



**FILM FINANCING**  
MENA GRANTS 2012

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The MENA Grants programme was created to fulfil two of DFI's primary objectives: supporting filmmakers from the Arab world in telling their stories; and contributing to ongoing development and capacity building within the regional film industry in the Middle East and North Africa.

In just over two years, we have supported more than 100 filmmakers in reaching their goals with funding across all stages of development. These funds have been delivered to projects from Algeria, Egypt, Iraq, Jordan, Lebanon, Libya, Morocco, Palestine, Qatar, Syria, Saudi Arabia, Tunisia and the United Arab Emirates. This year, we welcome projects from the Kurdistan Region of Iraq and Kuwait for the first time.

We are very proud to see the development of DFI-supported projects as they reach completion and, in many cases, go on to acclaim at festival screenings and theatrical releases in their own countries and around the world.

Last year, we launched Doha Projects, our industry programme, which saw more than 40 DFI grantees receive mentoring in all facets of the film business through one-on-one meetings, plenary sessions, panels and

networking events, which were conducted with international sales agents, financing bodies, script consultants, distributors and producers relevant to the region.

The second instalment of Doha Projects takes place during the fourth Doha Tribeca Film Festival with the participation of grantees from the 2012 funding rounds.

This ongoing programme aims to maximise the full potential of DFI-funded film projects by linking them with mentors who can provide practical guidance and take DFI's support beyond a one-time grant into the realm of creative and strategic support for the lifecycle of the project.

We welcome the many grantees and industry experts who join us for Doha Projects, along with the grantees whose films are competing in the DTFF Arab Film Competition – it is through your participation and enthusiasm that we can further contribute to building a strong regional infrastructure to support Arab filmmakers.

**Abdulaziz Khalid Al-Khater**  
**CEO, Doha Film Institute**

November 2012, Doha Tribeca Film Festival

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# FEATURE NARRATIVE

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RED VALENTINE

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**PRODUCTION**  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Hakim Belabbes**  
Director / Screenwriter



**Latéfa El Berki**  
Producer



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# AICHA BONHEUR

'Aïcha Bonheur', Morocco, Qatar

**In Casablanca, a teenage girl who loves to run is seduced by the promise of professional coaching and gear.**



Aïcha, a young long-distance runner, is pursuing her Olympic dream. Her brother Omar, a decent middle-aged man, is obsessed with the idea of becoming someone important some day, while their mother, who is losing her eyesight, struggles to retain her dignity.

**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** Drama  
**Exhibition Format:** DCP  
**Language:** Arabic

## DIRECTOR'S NOTE

This tale follows the life paths of three characters, all of whom try to achieve a goal through their solitude. I have been obsessed with the idea of whether we are masters of our destiny, or if we are merely puppets manipulated by a higher power. I question whether our will and character forge our path in life. I am not inclined to favour one belief over the other as much as I am fascinated by the exploration of both sides of the coin.

## DIRECTOR'S BIOGRAPHY

Hakim Belabbes was born and raised in a small movie theatre in Bejjaad, Morocco. He lives and works as an independent filmmaker in Chicago. He has taught film at Chicago's Columbia College and is now an Artist-in-Residence at the School of the Art Institute of Chicago (SAIC).

## COMPANY PROFILE

LTF Productions is a Moroccan film, video, animation and new media company, founded in 2009 by CEO and Managing Director Latéfa El Berki. The organisation has collaborated on numerous Moroccan and international productions, with directors including Hakim Belabbes, Guillaume Georget, Ali Essafi, Nour-Eddine Lakhmari and James Sweetbaum. El Berki produced Hakim Belabbes' award-winning feature films 'Why O' Sea', 'These Hands', 'In Pieces' and 'Boiling Dreams'. In addition to producing a number of local and international TV commercials, she has produced the non-fiction TV series 'Oudmawen' ('Faces') for Moroccan Television. She recently completed post-production on Hakim Belabbes' latest feature film, 'Imilchil: A Failed Attempt to Define Love'.

## FINANCIAL INFORMATION

**Total Budget:** \$752,671

**Financing already in place:** \$82,500

**Financial Partners (already confirmed):**

- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Financial partners
- Investors
- Grants

**PRODUCTION**  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Yanis Koussim**  
Director / Screenwriter



**Claire Mazeau Karoum**  
Producer



# ALGIERS BY NIGHT (EXPERIMENT)

'Alger by Night (Experience)', Algeria, Qatar

**The city comes alive at night with the stories of in-line skaters, middle-aged men, young women, insomniacs and party people.**



The sun sets over the Bay of Algiers. The city walls start to lose their shiny white, making room for the reality of the night, plain and lit by faded electric lights. Some young in-line skaters raid the streets of the capital, capturing video of themselves to post on the Internet. A middle-aged man roams without purpose. A young prostitute starts her 'night'. Some wealthy, idle young men go clubbing. A photographer speaks of her art. An insomniac woman is afraid to step out of her home. All tell their stories. Not all will see the sun rise.

**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** Based on a True Story, Docufiction, Drama, History, Identity, Religion, Social Issues, Women Issues, Youth  
**Language:** Arabic

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## DIRECTOR'S NOTE

'Algiers by Night' is a work of fiction, though the project was born of the desire to make an impossible documentary. Talking about the Algerian people is like talking about myself. I show pale white walls, deserted streets and avenues, and the lights of the city that belong to me as the sun sets. I look at the hidden face of this capital that reveals itself only to those who know not to sleep.

## DIRECTOR'S BIOGRAPHY

Yanis Koussim is a self-taught filmmaker. His short films have been selected for international festivals including Locarno, Cannes and Clermont-Ferrand. He also wrote a collection of short stories 'The Coran According to Amma and Mother Foussa', which was a finalist for the Mohamed Dib Prize in 2002. He is currently working on his first feature film.

## COMPANY PROFILE

Une Chambre à Soi Productions gathers people from diverse backgrounds who share the same passion for film. We promote and develop Algerian cinema by supporting shorts, features and documentaries. In addition, we assist with theatrical production, training and distribution, technical capabilities and broadcasting. Our ambition is to be part of the remodelling of Algerian cinema; a cinema deserted by contemporary topics and short on artistic and technical skills due to a lack of schools specialising in film. Central to our vision is giving Algerian audiences the means to create their own representations. We strive to make going to the movies a cultural act. Une Chambre à Soi Productions avoids self-censorship by objectively showing Algerian work from past and present.

## FINANCIAL INFORMATION

**Total Budget:** \$550,000  
**Financing already in place:** \$350,000  
**Financial Partners (already confirmed):**

**Development:**

- Abu Dhabi Film Festival's SANAD Development fund, UAE
- FIDLab, Montpellier, France
- Med Film Factory, Jordan

**Production:**

- Doha Film Institute, Qatar
- Institut Francais, France
- Fund for the development of arts, techniques and the cinema industry, Algeria

**Current Status:** Production  
**Looking For:**

- Additional funding of \$200,000

**PRODUCTION**  
FEATURE NARRATIVE  
FALL GRANT 2012

**Ibrahim El Batout**  
Director / Screenwriter



**Hossam Elouan**  
Producer



# ALI, THE GOAT, AND IBRAHIM

'Ali Mea'za', Egypt, France, Germany, USA, Qatar, 2013

**Ali, his goat and Ibrahim embark on a surreal journey looking for hope. But the answers can only come from within.**



Ali refuses to accept the death of his girlfriend, Nada, and believes her soul has been reincarnated in a goat. His mother drags him to a healer who gives Ali stones to throw from the coasts of Egypt to reverse the 'curse'. At the healer's place, he meets Ibrahim, a depressed sound engineer who hears voices he cannot decipher. Ali, his goat and Ibrahim embark on a journey across Egypt, eventually forming a strong friendship, but Ali feels betrayed when Ibrahim tries to drown himself. He returns to Cairo and is attacked by thugs. Ibrahim finally forces Ali to meet Nada's parents so that his emotional wounds can be healed.

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**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** Comedy, Drama  
**Exhibition Format:** 35 mm  
**Language:** Arabic

## DIRECTOR'S NOTE

'Ali, the Goat, and Ibrahim' has never been more relevant. It is a film about marginalised Egyptians trying to find a place for themselves in the world. Ali's relationship with the goat, Nada, sums up this generation's frustration and hopelessness. Ali's loss and healing is a metaphor of what Egyptians lost over the last 60 years, and the healing process they have had to go through. We feel there is no better way to tell Ali and Ibrahim's tragic story than through humour, because we continue to see hope in the future of Egypt in spite of everything.

## DIRECTOR'S BIOGRAPHY

Ibrahim El Batout was born in 1963 in Port-Said, and is a graduate of the American University in Cairo in 1985, where he majored in physics. El Batout's infatuation with the camera started at the Video Cairo Production House, an agency that provides facilities for foreign TV stations, where he worked as a sound engineer. He began to experiment with filmmaking and directing, then worked for a year at TV-Am, a British television station in Cyprus. Since then, he has worked as a director, producer and cameraman on 29 documentaries. He directed his first feature in 2005.

## COMPANY PROFILE

In 2010, Ein Shams Films produced its first feature film, Ibrahim El-Batout's 'Hawi', which received the Best Arab Film award at the Doha Tribeca Film Festival in 2010. Ein Shams Films is now producing El-Batout's 'Ali, the Goat, and Ibrahim'.

## FINANCIAL INFORMATION

**Total Budget:** \$950,000

**Financing already in place:** \$303,000

**Financial Partners (already confirmed):**

- Egyptian Ministry of Culture
- Arab Fund for Arts and Culture, Lebanon
- ARTE France Cinéma Award
- Région Languedoc Roussillon
- Cinemed Awards, France
- Laboratoires Éclair, France
- EZEF, Germany

- GlobalFilm Initiative Honorable Mention Award, USA

- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Financiers

**DEVELOPMENT**  
FEATURE NARRATIVE  
FALL GRANT 2012

**Uda Benyamina**  
Director / Screenwriter



**Hamid Hlioua**  
Producer



# THE BASTARD

'La Bâtarde', Morocco, France, Qatar, 2014

**An angry teenage girl from the projects dreams of being a gangster. A meeting with a young dancer will force her to rethink her deepest convictions.**



After she is thrown out of high school, Dounia spends her time hanging out at the mall. Raised by a single mother who looks for love in all the wrong places, Dounia is one angry teenager. She and her best friend Manuela steal, tag or burn anything they can get their hands on. Together, they fantasise about becoming the most feared gangsters in the projects. But when Dounia finds herself gazing into the eyes of Lucas, a young dancer, her resolve wavers. They have nothing in common, but everything about him attracts her. Torn between her thirst for power and her feelings for Lucas, Dounia must make a choice.

**Genre:** Drama  
**Language:** French

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## DIRECTOR'S NOTE

A scriptwriting duo, we have known each other since we were teenagers growing up in the southern suburbs of Paris. We lived in the projects and came of age there. Since childhood, we have both witnessed numerous acts of rebellion. There were even riots, like those in 2005, but they never amounted to more than a bit of entertaining television. Recently, we have noticed a new trend: girls setting trash cans on fire, insulting the police, stoning buses and getting into cat fights. Why do these angry young women behave in ways more commonly attributed to men? Through our film, we want to understand who they are.

## DIRECTOR'S BIOGRAPHY

Uda Benyamina is a director, screenwriter and actress who graduated from ERAC (the School for Regional Actors in Cannes). She has also studied at the Academy of Minsk, the Ontological Theater and the Actors' Studio. She has directed nine short films on video which have won awards at numerous festivals and been broadcast on TV. A committed artist, she co-founded the '1000 Visages' association to democratise cinema.

## COMPANY PROFILE

Tonie Marhsall founded Tabo Tabo Films in 1993 to produce her own films. The success of 'Venus Beauty Institute' (1999) – the film took home four César Awards – allowed the company to expand. Since 2008, Tabo Tabo has been helping young directors transition from short films to feature projects. Today, the company produces films for the big screen as well as made-for-TV movies and documentaries. The one thing all our projects share: the desire to support writer-directors who have a strong personal vision of today's world.

