENA Partners Case Study: Kandahar & KSA Nick Vivarelli, Variety (moderator) Christian Mercuri (Capstone), Steve Strachan (Film AUUa)
16:00			PROJECT MARKET One-to-One Meetings with Souk and Lodge Projects
16:30			SOUK TALKS ROOM All Badges
17:00		17:00	
17:30		17:30	
18:00		18:00	

TIME	Fri, 10 December	TIME	Sat, 11 December
9:30		9:30	
10:00	Realities & Anticipation Contemporary Palestinian Cinema Rashid Abdel Hamid, PFI (moderator) Hany Abu Assad, Annemarie Jacir, Rashid Masharawi and Cherien Dabis SOUK TALKS ROOM All Badges	PROJECT MARKET One-to-One Meetings Souk and Lodge Projects PROJECT MARKET ROOM All Badges	10:00
10:30			WORKS-IN-PROGRESS DIRTY, DIFFICULT, DANGEROUS (60') by Wissam Charaf VOX CINEMAS SOUK Souk Badges Only
11:00			PROJECT MARKET One-to-One Meetings Souk and Lodge Projects
11:30			PROJECT MARKET ROOM Souk Badges Only
12:00		12:00	
12:30	Arab Distribution Panorama PANELIST TBD SOUK TALKS ROOM All Badges	MARKET SCREENING RECOVERY (60') by Rashid Masharawi VOX CINEMAS SOUK Souk Badges Only	12:30
13:00			MARKET SCREENING 12:15 - 14:07 DAUGHTERS OF ABDULRAHMANE (112') by Zaid Abuhamdan VOX CINEMAS SOUK Souk Badges Only
13:30			PROJECT MARKET One-to-One Meetings Souk and Lodge Projects
14:00			SOUK TALKS ROOM All Badges
14:30		14:30	
15:00	Editing the Creative Non-Fiction Film: A Doc Edit masterclass by Andrea Chignoli SOUK TALKS ROOM All Badges	PROJECT MARKET One-to-One Meetings Souk and Lodge Projects PROJECT MARKET ROOM All Badges	15:00
15:30			WORKS-IN-PROGRESS ABDELINHO (60') by Hicham Ayouch VOX CINEMAS SOUK Souk Badges Only
16:00			PROJECT MARKET One-to-One Meetings Souk and Lodge Projects
16:30			MARKET SCREENING SHARAF (95') by Samir Nasr VOX CINEMAS SOUK Souk Badges Only
17:00		17:00	
17:30	NET WORKING SESSIONS Meet with Film Festivals, Labs and Markets PROJECT MARKET ROOM All Badges	17:30	RED SEA SOUK Awards Ceremony INDUSTRY TALKS ROOM Souk Badges Only
18:00		18:00	

خريطة سوق البحر الأحمر

RED SEA SOUK MAP

سوق
البحر الأحمر
RED SEA
SOUK



حمامات
TOILETS

سوق البحر الأحمر
من فوكس سينما
VOX CINEMAS
SOUK

B قاعة المعارض
EXHIBITION AREA

- | | |
|--|-----------------------|
| 1&2: MBC | 11: ROWAD MEDIA |
| 3: VOX CINEMAS | 12: CINEWAVES FILMS |
| 4: N.STARS | 13: ART |
| 5: NEOM | 14: CUCKOO CREW |
| 6 & 7: SAUDI FILM COMMISSION | 15: ITHRA |
| 8: FILM ALULA | 16: BRITISH COUNCIL |
| 9: ARABIA PICTURES | 17: ROTANA |
| 10: SAUDI AUTHORITY OF INTELLECTUAL PROPERTY | 18: TELFAZ 11 |
| | 19: MANGA PRODUCTIONS |
| | 20: MAD SOLUTIONS |
| | 21: FRENCH CONSULATE |

13 MAD FILMS AT

مهرجان البحر الأحمر السينمائي الدولي
RED SEA INTERNATIONAL FILM FESTIVAL

Feature Fiction

A TALE OF LOVE & DESIRE
BY LEYLA BOUZID

AMIRA
BY MOHAMED DIAB

COMMUNION
BY NEJIB BELKADHI

DAUGHTERS OF ABDULRAHMAN
BY ZAID ABU HAMDAN

HUDA'S SALON
BY HANY ABU-ASSAD

LIFES SUITS ME WELL
BY AL HADI ULAD-MOHAND

SOULA
BY SALAH ISSAAD

THE ALLEYS
BY BASSEL GHANDOUR

THE SEA AHEAD
BY ELY DAGHER

Shorts

BY THE SEA
BY WISAM AL JAFARI

LOVESICK IN THE WEST BANK
BY SAID ZAGHA

SPACE WOMAN
BY HADI MOUSSALLY

TALA'VISION
BY MURAD ABU EISHEH

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