## FINANCIAL INFORMATION

**Total Budget:** \$2,450,000

**Financing already in place:** \$68,162

**Financial Partners (already confirmed):**

- Easy Tiger, France
- Doha Film Institute, Qatar

**Current Status:** Development

**Looking For:**

- Potential partners
- Post-production opportunities
- Sales agents

**PRODUCTION**  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Mahmoud Al Massad**  
Director



**Dima Hamdallah**  
Producer



# BLESSED BENEFIT

'Inshallah Estafadit', Jordan, Netherlands, Germany, UAE, France, Qatar

**During Ramadan, a man sentenced for a minor financial misdemeanour discovers peace and morality in prison.**



Ahmad is unexpectedly arrested for not delivering JOD1,800 (\$2,500) worth of work to one of his clients. He has lent the money to his uncle for a shady laptop deal and the chance to turn a small profit. This turns into a four-month stint in prison. Frightened for his family and worried about an ambiguous future among cons and fraudsters, Ahmad spends his days in prison waiting for his uncle to sell the laptops. The circle of sales goes from one fraudster to another, and Ahmad eventually loses both the money and the laptops. Ahmad's straightforwardness, sense of humour and geniality help him make friends and find tranquility in the daily rhythm of prison life – something he becomes afraid to lose.

**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** Dark Comedy, Drama, Family, Friendship, Social Issues  
**Exhibition Format:** Unknown  
**Language:** Arabic

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## DIRECTOR'S NOTE

Recent revolutions in the Arab world have focused attention on issues like unemployment, corruption and poverty. My first narrative feature, 'Blessed Benefit', is a story of these struggles told through the eyes of Ahmad. It is a humorous, self-critical film, an observational documentary in which Ahmad's reality is set in a fictionalised context. The theme is similar to those in my previous films, which centre on the morality of individuals and the choices they make between what is considered right and wrong, particularly in our evolving Arab world. However, the theme of 'Blessed Benefit' is influenced by the troubled protagonist's deep desire for pleasure.

## DIRECTOR'S BIOGRAPHY

Mahmoud Al Massad, a Jordanian filmmaker, has received international critical acclaim for his documentaries 'Shatter Hassan', 'Recycle' and 'This Is My Picture When I Was Dead', while reaching large audiences in the West, Eastern Europe and the Middle East. His feature films 'Recycle' and 'This Is My Picture When I Was Dead' were internationally financed and received support from the Sundance Documentary Institute. 'Recycle' received the World Cinema Cinematography award at Sundance 2008 and screened at more than 70 international film festivals. It was theatrically released in several European countries and sold to ITVS Independent Lens (USA). 'This Is My Picture When I Was Dead' premiered at IDFA 2010 and won the Best Documentary Award at the Dubai International Film Festival.

## COMPANY PROFILE

Jo Image is an independent production company established in 2004, and is one of the leading production companies based in Amman. The company was created and is run by producer Omar Massad, the brother of award-winning filmmaker Mahmoud Al Massad. Jo Images produces and co-produces international projects, which reach large audiences in the Western world, Eastern Europe and the Middle East. Both 'Recycle' and 'This Is My Picture When I Was Dead' were internationally financed and received support from the Sundance Documentary Institute. 'Recycle' was awarded the World Cinema Cinematography award at Sundance in 2008 and screened at over 70 international film festivals. It was theatrically released in several European countries and sold to ITVS Independent Lens (USA).

## FINANCIAL INFORMATION

**Total Budget:** \$1,200,000  
**Financing already in place:** \$780,000  
**Financial Partners (already confirmed):**

- Medienboard Berlin Brandenburg, Germany
- Royal Film Commission, Jordan
- Abu Dhabi Film Commission's Shasha Grant, UAE
- iSee film, The Netherlands
- Doha Film Institute, Qatar

**Current Status:** Production  
**Looking For:**

- Financial and co-production support

**PRODUCTION**  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Nadim Tabet**  
Director / Screenwriter



**Wadih Safieddine**  
Producer



# A CONCERT IN BEIRUT

'Un concert à Beyrouth', Lebanon, France, Qatar

**Amira and her friends plan a concert in Beirut to help pay for their own apartment and independence. Life has other plans for them.**



Eighteen-year-old Amira is organizing a rock concert to be held in Luna Park. Two days before the event, her grandfather, a former Christian militia leader, dies. But Amira, who was born after the war, was never interested in her grandfather's past, intends to organise the concert at any cost. She tries to make her dream come true while she deals with taboo revelations about her family's past. Her wanderings are also an opportunity to enter Beirut's underground scene and discover other young people who gravitate towards the concert.

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**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** About Family, Drama, Friendship, Identity, Music, Romance, Social Issues, Youth  
**Language:** Arabic, French

## DIRECTOR'S NOTE

Having already made several short films dealing with the youth and alternative music scenes in Lebanon, I wanted 'A Concert in Beirut' to synthesise my research and become an accomplished feature film. By talking about youth, it is as if I want to take an ideal starting point to flesh out some of the complexity of Lebanese society. Besides the relationship between generations, other contrasts are found everywhere in Lebanon. I am also concerned by the Arab Spring and the major changes taking place in the region. The only certitude I have is that a huge part of this rebellion is the result of unrest among Arab youth.

## DIRECTOR'S BIOGRAPHY

Born in Beirut, Nadim Tabet developed an interest in cinema from a young age, first by watching numerous films, then by shooting short fictional films of his own. In 1999, he went to France to pursue studies in philosophy, history and cinema at the Sorbonne. In parallel to his studies, he directed numerous short films on Super 8mm and HD. In 2001, Nadim Tabet was a founding member of the Lebanese Film Festival. Since 2011, he has selected films for the Oberhausen International Film Festival. He is currently preparing his first feature film, 'A Concert in Beirut'.

## COMPANY PROFILE

Né à Beyrouth was initially a Lebanese film festival, organised for the first time in August 2001, which has grown to become an institution and a meeting point for all Lebanese filmmakers and moviegoers. The producers and directors who organised the festival decided to create a production company under the same name, to participate in the rebirth of Lebanese national cinema and offer better support for new talents. The company also develops content for television, music videos and corporate films, and is recognised as a force in the world of local, regional and international advertising.

## FINANCIAL INFORMATION

**Total Budget:** \$480,000

**Financing already in place:** \$205,000

**Financial Partners (already confirmed):**

- Private Investors
- Doha Film Institute, Qatar
- Moby Dick Films, France

**Current Status:** Production

**Looking For:**

- Additional funding

**DEVELOPMENT**  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Soudade Kaadan**  
Director / Screenwriter



**Paul Saadoun**  
Producer



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# THE DAY I LOST MY SHADOW

'Endama Aadaa'to Zelli', Syria, France, Qatar

**Between water outages and power cuts, all Sana dreams of is a hot shower. She takes a day off from her two jobs to search for a gas cylinder.**



Sana doesn't care about the Arab Spring. She has to work two jobs to support her family. She tries to organise her daily life between the water outages and power cuts. All she dreams of is a hot shower. So she takes a day off and goes out searching for a place to buy a bottle of gas. She returns home three days later, having forgotten her shadow.

**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** About Family, Drama, Fantasy, Female Director, Politics, Social Issues, War, Women, Women Interest, Women Issues  
**Language:** Arabic

## DIRECTOR'S NOTE

This film is written in a country where tomorrow is an unimaginable idea. What is tomorrow if you are living under constant threat of shelling, alternating between the relief of being missed by falling bombs and the grief of realising they may have hit someone else? Tomorrow becomes a luxury; this is why this film does not try to predict or even talk about the future. It limits itself to three days in Sana's life, a precise moment in the history of Damascus. At the beginning of 2011, I decided I would never again use metaphors, symbols or poetic images. I took an oath not to go back to the indirect messages and suggestive cinematographic language that was dominant in Syria for 30 years.

## DIRECTOR'S BIOGRAPHY

Soudade Kaadan is a Syrian director, born in France in 1979. She studied theatre criticism at the Higher Institute of Dramatic Arts in Syria, and graduated from Saint Joseph University Institut des Etudes Scéniques, Audiovisuelles et Cinématographiques (IESAV) in Lebanon. She has directed and produced documentary films for Al Jazeera Documentary Channel, UNDP and UNICEF. Her films have screened nationally and internationally, and she has received numerous international awards. Currently, she is working on her first feature-length fiction film.

## COMPANY PROFILE

Over the last 25 years, Paul Saadoun has produced hundreds of films, documentaries or television dramas, many of which were international co-productions. He has produced films by directors including Paul Cowan, Peter Watkins, Béla Tarr, Jean-Louis Comolli and Luc Moullet. Many of his films have been selected for renowned international festivals (Cannes, Hot Docs, Gemini, Amsterdam, New York, etc.) and have won various awards. Saadoun recently created the company Seconde Vague Productions to continue to expand this portfolio of work.

## FINANCIAL INFORMATION

**Total Budget:** \$1,046,572.44  
**Financing already in place:** \$19,623.22  
**Financial Partners (already confirmed):**

- Doha Film Institute, Qatar

**Current Status:** Development  
**Looking For:**

- International co-production and co-financing support

POST-PRODUCTION  
FEATURE NARRATIVE  
FALL GRANT 2012

**Karim Alexander Pitstra**  
Director / Screenwriter / Producer



# DIE WELT

'Die Welt', Tunisia, Netherlands, Qatar, 2012

**For Abdallah and many Tunisians, Europe still represents a land where freedom and riches are easily obtained – and it seems closer than ever after his encounter with a Dutch woman vacationing in a Tunisian sea resort.**



Die Welt is an audacious hybrid between fiction and documentary, showing contemporary Tunisia shortly after the Jasmine Revolution in 2011. In this insightful moral drama about a society in the vacuum between dictatorship and democracy, we follow the young DVD salesman Abdallah, who becomes increasingly frustrated by his inability to realize a fulfilling existence for himself. After meeting the Dutch tourist Anna, he starts dreaming of a better life in Europe, or Die Welt, as his father calls the promised land on the other side of the Mediterranean. Will Abdallah succeed—like his father did in the past—in getting to Europe with the help of a Dutch woman? Or will he have to find another way to escape his native country? And does he want to leave at all?

**Shooting Format:** HD

**Runtime:** 80 min

**Genre:** Docufiction, Drama, Immigration, Politics, Social Issues

**Exhibition Format:** HDCAM

**Language:** Arabic, Dutch, English

## Contact

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## DIRECTOR'S NOTE

'Die Welt' – that's what the Tunisian Mohsen Ben Hassen calls Europe. Tunisia is almost relegated to limbo status. And Mohsen should know: he lived in the Netherlands for a couple of years and fathered a child with a Dutch woman. He fathered another child in Switzerland before returning to Tunisia. Nowadays he is a devout Muslim. Mohsen is my father. Because I grew up without him, I have taken my mother's surname. I don't have many memories of Mohsen. He taught me how to ride a bike: I do remember that. And I remember him fighting with my mother. Seven years ago, I received a letter from him. He asked if I would come to see him in Tunisia. I had no idea what to expect.

## DIRECTOR'S BIOGRAPHY

Alex Pitstra was born in Dordrecht, The Netherlands, in 1979, to a Tunisian father and a Dutch mother. He made his first film at 15, but worked in music production before setting up his own production company to make commercials, installations and corporate films. He has also worked as a director of photography. 'Die Welt' is his first feature-length film.

## COMPANY PROFILE

Alex Pitstra started producing and directing films in 2005. With seven years of experience on large and small productions, he embarked on his feature debut 'Die Welt'. For this film, he acts as producer and director. Alex Pitstra Media is based in Groningen, the Netherlands, and 'Die Welt' was co-produced with Schaftekip Films, an independent Dutch production company, with Rene Houwen acting as co-producer and Thijs Gloger as co-writer, DOP and co-editor.

## FINANCIAL INFORMATION

**Total Budget:** \$461,321

**Financing already in place:** \$445,120

**Financial Partners (already confirmed):**

- Estheticon BV, The Netherlands
- Netherlands Film Fund
- Van Bijleveltstichting, The Netherlands
- Dutch Embassy in Tunis
- Groninger Forum, The Netherlands
- Cinecrowd.nl (crowd-funding platform)
- Anneke Pitstra (private investor)
- Doha Film Institute, Qatar

**Current Status:** Completed

**Looking For:**

- Sales agents
- European and North American festival programmers
- Arab distributors
- Arab TV stations (buyers)
- Additional funding for marketing and P&A

## PRODUCTION

FEATURE NARRATIVE  
SPRING GRANT 2012

**Dima El-Horr**  
Director



**Arnaud Dommerc**  
Producer



## Contact

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# IDEAL LOVE

'L'Amour idéal', Lebanon, France, Qatar

**Tamara, an attractive and sparkling biology professor, gets a taste of what could be love, and reconsiders emigrating from Lebanon.**



Tamara, sexy and sparkling, is a professor of biology at the American University of Beirut. She also experiences panic attacks, collects love affairs, hangs out in bars and listens to rock music. Both running from and searching for an ideal love, Tamara dreams of emigrating far from the social and political constraints of Lebanon, and escaping her mother's constant blackmail. A bright spot illuminates her life when she meets Eddy, a loving man whose personality is similar to her own. A car bomb that explodes in the heart of Beirut shifts Tamara's focus. She witnesses the cruelty of politics, the injustice of medical services, and the poverty and lost youth in the Palestinian camps.

**Shooting Format:** HD

**Runtime:** 100 min

**Genre:** Comedy, Female Director, Women

**Exhibition Format:** DCP2K

**Language:** Arabic

## DIRECTOR'S NOTE

The subject of my second feature film imposed itself on me, and somehow the urge to write it invaded me. Through it, Tamara had to become a fictional character, and Beirut, with its contradictions, the setting of the quest for an ideal love.

## DIRECTOR'S BIOGRAPHY

Dima El-Horr was born in 1972 in Beirut. In 1995, she left for the US to study, and received a Masters of Fine Arts in Filmmaking from the School of the Art Institute of Chicago. Her senior film, 'The Street', was selected for 30 international film festivals and won several prizes. Her second short film, 'Prêt-à-porter Imm Ali', was selected for many international film festivals, including Clermont-Ferrand, and won numerous prizes, including the Antigone d'Or at the Mediterranean Film Festival in Montpellier. Her first feature film, 'Every Day Is a Holiday' was selected for the Toronto International Film Festival, the International Film Festival Rotterdam, the Rome International Film Festival, and more than 30 others, receiving the Jury Prize at the Cinematographic Days of Carthage.

## COMPANY PROFILE

ANDOLFI is an independent film production company founded in 2001. It produces short films, documentaries and features of various international filmmakers. ANDOLFI is always willing to work on new narrative and cinematographic forms.

## FINANCIAL INFORMATION

**Total Budget:** \$900,000

**Financing already in place:** \$14,000

**Financial Partners (already confirmed):**

- About Productions, Georges Schoucair, Lebanon

**Current Status:** Development

**Looking For:**

- Arab television pre-sales
- Additional production financing

POST-PRODUCTION  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Aseel Mansour**  
Director / Screenwriter



**Cindy Le Templier**  
Producer



# LINE OF SIGHT

'Ala Mad Al Basar', Jordan, UAE, Qatar, 2012

**A woman points a gun at a car thief. She needs to retrieve memories from her car; he needs an ear and some money.**



The film opens with a single shot showing a confrontation between Laila and Sami. Laila, a 22-year-old woman is standing on a balcony on the first floor of her villa, pointing a gun at Sami, a 25-year-old man standing in the street. They are locked in this confrontation since Laila cannot let Sami out of her sight. The film then travels through two opposing timelines: one follows the near-real-time confrontation and its escalation; the other exposes the history of the two characters.

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**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** Drama, Suspense  
**Exhibition Format:** DCP  
**Language:** Arabic

## DIRECTOR'S NOTE

How much of what we say is the truth? How much of what we see is deception? How many layers must be stripped away from every story before we uncover its reality? How many masks do we wear just to survive in our everyday life? These questions form the core theme of 'Line of Sight', a suspense drama about an unlikely night-long confrontation between two people who are completely different, apart from their instinct to survive.

## DIRECTOR'S BIOGRAPHY

Aseel Mansour is a Jordanian-Palestinian filmmaker. Born in Baghdad in 1977, he moved to Amman in 1991. He received a Masters degree in media psychology from Walden University in Minneapolis in 2010. He is currently directing 'Line of Sight', his first feature, in Jordan, through the Royal Film Commission's Educational Film Program. He is also the winner of the Amman Filmmakers Cooperative's Award Best Filmmaker of the Year (2004) for his film 'Alert Guns'.

## COMPANY PROFILE

The Royal Film Commission – Jordan (RFC) was established in 2003, with a mandate to contribute to the development of an internationally competitive Jordanian audio-visual industry through the advancement of human, technical and financial capacities. In addition, it aims to provide comprehensive production support services to local, regional and international productions. The RFC's Capacity Building initiatives have played a key role in strengthening Jordan's film infrastructure and raising local and international interest in the film industry in recent years. In 2009, the RFC launched the Educational Feature Film Program. Within the framework of a feature film and under professional mentorship, this initiative is designed to provide an educational and hands-on experience for everyone involved. More importantly, it gives Jordanians the chance to tell their stories.

## FINANCIAL INFORMATION

**Total Budget:** \$380,912

**Financing already in place:** \$239,418

**Financial Partners (already confirmed):**

- The Royal Film Commission, Jordan
- Enjaaz – Dubai Filmart, UAE
- Doha Film Institute, Qatar

**Current Status:** Completed

**Looking For:**

- Sales agents
- Distributors

**DEVELOPMENT**  
FEATURE NARRATIVE  
FALL GRANT 2012

**Susan Youssef**  
Director / Producer



**Man Kit Lam**  
Producer



# MARJOUN AND THE FLYING HEADSCARF

'Marjoun and the Flying Headscarf',  
Lebanon, Netherlands, USA, Qatar, 2014

**With her father imprisoned on dubious terrorist-related charges, a Lebanese-American teenager in Arkansas searches for her identity by wearing the headscarf and riding a motorcycle.**



Marjoun is a 17-year-old outsider in Little Rock, Arkansas. She's a goth; writes poems on a typewriter; and her dad is in prison for alleged terrorist connections. Her uncle comes to live with her family to help out with their convenience store. The uncle and Marjoun have a history together and this increasingly troubles her. As her sanity is threatened, Marjoun explores her identity as a Muslim and her relationship with God, and decides to wear a headscarf. When she learns her father will never come home, she runs away.

**Genre:** Coming of Age, Immigration, Middle Eastern, Social Issues, Women Interest  
**Language:** English

**Contact**  
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www.habibithefilm.com

## DIRECTOR'S NOTE

No muhajiba coming-of-age fiction feature has ever been produced – not in the US, not in the UK, France or anywhere. This is the first fiction feature to handle a young woman's decision to cover. Veiling needs to be addressed at this time of discrimination and even hate crimes against Muslim women in Western countries. For instance, muhajiba Shaima Alawdi was beaten to death in March 2012 in San Diego. This feature relates not only to my short by the same name which premiered at Sundance, but also to my first feature, 'Habibi', which also explored coming of age in Muslim society, specifically from the perspective of a young female.

## DIRECTOR'S BIOGRAPHY

'Habibi', Susan Youssef's first feature, which she wrote, directed and produced, was selected for the 2011 Venice and Toronto film festivals. The film won four prizes at the Dubai International Film Festival, including Best Film and the International Critics' prize. For her work on 'Habibi', 'Filmmaker' magazine named Youssef one of the 25 New Faces to Watch, and 'Arabian Business' ranked her at number 25 in the 100 Most Powerful Arab Women. Prior to 'Habibi', Youssef made five short films, which have screened at such venues as the Sundance Film Festival and the Museum of Modern Art.

## COMPANY PROFILE

S.Y. Films produced 'Habibi', Susan Youssef's first feature. Producers at S.Y. Films include Youssef and Man Kit Lam.

## FINANCIAL INFORMATION

**Total Budget:** \$3,500,000

**Financing already in place:** \$90,000

**Financial Partners (already confirmed):**

- Emerging Visions Mentorship Programme from IFFP & Lincoln Center, USA
- S.Y. Films, France
- Doha Film Institute, Qatar

**Current Status:** Development

**Looking For:**

- Script feedback
- Production, sales and distribution contacts

**DEVELOPMENT**  
FEATURE NARRATIVE  
FALL GRANT 2012

**Yahya Alabdallah**  
Director / Screenwriter



**Rula Nasser**  
Producer

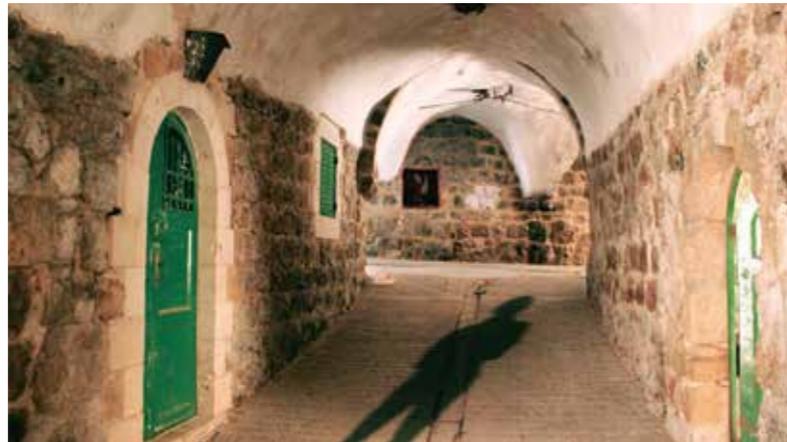


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# ME, MYSELF AND MURDOCH

'Me, Myself and Murdoch', Jordan, Palestine, Qatar, 2013

**After an accident, a young Palestinian wakes up with total amnesia – and able to speak only Hebrew...**



Ahmad is a 22-year-old Palestinian from a religious family in Hebron. With his friend Issa, he steals petrol from the nearby Israeli settlement to run the only ambulance in town. Secretly, he is learning Hebrew in case he needs it for the gasoline-stealing trips. But then he is hit by a car and falls into a coma. When he wakes, he finds he can only speak Hebrew. His father thinks that he is haunted by an Israeli settler; his former girlfriend doubts his patriotism and goes off with a young man in the resistance; and his community thinks he has become a settler.

**Genre:** Comedy, Drame  
**Language:** Arabic, Hebrew

## DIRECTOR'S NOTE

Six years ago, while I was studying in Paris, I encountered the question of how to verify my Palestinian identity, since I hold a Jordanian passport and don't have any papers to prove I am Palestinian. The legal situation of Palestinians is close to a much-cited phrase associated with the movement to establish a Jewish homeland in Palestine: 'A land without a people for a people without a land'. From this confusion, the idea for this film was born. Ahmad loses his identity when he loses his ability to speak Arabic. The story is a reflection of what happens to all Palestinian exiles, who have to prove not only that Palestine exists but also, to their families who stayed behind, that they still carry the Palestinian spirit and soul.

## DIRECTOR'S BIOGRAPHY

Independent filmmaker Yahya Alabdallah was born in Libya in 1978 and raised in Saudi Arabia. He is a writer, director, producer and literary critic with a Masters degree in literature and film from the EICAR film school in Paris. He has written and directed several shorts, including 'SMS' (2008), which screened at the 38th International Film Festival Rotterdam, Tangier and Osian's-Cinefan. Alabdallah's first feature, 'The Last Friday' (2011) showed at many festivals, including the Dubai International Film Festival, where it won three awards; Fribourg 2012, where it won the Special Jury Award; and the 2012 Berlinale Forum.

## COMPANY PROFILE

The Imaginarium Films is a Jordanian production house that creates original audio-visual content with an entertaining edge that is captivating to audiences regionally and internationally. The company was established by Rula Nasser, who produced the first two educational feature film with the Royal Film Commission. Both Mohammad Al Hushki's 'Transit Cities' and Yahya Alabdallah 'The Last Friday' saw great success and won many awards internationally. The company's current slate of work includes Bassam Chekes's 'Waiting for POBOX'; Mais Dawrazah's 'My Love Awaits Me by the Sea'; Riqfi Assag's 'The Curve'; and Alabdallah's 'Me, Myself and Murdoch'.

## FINANCIAL INFORMATION

**Total Budget:** \$901,000  
**Financing already in place:** \$15,000  
**Financial Partners (already confirmed):**

- The Imaginarium Films, Jordan
- Doha Film Institute, Qatar

**Current Status:** Development  
**Looking For:**

- Co-producers
- Sales, marketing and promotional support

## PRODUCTION

FEATURE NARRATIVE  
FALL GRANT 2012

**Shawkat Amin Korki**  
Director / Screenwriter



**Mehmet Aktas**  
Screenwriter / Producer



# MEMORIES ON STONE

'Memories on Stone',  
Iraqi Kurdistan Region, Germany, France, Qatar, 2013

**Kurdish childhood friends Hussein and Alan direct and produce a film about the Al Anfal genocide. To do so, they have to put everything on the line – even their own lives.**



After Saddam's loss of power in Iraq, childhood friends Alan and Hussein decide to produce a film about the Al Anfal Kurdish genocide. But making a film in post-war Kurdistan isn't easy, and the most difficult task of all is finding a lead actress. Then they find Sinor: young, beautiful and passionate about the project. But Sinor cannot decide on her own: her cousin Haval and his father, Uncle Hamid, control her fate. As they run out of time and money, Alan and Hussein sacrifice everything to keep filming. Then, in a tragic twist, Hussein is stabbed by Haval during the shooting of the final scene. Now the biggest question of all is: will the film ever reach the screen?

**Shooting Format:** HD  
**Runtime:** 100 min  
**Genre:** Drama, Dramedy, Social Issues  
**Exhibition Format:** 35 mm  
**Language:** Arabic, Kurdish

## Contact

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## DIRECTOR'S NOTE

After having filmed 'Crossing the Dust' and 'Kick Off' in post-war Iraq, it became clear to me that I would one day have to make a movie about making a film in Kurdistan. What happened behind the camera was often more gripping a story than what happened in front of it. Death threats from terrorist groups, lack of equipment, months of searching for a female lead... First and foremost, 'Memories on Stones' is a film about cinema. And, through all the hardship and adversity it portrays, it is still the love and passion for cinema that prevail.

## DIRECTOR'S BIOGRAPHY

Shawkat Amin Korki was born in 1973. Originally from Zakho in Iraqi Kurdistan, he and his family fled from Iraq's military dictatorship to Iran in 1975, where they lived in exile for 25 years. There, Korki studied cinema. In 2006, following many award-winning short films, he gained international recognition with the completion of his debut feature film in Iraqi Kurdistan, 'Crossing the Dust', and his follow-up feature, 'Kick Off'. He now lives and works in Erbil, Iraq.

## COMPANY PROFILE

The aim of mitosfilm is to support authentic storytelling, producing thought-provoking feature and documentary films. Through international co-productions, we strive to reach audiences around the world, as well as to develop local cinema in co-operation with the Ministry of Culture in Kurdistan. Since 2004, our Berlin-based sister company mitosfilm has helped launch regional filmmakers on their way to international success with such films as 'Dol' by Hiner Saleem (Berlinale Forum 2007), 'Land of Legends' by Rahim Zabihi (Locarno 2008) and 'No One Knows About Persian Cats' by Bahman Ghobadi (opening film in Un Certain Regard, Cannes 2009).

## FINANCIAL INFORMATION

**Total Budget:** \$843,448

**Financing already in place:** \$581,472

**Financial Partners (already confirmed):**

- Cultural Ministry of Kurdistan Regional Government
- Medienboard Berlin Brandenburg, Germany
- Vision Sud-Est, Switzerland
- The Post Republic, Germany
- Arizona Film, France
- Asia-Pacific Screen Award, Australia
- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Production and post-production partners
- Additional financing
- Partners who will strengthen the participation of Qatar and other Middle East countries in this project and further projects of mitosfilm-iraq

**DEVELOPMENT**  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Rania Attieh**  
Director / Screenwriter / Producer



**Daniel Garcia**  
Director / Screenwriter



# ONE WEEK AGO, TODAY

'El Jem3am El Madyesh Mitl ElYom', Lebanon, USA, France, Qatar

**An aging prostitute takes charge of a young man with amnesia who returns to his senile father.**



Off the coast of a small fishing town in the south of Lebanon, a man in his 40s is found unconscious in a boat. He has amnesia and remembers absolutely nothing about who he is, or where he came from. After he is recognised by one of the fishermen, he is taken back to his home, where he is reunited with his aging father, who has Alzheimer's disease. Both men are now strangers to each other but are forced to interact like family. Meanwhile, the son struggles with the chore of trying to remember his life, the possibility that he attempted suicide, and with caring for the man who is supposed to be his father. Their only tie to the outside world is their neighbour, an aging, lonely Russian woman who is rumoured to be a prostitute, and who voluntarily inserts herself into their lives, attempting to reconstruct their past and organize their future. It's Easter week, and a nationwide fear of a tsunami is rising.

**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** About Family, Dark Comedy, Female Director  
**Language:** Arabic

**Contact**  
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www.enpassantfilm.com

## DIRECTOR'S NOTE

For our second feature in Lebanon, we aim to expand on themes, ideas and styles that we began experimenting with in our previous film. We will seek once again to cast non-professional actors and revisit family ties and responsibilities – themes typical of Lebanese society. We turn our gaze on the societal prejudice and stigmas used on Eastern European women, who are often classed as prostitutes. We are interested in setting the film in a small fishing town in the heart of a Greek Orthodox community, during the holy week of Easter.

## DIRECTOR'S BIOGRAPHY

Named as one of the 25 faces of independent Film by Filmmakers Magazine in 2011, Rania Attieh is from Tripoli, Lebanon. She is an MFA graduate in media art and works as a writer/ director of Fiction from the City College of New York. She is currently participating in the CPH-DOX lab in Copenhagen. 'Ok, Enough, Goodbye' was her first feature film. She also made a short commission for the Sharjah Art Biennial in 2011.

## FINANCIAL INFORMATION

**Total Budget:** \$250,000  
**Financing already in place:** \$22,000  
**Financial Partners (already confirmed):**  
• Doha Film Institute, Qatar

**Current Status:** Development  
**Looking For:**  
• Financiers  
• Co-producers

**PRODUCTION**  
FEATURE NARRATIVE  
FALL GRANT 2012

**Jillali Ferhati**  
Director / Screenwriter / Producer



# PILLOW SECRETS

'Sarirou Al Assrar', Morocco, Qatar, 2013

**A young woman who runs an orphanage is summoned by the police to identify a body.**



When she recognises the body of the woman who was her mother, a young woman is drawn violently back into her past. She lived in the 'Big House' with her mother, Zahia. It was a boarding house converted into a brothel, which Zahia ruled with an iron fist – just as she ruled the whole neighbourhood. The little girl was known locally as the daughter of Zahia, the prostitute. From Mouy Rahma and her husband, she discovers who she really is – on the very day her mother chose to tell her everything.

**Contact**  
Heracles Production  
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**Shooting Format:** 35mm  
**Runtime:** 90 min  
**Genre:** Drama  
**Language:** Arabic

## DIRECTOR'S NOTE

A film is, above all, a picture that is listened to, carrying in itself its own music. For me, this movie is about character; it is an actors' movie, and it is they who will give the film emotion, authenticity and life. That is why I do not want to interfere too much: I will just watch them live in long takes, bearing in mind that I will need several frames within the same shot, along with all the details that will eventually make the movie I have long hoped for.

## DIRECTOR'S BIOGRAPHY

Jillali Ferhati was born in 1947 in Khémisset, Morocco. He studied literature in Paris, and is a screenwriter, producer and actor who has appeared in a dozen films.

## FINANCIAL INFORMATION

**Total Budget:** \$1,039,348  
**Financing already in place:** \$858,196  
**Financial Partners (already confirmed):**

- Multi Joining Services, Morocco
- Héraclès Production, Morocco
- Doha Film Institute, Qatar

**Current Status:** Production  
**Looking For:**

- Post-production assistance
- Promotion and distribution in MENA region and internationally

POST-PRODUCTION  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Mahmoud Ben Mahmoud**  
Director / Screenwriter



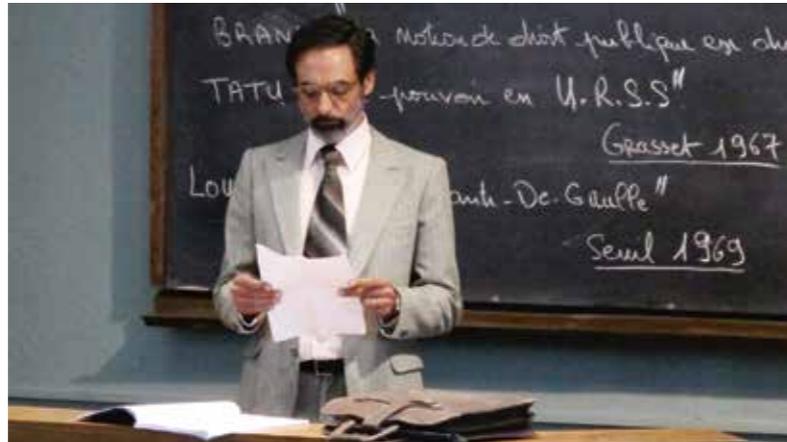
**Mohamed Habib Bel Hedi**  
Producer



# PROFESSOR

'Al Oustadh', Tunisia, France, Qatar, 2012

**When the student with whom he has been having an extramarital affair is jailed for her political views, a professor working for the Tunisian government finds his career and his family life in jeopardy. 'Professor' is a vigorous examination of the state of human rights in Tunisia during the 70s.**



In 1977, Khalil Khalsawi, a constitutional law teacher in Tunis, is commissioned by the governing party to represent the new Tunisian League for human rights. His mission consists of defending official positions while dealing with tensions between the government and the workers union. His world is shaken when he discovers that Houda, one of his students with whom he is having an extramarital relationship, has been arrested with two Italian journalists, who are investigating strikes in the phosphate mines.

**Shooting Format:** Digital  
**Runtime:** 90 min  
**Genre:** Documentary  
**Exhibition Format:** DCP  
**Language:** English

## DIRECTOR'S NOTE

The love story depicted in this film is purely imaginary. However, it unfolds against the backdrop of a specific time, Tunisia in the 70s, in order to shed light on an important period of our contemporary history that has been forgotten by younger generations. Tunisia was led by Habib Bourguiba, who appointed himself president for life while his regime kept an iron grip on the country. But the end of the 70s was also marked by a major political development with the birth of the Human Rights League in 1977, a first in an Arab or African country that stirred up an unprecedented wave of hope among progressive circles in Tunisia.

## DIRECTOR'S BIOGRAPHY

Born in 1947, Mahmoud Ben Mahmoud studied cinema in Belgium in the 70s. His films include the music documentary 'Les Mille et une voix' in 2000 and three features: 'Traversées' (1982), 'ChichKhan' (1992) and 'Les Siestes grenadine', which won the Special Jury Prize in Turin in 1999. He currently teaches screenwriting at the Université Libre in Brussels.

## COMPANY PROFILE

Familia Productions is a theatre and audio-visual production company founded in 1992 by actress Jalila Baccar, director Fadhel Jaïbi and producer Mohamed Habib Bel Hedi. Its objective is to carry on the work of the Nouveau Théâtre, the first independent theatre company in Tunisia, and the efforts of the Nouveau Films company, which produced award-winning films. The company is credited with a diverse and eclectic production slate for both stage and film. Central to its vision is bringing different art forms together, encouraging collaboration and nurturing artists. Its latest theatre production, produced for the re-opening of the Théâtre de l'Odéon in Paris, has travelled all over the world, and the company's latest film, 'Démences', won awards in Fribourg, Montreal and Nantes.

## FINANCIAL INFORMATION

**Total Budget:** \$1,005,000

**Financing already in place:** \$890,000

**Financial Partners (already confirmed):**

- Tunisian Ministry of Culture
- International Organisation of La Francophonie, France
- Doha Film Institute, Qatar

**Current Status:** Completed

**Looking For:**

- Sales Agent
- TV sales
- Distributors

**DEVELOPMENT**  
FEATURE NARRATIVE  
FALL GRANT 2012

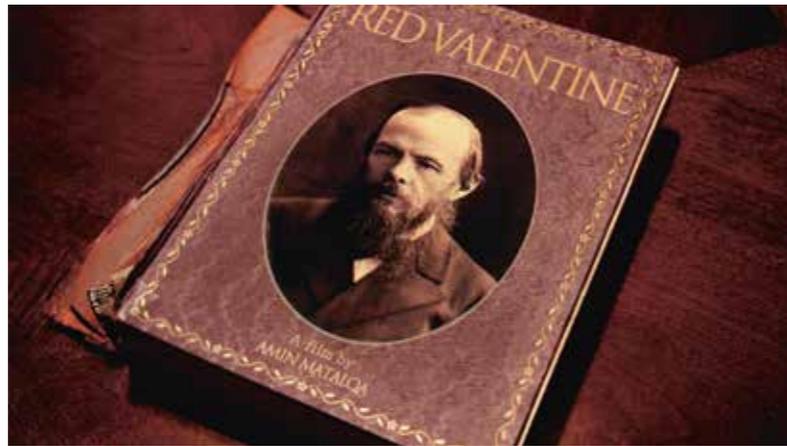
**Amin Matalqa**  
Director / Screenwriter / Producer



# RED VALENTINE

'Yom Il-Hob', Jordan, Qatar, 2013

**A young socialite who thinks he's a poet is reunited with his emotional ex-fiancée as they spend Valentine's Day chasing after his poetry book, which has been stolen along with his Ferrari.**



Jad is a 30-year-old socialite who thinks he's a poet. His family is pressuring him to take over the family toilet paper company. From the moment his ear gets cut at the barbershop and his Ferrari is stolen – with his poetry book in it – Jad's Valentine's Day spins out of control. Along the way, he is reunited with his emotionally unstable ex-fiancée, Zena, who insists on helping him. A black comedy of errors ensues as they set off a domino effect of complications, and end up being pursued by the legendary detective, Abu George.

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**Genre:** Comedy, Dark Comedy, Romantic Comedy, Social Issues  
**Language:** Arabic

## DIRECTOR'S NOTE

I feel that Middle Eastern films have generally been relegated to festivals without much commercial exposure because they tend to be too dramatic. I am guilty of that myself with my first film, 'Captain Abu Raed'. Despite its festival success and a limited commercial international release, the film was considered an arthouse indie. With 'Red Valentine', my intention is to go back to the idea of making a film for entertainment purposes. Now more than ever, audiences want to go to the movies to laugh and escape from the grim reality they are living in. Thus, my intention is to make a fun rollercoaster ride that doesn't take itself too seriously. That's really the significance of 'Red Valentine'. While it's easy for someone to dismiss a comedy as unimportant, commercial Arab cinema still leaves much to be desired. I want to push that agenda forward.

## DIRECTOR'S BIOGRAPHY

Jordan-born, US-raised Amin Matalqa graduated from the American Film Institute with an MFA in directing in 2007. His first feature film, 'Captain Abu Raed', won the World Cinema Audience Award at the Sundance Film Festival in 2008 and became Jordan's first entry in the foreign Oscars. His second film, 'The United' (due out soon) is Disney's first Arab-language film. Before studying at AFI, Matalqa directed 27 short films in the US and Jordan. Matalqa lives in Los Angeles and is now completing post-production on his third film, 'Strangely in Love', an American comedy based on Dostoevsky's 1848 novella, 'White Nights'.

## COMPANY PROFILE

Paper & Pen Films is a Jordanian film finance company founded in 2007 by Amin Matalqa and his mother, Aida Jabaji Matalqa, with the backing of a group of private equity investors headed by Isam Salfiti. The company's first project was the Sundance-winning film 'Captain Abu Raed'. Off the success of 'Captain', the follow-up project they co-financed is Matalqa's American comedy, 'Strangely in Love'. The name Paper & Pen Films originated from the idea that good films are about stories, and good stories are developed with the simplicity of a paper and a pen.

## FINANCIAL INFORMATION

**Total Budget:** \$1,000,000

**Financing already in place:** \$110,000

**Financial Partners (already confirmed):**

- Paper & Pen Films, Jordan
- Doha Film Institute, Qatar

**Current Status:** Development

**Looking For:**

- Co-financiers interested in commercial comedies

**DEVELOPMENT**  
FEATURE NARRATIVE  
SPRING GRANT 2012

**Kasem Kharsa**  
Director / Screenwriter



**Cat Villiers**  
Producer



**Joslyn Barnes**  
Producer

**Contact**  
Autonomous  
Cat Villiers  
London, UK

# SHELTER

'Shelter', Lebanon, Jordan, Egypt, Qatar

**Ahmed, who lives in the ghettos of Beirut, cannot remember his past, but is haunted by a recurring nightmare in which he is strangling a group of beautiful horses.**



Ahmad struggles to survive in the ghettos of Beirut. He cannot remember his past or where he came from, and is haunted by a recurring nightmare in which he sees himself strangling a group of beautiful horses. One day, during a routine raid, he is arrested. His processing reveals that he is wanted for war crimes – for his part in a genocide 30 years earlier. Ahmad is convinced he could never have committed these terrible crimes. With his lawyer, he must rebuild his memories in order to prove his innocence. As he is reunited with moments from his past and his idyllic childhood, he is reminded of things lost and the vile acts he had to commit while he was a soldier. He gradually becomes convinced that he is guilty of something awful, and that the mysterious horses in his nightmares may have been the key to his true sins all along.

**Runtime:** 100 min  
**Genre:** Drama  
**Language:** Arabic, Armenian, Romani

## DIRECTOR'S NOTE

I am fascinated by memories and what we choose to forget. I have embraced the region's past to shape a story that says something about its history of violence, and the homelessness and psychic displacement caused by it. This film is inspired by my own fragmented past and my frustrations. I am drawn to outsiders, broken people living on the fringe and searching for home, because I am one of them. In this sense, the characters of this story search for what I have failed to find; their painful journey is a surrogate for my own.

## DIRECTOR'S BIOGRAPHY

Kasem Kharsa is an Egyptian filmmaker who was raised in Saudi Arabia and the USA. His experience as a design engineer and fine artist fostered his career as a writer-director. He is a past fellow of the Rawi Screenwriters Lab, Sundance Film Lab and Binger Film Lab. He is currently preparing for his feature-film debut, 'Shelter'.

## COMPANY PROFILE

Cat Villiers produces through her company Autonomous. Currently based in Cairo and London, she has produced and co-produced in many countries around the world. She is currently in post-production on 'In the Last Days of the City' with director Tamer El Said and producer/actor Khalid Abdalla ('The Kite Runner'), which is set in Cairo, Beirut and Baghdad; in production on Faruk Sabanovic's feature animation 'Birds Like Us', co-written with Olivia Hetreed ('Girl with a Pearl Earring'); and preparing Tala Hadid's 'Narrow Frame of Midnight'.

Louverture Films is dedicated to the production of films of historical relevance, social purpose, commercial value and artistic integrity. The company partners with progressive filmmakers and producers around the world and particularly from the global South.

## FINANCIAL INFORMATION

**Total Budget:** \$1,700,000

**Financing already in place:** \$60,000

**Financial Partners (already confirmed):**

- Abu Dhabi Film Commission's Shasha Grant, UAE
- Doha Film Institute, Qatar
- Sundance Film Institute, USA

**Current Status:** Development

**Looking For:**

- Industry partners and co-producers for production financing

**PRODUCTION**  
FEATURE NARRATIVE  
FALL GRANT 2012

**Merzak Allouache**  
Director / Screenwriter / Producer



# TERRACES

'Estouh', Algeria, France, Qatar, 2013

**The terraces of Algiers have become open-air mirrors of the contradictions, violence and intolerance of the endless conflicts that mar Algerian society.**



Algiers. An overcrowded city with endless traffic jams, chaotic crowds, rundown buildings, old apartments piled up with families trying to survive... The Casbah, Bab el Oued, Belcourt, Notre-Dame d'Afrique, Telemly: five historic neighbourhoods of the Algerian capital. Five terraces of buildings situated in each of these neighbourhoods. Five stories independent of each other, which mingle and clash in the span of one day, from dawn till midnight, paced by the five calls to prayer coming from the many mosques of the city. Five neighbourhoods, five terraces, five moments in the day, and five stories to describe a society thought to be serene but which, in fact, is far from peaceful.

**Contact**  
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**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** Drama, Drame  
**Language:** Arabic

## DIRECTOR'S NOTE

As the Arab world is rocked by a series of crises, Algeria seems to be serene, celebrating the 50th anniversary of its independence. But, as I have tried to show in my last films – 'Harragas', 'Normal!' and 'The Repentant' – Algeria has not exorcised its demons. Official propaganda, political manipulation and the exacerbation of nationalism hide the reality of a restless society, rife with violence, religious intolerance, terrorism, prostitution, drugs, suicides and kidnappings. During the past decades, the intellectual elite has been either assassinated or forced to emigrate. The middle class has been wiped out. 'Terraces' is a fictional story in which I continue my exploration of this complex and troubled society through a series of characters. The chaos we see on the streets of Algiers has now reached its terraces, which were once places of tranquility and neighbourhood value.

## DIRECTOR'S BIOGRAPHY

Merzak Allouache was born in Bab el Oued in 1944. He studied filmmaking in Algiers at the Institut National du Cinéma and subsequently at IDHEC in Paris. In 1976, he directed his first feature, 'Omar Gatlato'. He lived in France from 1983 to 1988, then returned to Algeria to direct 'Bab el Oued City' in 1993. Since then, he has directed films in both France and Algeria. His last film but one, 'Normal!' won the prize for Best Arab Film at DTIFF in 2011, while his most recent, 'The Repentant', screened in this year's Directors' Fortnight at Cannes.

## COMPANY PROFILE

Set up in 1999, Baya Films is a production company based in Algiers. Films produced include 'Bab el Web' (2005), 'Harragas' (2009), 'Black Heaven' (2010) and 'Normal!' (2011).

## FINANCIAL INFORMATION

**Total Budget:** \$1,056,808

**Financing already in place:** \$40,000

**Financial Partners (already confirmed):**

- JBA Production, France
- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Potential co-producers and partners
- Post-production opportunities
- Sales agents

## PRODUCTION

FEATURE NARRATIVE  
FALL GRANT 2012

### Ghassan Salhab

Director / Screenwriter



### Georges Schoucair

Producer



# THE VALLEY

'Al Wadi', Lebanon, France, Qatar, 2013

**An man with no memory is stuck in the Bekaa Valley with a group of people who are behaving suspiciously.**



Following a car accident on a lonely mountain road, a middle-aged man loses his memory. Covered in blood, he walks along the deserted road. Further along, he encounters people with engine trouble and helps them get their car going again. They are reluctant to leave him stranded, so they take him home to their large estate in the Bekaa Valley, a place where production is not just agricultural – a place he may never leave again.

## Contact

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**Shooting Format:** HD

**Runtime:** 100 min

**Genre:** Arthouse, Drama, Thriller, War

**Language:** Arabic

## DIRECTOR'S NOTE

In 'The Valley', the threat unfolds on many levels before exploding. It is present from the beginning of the film, even before the first images appear. The threat is there with the bloodied man without a past, of whom we know nothing, and who knows nothing. He is a threat to himself, but also to the people he helps. The unknown – the stranger – is, as we all recognise, threatening. The threat that never ceases to be present has weighed endlessly over Lebanon, in a region that is, to say the least, unstable.

## DIRECTOR'S BIOGRAPHY

Born in Dakar, Senegal, in 1958, Ghassan Salhab has directed five feature films, all of which have been selected by international festivals: 'Beyrouth fantôme', 'Terra incognita' (Un Certain Regard at Cannes 2002), 'The Last Man', '1958' and 'The Mountain'. He has also directed numerous short films and videos, including 'Posthumous'; 'Narcisse perdu'; 'My Living Body, My Dead Body'; 'La Rose de personne'; 'Baalbeck' (co-directed with Akram Zaatari and Mohamad Soueid); 'Afrique fantôme' and 'Après la mort'.

## COMPANY PROFILE

About Productions makes feature films and documentaries with a distinctly Arab voice, expressing the identity of the region. Since 1998, the company has brought together an important network of Arab and Lebanese artists. About Productions has a strong partnership with MC Distribution, a company dedicated to promoting films from the Middle East, along with priority access to the Metropolis Cinema, the only arthouse cinema in Lebanon. In 2010, About signed a joint venture with Lucky Monkey Pictures in New York, which creates exciting opportunities for new Middle Eastern productions.

## FINANCIAL INFORMATION

**Total Budget:** \$956,144

**Financing already in place:** \$141,810

**Financial Partners (already confirmed):**

- Les Films d'ici, France
- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Additional financing

**DEVELOPMENT**  
FEATURE NARRATIVE  
FALL GRANT 2012

**Alfouz Tanjour**  
Director / Screenwriter



**Linda Zahra**  
Producer



# WOODEN RIFLE

'Barodeh Khasheb', Syria, Qatar, 2014

**The story of Noor, an 18-year-old youth who leaves his village and goes to Damascus to live with his father during the first few months of the uprising in Syria.**



The film tells the story of the relationship between father and son, which is strange and cold at first. Noor appears irritable and distant. He constantly thinks of his village and of going back there because he feels lost in the crowded, noisy city and its growing revolution. The film presents the stories of the people of Syria – the details of their lives, their misery, the way they deal with a reality imposed upon them by fate, their battles with day-to-day life, protests and demonstrations, their minor imaginary victories and their many defeats and disappointments.

**Contact**  
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**Genre:** Drama  
**Language:** Arabic

## DIRECTOR'S NOTE

'Wooden Rifle' is my first feature. Through it, I want to tell lots of Syrian stories that I have been through. I make films the way life is created: everything I say in my films is a personal story, something I have been through, read or heard. In narrative films, I build everything, recreating it to resemble the image of reality from a specific perspective. Thus I build my world as I want it, with everything related to telling the story. Lighting, camera movements, the actors' performances and the scenery – these are all there to create the shape and content of the film. The aim is to solve the mystery of reality, not to create a reality of unconnected symbols.

## DIRECTOR'S BIOGRAPHY

Alfouz Tanjour was born in Salameih, Syria in 1975. He studied cinematography at the Academy of Fine Arts in the Republic of Moldova from 2000 to 2004. Since graduating, he has made several projects as director, director of photography, editor or executive producer, including eight documentaries for the Al Jazeera Documentary Channel and, in 2011, a series of 10 short features under the title 'The Spark of Beginning'. Tanjour's 2007 short 'A Little Sun' won the Tanit de Bronze at the Carthage Film Festival in 2008 and a Special Jury Mention in the Love International Film Festival in Mons, Belgium in 2009.

## COMPANY PROFILE

Cinemood Productions specialises in producing creative documentary and feature films. Between 2008 and 2012, it produced films including 'The End of a Red Balloon', and several documentaries for the Al Jazeera Documentary Channel, including 'Black Stone', 'Damascus City Symphony' and 'Cola Bridge', all by Alfouz Tanjour.

## FINANCIAL INFORMATION

**Total Budget:** \$500,000

**Financing already in place:** \$108,000

**Financial Partners (already confirmed):**

- Cinemood Productions, Syria
- Lais Art Productions, Syria
- Doha Film Institute, Qatar

**Current Status:** Development

**Looking For:**

- Additions financial support

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# FEATURE DOCUMENTARY

CURSED BE THE PHOSPHATE

DEMOCRACY YEAR ZERO

A DJELFA-DWELLER'S DREAM

EGYPT'S MODERN PHARAOHS

EMBERS

THE FIRST SUPPER

THE FOREIGN SON

FREEDOM FIELDS

GADDAFI'S GIRLS

GAZA 36MM

MATOUB LOUNÈS: THE STORY OF A

LEGEND

SALAAM PLENTY

SOMEBODY CLAP FOR ME

STARS AND EXTRAS

WAVES

WHAT COMES AROUND

WHEN HOME... BECOMES HELL

**PRODUCTION**  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Sami Tlili**  
Director / Screenwriter



**Dora Bouchoucha**  
Producer



**Habib Attia**  
Producer

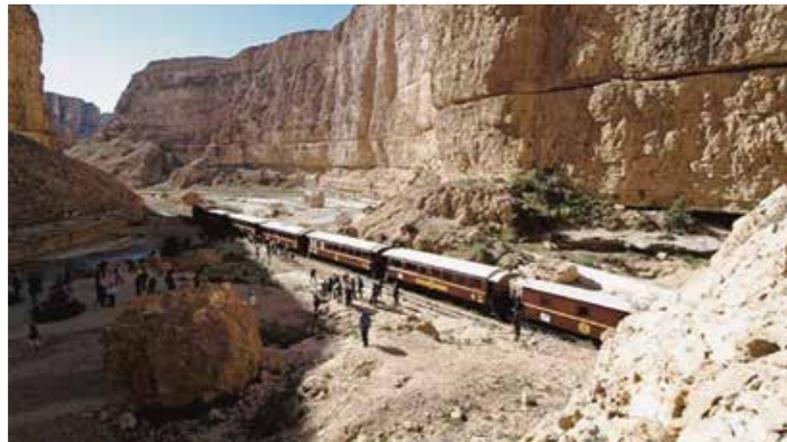


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# CURSED BE THE PHOSPHATE

'Maudit soit le phosphate', Tunisia, Qatar, 2012

**In January 2008, a group of unemployed youth began a movement of civil dissent in Redeyef, Tunisia. Four years later, what remains of this human adventure is broken souls, open wounds, pride and dignity.**



On 5 January 2008, a sit-in organised by a group of unemployed youths in front of the Town Hall of Redeyef in Tunisia marked the beginning of a movement of civil dissent that lasted six months. Twenty-one years after the 'medical coup d'état' that brought General Ben Ali to power, he is confronted with his first popular uprising. Those involved in the uprising are Moudhaffer, Bechir, Adnene, Leila and Adel. They are teachers, the unemployed and young people in despair. Some ventured onto the streets to shout their wrath; others were there to support the silenced voices that should be heard.

**Shooting Format:** HD  
**Runtime:** 82 min  
**Genre:** Documentary  
**Exhibition Format:** HDCAM  
**Language:** Arabic

## DIRECTOR'S NOTE

Many things can be said about the events of 14 January 2011; the one thing that can be agreed upon is that the occurrences changed the lives of many Tunisians. The actions of the people have helped reconcile Tunisia's citizens with their country and with one another. I have never been more proud of my country and my origins, and to belong to the interior regions of Tunisia, which, before the revolution, had a heavy burden to carry. In Tunisia, there was a social fracture: the Gafsa region, where I come from, was forgotten and neglected by the regime. For once, all eyes were turned towards the dusty mountains of the West. Today, these regions are forgotten again.

## DIRECTOR'S BIOGRAPHY

Director Sami Tlili was born in 1985 in Kairouan, Tunisia. A university lecturer in Sousse, Tunisia, he teaches the history of art, francophone literature and African cinema. A former active member of the cine-clubs movement in Tunisia and the Tunisian Federation of Amateur Filmmakers (FTCA), Tlili has directed three short films, which were selected for and won awards at several international independent festivals. 'Cursed Be the Phosphate' is his first feature documentary.

## COMPANY PROFILE

Nomadis Images is a Tunisian audiovisual production company whose main activities include the production of fiction short and feature films, fiction documentaries and commercials; service provision; and training. The company's filmography includes 'Buried Secrets' (2009), 'Barakat' (2006) and 'Satin Rouge' (2002).

Since 1983, CINETELEFILMS has been one of the leading production companies in the Arab world, producing creative documentaries and feature films like 'Laila's Birthday' (2009), which premiered in Toronto and has been distributed in 15 countries. The feature-length documentary 'No More Fear', about the Tunisian revolution of January 2011, was in the official selection of the 64th Cannes Film Festival.

## FINANCIAL INFORMATION

**Total Budget:** \$180,000

**Financing already in place:** \$130,000

**Financial Partners (already confirmed):**

- Nomadis Images, Tunisia
- CINETELEFILMS, Tunisia
- The Tunisian Ministry of Culture
- Tunisian Television
- Abu Dhabi Film Festival's SANAD film fund, UAE
- Doha Film Institute, Qatar
- The Screen Institute Beirut, Lebanon

**Current Status:** Completed

**Looking For:**

- Sales agents
- Broadcasters
- Distributors

POST-PRODUCTION  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Christophe Cotteret**  
Director / Screenwriter



**Amira Chebli**  
Director / Screenwriter



**Benoit Roland**  
Producer



#### Contact

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# DEMOCRACY YEAR ZERO

'Démocratie année zéro', Tunisia, Belgium, France, Qatar, 2012

**Following 12 months of research, 'Democracy Year Zero' takes us behind the scenes of the Tunisian revolution, showing it through the eyes of the people who made it.**



Four weeks: that is how long it took the Tunisian people to overthrow the dictator Ben Ali and make way for one of the greatest geopolitical upheavals of the early 21st century. But the Tunisian revolution, as unexpected and spontaneous as it appeared to the eyes of the world, is part of a larger story encompassing the time of the uprising in the mining region of Gafsa in 2008 to the first free elections in October 2011. In two chapters and 12 months of investigation, 'Democracy Year Zero' tells the story of these events and their global impact through the eyes of the actual protagonists of the revolution.

**Shooting Format:** HDV  
**Runtime:** 114 min  
**Genre:** Documentary  
**Exhibition Format:** HDCAM  
**Language:** Arabic, French

#### DIRECTOR'S NOTE

Amira and I met for the first time in Tunis at the end of 2010. Two months later, Ben Ali was removed from power starting what we see as a laboratory of democracy in Tunisia – something unprecedented in the Arab world. And so the film 'Democracy Year Zero' was born. Looking back on these events, we wanted to understand and illustrate what was it that managed to transform a series of sporadic revolts into a true revolution and bring about the country's transition to democracy.

#### DIRECTOR'S BIOGRAPHY

Christophe Cotteret is a theatre and video director living in Brussels. He spent the period 2002 to 2006 in Beirut and continues to work in several Arab countries. For 10 years, his projects have allowed him to explore the political and geopolitical particularity of Lebanon and the Arab world. 'Democracy Year Zero' is his first film. He is currently developing his next documentary, 'Ennahda', about the Tunisian Islamic political party.

Amira Chebli, a Tunisian actress who trained at the École des Beaux-Arts in Tunis, has worked in film and theatre in several Arab countries. She was a member of the UGET (General Union of Tunisian Students), and took part in the first Tunisian blogger movements, starting in 2006. She was also closely involved in the Tunisian revolution of 2011. 'Democracy Year Zero' is her first film as a co-director.

#### COMPANY PROFILE

Entre Chien et Loup's production policy focuses on high-quality content. Its production philosophy remains firmly committed to this principle, and it is thanks to this emphasis that the company has succeeded, since its launch in 1989, in imposing itself on the European audiovisual market. Maintaining and developing ongoing access to distribution networks in the audiovisual sector is a permanent and formidable challenge, particularly in a social environment where pre-digested image consumption has become the norm. However, Entre Chien et Loup remains faithful to its basic intentions: to make films that combine a committed style of direction, authorship and subject matter; a strong sense of cinematography; and the production values necessary for these ambitions to be realised.

## FINANCIAL INFORMATION

**Total Budget:** \$358,460

**Financing already in place:** \$310,640

**Financial Partners (already confirmed):**

- Fédération Wallonie-Bruxelles, Belgium
- Centre Bruxellois de l'Audiovisuel – CBA, Belgium
- Belgium Tax-Shelter
- CinéTéléfilms, Tunisia
- Points Communs Films, France
- Doha Film Institute, Qatar

**Current Status:** Completed

**Looking For:**

- Television pre-sales

**PRODUCTION**  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**David Yon**  
Director / Screenwriter



**Karim Aitouna**  
Producer



# A DJELFA-DWELLER'S DREAM

'Le Songe d'un habitant de Djelfa', Morocco, France, Algeria, Qatar, 2013

**The high steppe: three young Algerians explore the land in search of clues. In the stone, the puzzles are revealed.**



The dim light of night covers a stony desert in Algeria. By the light of the moon, Faouzi, Ilyes and Idriss are walking: we have no idea if they are running away or looking for something. They arrive at 'the white', an abandoned farm in the middle of the steppe. Slowly, another face appears in their dream. It is the face of otherness, the face of one who is absent: their distant ancestor, Madalena Aoles, a Spanish woman kidnapped by the soldiers of Emir Abd-el-Kader.

**Shooting Format:** HD  
**Runtime:** 60 min  
**Genre:** Creative Documentary  
**Language:** Arabic

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## DIRECTOR'S NOTE

One of the issues of this film will be a specific approach to history, not searching for objective truth, but endeavouring to bring the past into the present. The daily lives of the Lahrech brothers and their friends, the way they live in their hometown, their daily concerns – all of this will intertwine with fabricated scenes that enable pieces of the past to surface.

## DIRECTOR'S BIOGRAPHY

David Yon was born in 1979 in Provins, France, and obtained a Masters degree in documentary filmmaking from Lussas in 2005. Since then, he has divided his time between research into image and sound, and working in a library where he conducts workshops and programmes films. In 2007, he achieved his ambition of creating a magazine about cinema that combines a book, a dvd and a website: 'Dérives' ([www.derives.tv](http://www.derives.tv)). In April 2009, he completed his first film, 'The Birds of Arabia', which was selected for a number of festivals.

## COMPANY PROFILE

Hautlesmains Productions was founded in 2009 by independent producers Karim Aitouna and Thomas Micoulet. Based in Lyon, the company develops fiction and documentary projects and works with filmmakers whose pictures explore issues facing humanity.

## FINANCIAL INFORMATION

**Total Budget:** \$253,200

**Financing already in place:** \$72,050

**Financial Partners (already confirmed):**

- Centre national des arts plastiques, France
- PACA region, France
- Survivance Productions, France
- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Distributors
- Sales agents
- Commissioning editors
- Festival programming

**PRODUCTION**  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Jihan El Tahri**  
Director / Screenwriter



**Karim Boutros Ghali**  
Producer



# EGYPT'S MODERN PHAROHS

'Les Pharaons de l'Egypte moderne', Egypt, France, USA, Qatar, 2014

'Egypt's Modern Pharaohs' is an autopsy of the road to Egypt's revolt. The film explores the how and why this outburst was inevitable.



On January 25, 1952, downtown Cairo was burnt down: angry mobs demanded the departure of British colonial military rule and called for 'bread, freedom and social justice'. Fifty-nine years later to the day, the same anger was displayed and the same slogan brandished, but this time against Egypt's elected president. For six decades, Egypt's post-colonial leaders forged a system that harnessed military and religious powers, struck a delicate balance in foreign relations and muzzled a complacent civil society. What led the docile Egyptians to mass revolt? How were the promising ideals of the 1952 revolution hijacked? What led to the total breakdown of social justice and political freedom?

**Shooting Format:** HD  
**Runtime:** 150 min  
**Genre:** Documentary, History, Middle Eastern, Politics  
**Exhibition Format:** Unknown  
**Language:** Arabic, English

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## DIRECTOR'S NOTE

The revolt in Egypt took me by surprise. As an Egyptian, I watched the events that began on January 25 with pride. But it took me a while to recognise that there, within that revolt, lay the seeds of the documentary I have waited so long to make. Scrutinising the structures of the post-colonial state could shed light on the central questions that have become my quest: How did the newly independent countries thwart the vision they had fought for? How did our liberators become our oppressors? There will be dark days ahead, but whatever replaces the old regime and its structures, a new chapter in Egypt's history is beginning.

## DIRECTOR'S BIOGRAPHY

Jihan El Tahri is an Egyptian and French national who began her career as a journalist. Between 1984 and 1990, she worked as a news agency correspondent and TV researcher. In 1990, she began directing and producing documentaries. Since then, El Tahri has directed more than a dozen films, including the Emmy-nominated 'The House of Saud', 'The Price of Aid', which won the European Media prize in 2004, and 'Cuba: An African Odyssey', which won awards in France, Canada, Angola and Venezuela. Her most recent documentary is 'Behind the Rainbow', about the ANC's transition from liberation army to governing party in South Africa.

## COMPANY PROFILE

Created in 2004 by documentary director Jihan El Tahri, Big Sister is an independent film production company specialising in documentaries about politics, history and social matters affecting countries from Africa and the Middle East. Big Sister's objective is to underline cultural diversity in the audiovisual field. Based in Europe, the company aims to create a platform for co-operation with professionals from Africa, the Middle East, etc. It helps veteran directors extend their body of work and supports upcoming talent from Europe, America and Africa. Having extensive experience in international documentary production, El Tahri has built strong working relationships with leading European and international broadcasters.

## FINANCIAL INFORMATION

**Total Budget:** \$1,588,725  
**Financing already in place:** \$592,528  
**Financial Partners (already confirmed):**

- ARTE France
- Centre National du Cinéma et de l'Image Animée, France
- Doha Film Institute, Qatar

**Current Status:** Production  
**Looking For:**

- TV sales
- Distributors
- Sales agents

**POST-PRODUCTION**  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Tamara Stepanyan**  
Director / Screenwriter / Producer



**Michèle Tyan**  
Producer



# EMBERS

'Embers', Armenia, Lebanon, Qatar, 2012

**'Embers' is a touching tribute to the memory of the filmmaker's grandmother – also named Tamara – through conversations with her elderly circle of friends in her hometown. Their memories and souvenirs of this beloved woman close a gap between past and present.**



A dialogue between two generations is represented by Tamara, the grandchild of an older Tamara who has passed away. This journey explores the past and the present; the nostalgia of an era that is at once absent, yet still here because of those members of that earlier time. They are Tamara's friends, who fought with her in World War II in 1945. The young Tamara – me – went in search of them to bring my grandmother to life through their souvenirs, ideologies, fights and remembrances. The main protagonist of the film is an absent hero. The subject of the film is a feeling – the feeling of loss and disappearance; of a time that once existed, but now only the almost invisible remnants are still here. The film is not about one person, ideology or belief; it is about the totality of loss.

**Shooting Format:** HDV  
**Runtime:** 77 min  
**Genre:** Based on a True Story, Documentary, Politics  
**Exhibition Format:** HDCAM  
**Language:** Armenian, Russian

**Contact**  
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## DIRECTOR'S NOTE

I started with the thought of making a film about my grandma. As I began that process, the film took another direction, another meaning. In the homes of my grandma's friends, time has stopped. Things are just as they were 20 years ago, when the communist system collapsed in Armenia. This is where the film starts.

## DIRECTOR'S BIOGRAPHY

Tamara Stepanyan was born in Armenia but moved to Lebanon when she was 12. Works include the video installation 'My Beirut' (2009) and 'Little Stories' (2010), which screened at CPH:DOX in Copenhagen. She is no stranger to Doha: in 2011, her short essay film 'February 19' received a post-production grant from DFI.

## COMPANY PROFILE

When Djinn House was founded in 1995, it was one of a few production companies that emerged in post-war Lebanon, and it quickly became a point of reference for the local film industry. The company produces short and feature films, documentaries, music videos and commercials for diverse audiences. Djinn House works closely with independent filmmakers in order to make quality films while respecting the identity of each project. Some of the company's credits include Tamara Stepanyan's 'Embers', Reine Mitri's 'Vulnerable', Barbet Schroeder's 'L'Avocat de la terreur' and Gassan Salhab's 'The Last Man'.

## FINANCIAL INFORMATION

**Total Budget:** \$58,500  
**Financing already in place:** \$51,500  
**Financial Partners (already confirmed):**

- Screen Institute Beirut, Lebanon
- Doha Film Institute, Qatar
- Asian Network of Documentary, South Korea

**Current Status:** Completed  
**Looking For:**

- Distribution
- Sales assistance

**DEVELOPMENT**  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Jamal Khalaile**  
Director / Screenwriter



**Pauline Carbonnier**  
Director / Screenwriter



**Baher Agbaryia**  
Producer



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# THE FIRST SUPPER

'The First Supper', Palestine, France, Italy, Qatar, 2014

**'The First Supper' is a one-night philosophical dinner with six young people from the Middle East, symbols of a generation that has known nothing but political upheaval.**



'The First Supper' is a creative documentary that takes place behind closed doors in an isolated house on an island. The protagonists of various Middle Eastern countries and backgrounds gather for dinner. They are a Syrian who fled his country during the civil war; an Egyptian who lived through the events of Tahrir Square; an Iranian who has followed the Green Revolution in Tehran; and three young Israelis from different ideological backgrounds. They confront one another, each obsessed with their own history, each seeing themselves as victims, each accusing the other. But one question remains: how to live with one's antagonist; the one who is different and has opposing needs?

**Runtime:** 80 min  
**Genre:** Creative Documentary, Docufiction, Middle Eastern, Poetic Documentary  
**Language:** Arabic, English, Hebrew

## DIRECTOR'S NOTE

My intention as a Palestinian is to provoke meetings and organise collisions between the various characters so that the stories reveal a maximum of sincerity and emotion. The stage is thus a 'real-action' film set in a metaphysical dimension into which are woven situations and real relations between the protagonists, brought together in a more or less artificial way. The camera is more a mirror of the world, rather than a window onto it. Beyond the politics, the cinematic experience also acts as a vehicle for intercultural dialogue, promoting the encounter between murderous traditional identities and the awareness of a new intercultural identity.

## DIRECTOR'S BIOGRAPHY

Jamal Khalaile was born in Acre in 1976 and graduated with a cinema and television degree from Jerusalem's Hadassah College, where he studied directing and editing. He worked as location manager for filmmakers Elia Suleiman ('The Time That Remains'), Tawfik Abu Wael ('Tnathur'), Sameh Zoabi ('Man Without Cell-Phone') and Hiam Abbas ('Inheritance'). Khalaile also edited the feature film 'Bena' by Niv Klainer.

Pauline Carbonnier was born in France and has directed several documentary films in Asia. She wrote and co-directed Part 1 of 'Sho Qostak' with Jamal Khalaile, and is now co-writing the second part of the trilogy in addition to working on her first feature film.

## COMPANY PROFILE

Majdal Films was created by Baher Agbaryia in 2012. Agbaryia has co-produced several award-winning films by pre-eminent Palestinian filmmakers in Israel, including 'Atash' by Tawfik Abu Wael, 'Paradise Now' by Hani Abu Assad, 'Be Quiet' by Sameh Zoabi and 'Inheritance' by Hiam Abbas. Agbaryia also produced 'Sho Qostak' by Jamal Khalaile and Pauline Carbonnier. He is currently producing the next film by Hani Abu-Assad.

## FINANCIAL INFORMATION

**Total Budget:** \$300,000

**Financing already in place:** \$14,000

- Financial Partners (already confirmed):
- Majdal Films, Palestine
- Doha Film Institute, Qatar

**Current Status:** Development

**Looking For:**

- Distributors
- Sales agents

**DEVELOPMENT**  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Abdallah Badis**  
Director / Screenwriter



**Rachid Khaldi**  
Producer



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# THE FOREIGN SON

'Le Fils étranger', Lebanon, Algeria, France, Qatar

**Fifty-year-old Omar returns to his homeland. A tortuous path unfolds in front of him, which he is led through by a providential child.**



Answering the call of his native Algeria, of which he retains only childhood memories, 50-year-old Omar returns home after many years. There seems to be a path unfolding for him, and it is tortuous. A providential child will guide him. The apparently pristine wilderness is heavy with the past. Between reality and fantasy, his past will surface through archive footage. This uncanny trip will lead Omar to paradoxically connect with a land he hardly knows, and allow his intimate reunion with an estranged family.

**Shooting Format:** HDCAM  
**Runtime:** 90 min  
**Genre:** About Family, Docufiction, Essay Documentary, History, Immigration, Road Trip  
**Language:** Arabic, French

## DIRECTOR'S NOTE

While travelling through France years ago, my father said to me, 'Seeing you on the street, people might think you are too French to be my son. But your mother and I know that you are not a Westerner. You are an Arab for sure, our son.' These words are the seeds of my forthcoming film.

## DIRECTOR'S BIOGRAPHY

After graduating from high school in 1971, Abdallah Badis started his work life as a steel worker in Lorraine. In 1973, a chance encounter with filmmaker René Allio turned out to be life-changing. Badis started working as an actor, then collaborated on various films. Whether on the stage or in film, Badis has always tried to lend a voice to unnamed people – the world he comes from – portraying normal people and their special ways: gestures at work and in daily life; ordinary words; silences. He is a witness to the lives, mutations and upheavals of our times.

## COMPANY PROFILE

Nouvelle Toile works in close cooperation with filmmakers on fiction and documentary films to turn the film experience into a rich and collective one. For us, producing films allows authors to tell stories that are seldom heard, and narratives that are meaningful to populations who are often ignored.

## FINANCIAL INFORMATION

**Total Budget:** \$701,747

**Financing already in place:** \$220,590

**Financial Partners (already confirmed):**

- Centre National du Cinéma et de l'Image Animée, France
- Institut National de l'Audiovisuel, France
- Doha Film Institute, Qatar

**Current Status:** Development

**Looking For:**

- Production funding
- Post-production means
- Broadcasters
- Distributor to pre-purchase film rights

DEVELOPMENT  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Naziha Arebi**  
Director / Screenwriter



# FREEDOM FIELDS

'Ana Hurriya', Libya, Qatar

**Sohad, a passionate female football scout, works her way across the country to discover and empower the women of Libya through sport.**



In the new dawn of a nation once shrouded in mystery, we follow Sohad, a passionate female football scout, on her cross-country journey to discover and empower the future women of Libya through sport. The dramatic Libyan landscape is the backdrop to this human and heartfelt slice of post-revolution Libyan life. The film unveils the struggles, cultural conflicts and the possibilities that lie ahead for women in a new, free Libya, on and off the football pitch.

**Contact**  
HuNa Films  
Naziha Arebi  
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**Runtime:** 70 min  
**Genre:** Documentary, Female Director, Middle Eastern, Religion, Social Issues, Sports, War, Women, Women Interest, Women Issues, Youth  
**Language:** Arabic

## DIRECTOR'S NOTE

When I was a child, my father had dreams of my brother becoming a footballer, sporting the jersey of AC Milan or Manchester United. My brother was not so keen, so I stepped into his shoes and ended up playing into my early teens. When I returned to Libya after the revolution, the energy was amazing – it felt like winning a football match. I became obsessed with Libya's and Gaddafi's relationship with football, and was amazed to discover women playing in secret. In Libya's process of change, I saw this as a way to encourage women's involvement in society, pushing the boundaries of what it means to be truly 'free' in a liberated Libya; something that, as a Libyan woman, I wanted not only to document, but also to be a part of.

## DIRECTOR'S BIOGRAPHY

The daughter of a Libyan national, Naziha Arebi grew up in the UK. After working in theatre, she gained a scholarship to study art, then won a place at the prestigious Drama Centre London at the Central Saint Martins College of Art and Design, where she recently obtained her Masters in Screen. She then went on to collaborate with Tunisian bloggers on a new play, 'The Pirates of Carthage', which explores Flaubert, the Tunisian Revolution, Twitter and the power of the people. She spent a lot of 2011 in Libya, discovering her new homeland and recently attended a workshop in Tripoli for young Libyan Filmmakers with the Scottish Documentary Institute.

## FINANCIAL INFORMATION

**Total Budget:** \$90,000

**Financing already in place:** \$15,000

**Financial Partners (already confirmed):**

- Doha Film Institute, Qatar
- The Olympic Truce Fund for Reconciliation through Sport

**Current Status:** Development

**Looking For:**

- Introductions to documentary markets
- Funding
- Equipment donations
- Post-production assistance
- Executive producers

**DEVELOPMENT**  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Sylvia Stevens**  
Director / Screenwriter



**Kahina Amara-Korba**  
Producer



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# GADDAFI'S GIRLS

'Gaddafi's Girls', Libya, UK, Qatar, 2013

**The story of Gaddafi's unique all-female bodyguard unit. For the first time, his 'eyes and ears' reveal the truth about their lives, their leader and their country.**



Known as the Amazons or Revolutionary Nuns, they were personally selected by Colonel Gaddafi for their beauty, strength and loyalty. They had unprecedented access to him in public and private. They were his eyes and ears. 'Gaddafi's Girls' is told through five or six women's stories from different generations, revealing a unique picture of Gaddafi's Libya. Now imprisoned, in exile or on the run, facing an uncertain future, they will peel back the facade from the early days of the revolution to tell the darker tale of life inside a regime where the dream turned into a brutal nightmare.

**Shooting Format:** HDCAM  
**Runtime:** 75 min  
**Genre:** Documentary, History, Women Interest  
**Language:** Arabic

## DIRECTOR'S NOTE

My intention is to make a film that will be moving and enlightening for international audiences. I am an outsider and want to keep my eye sharp to ensure these women's stories can be understood and appreciated by an international audience. I have been interested in Libya for years, having made films in Northern Ireland and Colombia and hearing stories from ex-IRA people who have been to Libya. What the truth is, I don't know – but I do know most revolutions create change, some for the better; but most disappoint.

## DIRECTOR'S BIOGRAPHY

Sylvia Stevens is a co-founder of Faction Films, and has more than 25 years' experience as a producer and director. She has made programmes for major UK and international broadcasters and co-produced with companies in Latin America, India, South Africa, Australia and Japan. Her films range from social and political subjects to the arts, and have won prizes in the USA, Cuba and Ireland. She is the writer and co-director of the theatrically released feature documentary 'Chevolution', which has been sold to broadcasters around the world. Stevens has been the EAVE Documentary Expert since 2005, running workshops internationally, including in Egypt, Tunisia and Turkey.

## COMPANY PROFILE

Faction Films has been at the cutting edge of documentary programme-making since 1983. We work regularly with UK and international broadcasters in Europe, the USA, Japan and Australia. Our programmes have won awards, appeared in numerous festivals and helped change laws. Faction's programmes range from cultural, social and environmental explorations to investigative documentaries. We have a strong track record of nurturing new talent. Recent credits include 'Through the Looking Glass: The Andijan Massacre' for BBC World; 'Chevolution' for Netflix; 'Divorce: Sharia Style' for Channel 4; and 'Aphrodite's Drop' for ARTE, NHK, SVT and AVRO.

## FINANCIAL INFORMATION

**Total Budget:** \$617,000  
**Financing already in place:** \$75,000  
**Financial Partners (already confirmed):**

- MEDIA – European Union
- Doha Film Institute, Qatar

**Current Status:** Development  
**Looking For:**

- International production financing

**PRODUCTION**  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Khalil Al Mozayen**  
Director / Screenwriter



**Ahmed Abu Nasser**  
Producer



# GAZA 36MM

'Gaza 36mm', Palestine, Netherlands, Qatar, 2012

**Gaza cinemas have gone silent, even though its people rush into theatres to see new releases. What has happened to film there today?**



Cinemas are no longer in Gaza due to the force of fundamentalist Islam, which sees these places as a threat to its political and social position; theatres are defined as places of corruption. A long series of actions carried out by the Islamic movement ended up burning down and taking over these places of cinema. The assassination of theatres was a personal assassination of our thoughts.

**Shooting Format:** HD  
**Runtime:** 47 min  
**Genre:** Documentary, Politics  
**Filming:** Arab Nasser and Ibrahim Yaghi  
**Editing and mixing:** Arab Nasser  
**Sound:** Momen Awdallah  
**Assistant director:** Tarzan Nasser  
**Language:** Arabic

**Contact**  
Lama Film  
Khalil El-Muzayen  
Gaza, Palestine  
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## DIRECTOR'S NOTE

'Gaza 36mm' is a film that reflects on the mass devastation and suffering that cinemas face due to ideological, regional and social conflicts. I wanted to create this film as an attempt to fight fundamentalist extremism, and to push for the further development of cinema: a medium that fosters social progress and community development. I have seen cinema unify people from different religions and cultures – a particularly relevant possibility in Gaza. Gaza hates ghetto culture; thus the film is an invitation to break up the fundamentalist ghetto and use cinemas as an environment where revisions and new narratives can take place.

## DIRECTOR'S BIOGRAPHY

Khalil Al Mozayen is a Palestinian filmmaker who has extensive experience in direction and production, as well as technical skills in camera and sound work. He is a seasoned trainer in filmmaking. He obtained a Bachelor's degree in film directing from the Civilization Academy in 1997. Al Mozayen was the director of the Ramattan News Agency Palestine for almost a decade, and has been the director for the Palestinian satellite channel 'Palestine' since 1999. He has extensive experience as director for numerous international and local organisations, including the United Nations and the Swiss Agency. Al Mozayen also conducted training courses for numerous programmes for institutions including Al Azher and Birzeit University.

## COMPANY PROFILE

Lama Films is an independent production company established in 2010 and based in Gaza, Palestine. The company has been involved in a number of projects ranging from short films to full-length features and documentaries. These have aired on numerous TV channels and participated in several film festivals around the world. Lama Films aims to foster cinematic art and culture in Palestine through new productions and the Lama Film Club. The company seeks to create productions that challenge stereotypical views on various issues, while always striving for excellence.

## FINANCIAL INFORMATION

**Total Budget:** \$44,000

**Financing already in place:** \$44,000

**Financial Partners (already confirmed):**

- International Documentary Film Festival  
Amsterdam, The Netherlands
- Doha Film Institute, Qatar

**Current Status:** Completed

**Looking For:**

- Distributors
- Broadcasters
- DOCmed training programme

**DEVELOPMENT**  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Régine Abadia**  
Director / Screenwriter



**Bachir Derrais**  
Producer



**Stéphane Jourdain**  
Producer

# MATOUB LOUNES: THE STORY OF A LEGEND

'Matoub Lounès. Histoire d'une légende', Algeria, France, Qatar

**In the Berber-speaking world, Kabyle singer Matoub Lounès is legendary for standing up to the Algerian government and Islamic fundamentalists.**



In the Berber-speaking world, Kabyle singer Matoub Lounès is a legend. Assassinated in 1998, he was a rebel at heart. He stood up against his two enemies: the Algerian government and Islamic fundamentalists. His weapons were his eloquence, his songs and his poems. This documentary film, shot in France and Algeria, will piece together interviews with those who knew Matoub and tell the life story of a musician who, throughout his 20-year career, overcame his fears and said in his songs what was forbidden to say.

**Shooting Format:** Video, HD  
**Runtime:** 90 min  
**Genre:** Documentary  
**Language:** Amazigh, French

**Contact**  
Régine Abadia  
Argenteuil, France  
regineabadia@wanadoo.fr

## DIRECTOR'S NOTE

The personal history of Matoub Lounès is intertwined with Algeria's post-independence history. Through examining his life, we will come to understand better the paradoxes of this country. Through his death, we will pose questions concerning violence in Algeria. Through his music, we will feel the strength of the Kabyle songs, subversive by nature, and an expression of cultural and political struggle.

## DIRECTOR'S BIOGRAPHY

Régine Abadia began her career directing short fiction films and has won several awards. She has directed many documentaries in the last 10 years, most of them co-produced by the French channel Arte, including 'Yasmina & Mohammed', (2012), 'Jenny Bel'Air' (2007), 'La tête à l'envers' (2005), 'Why Walk When We Can Roll?' (2003), 'Dalida, chez nous soyez reine' (2002), 'Pigalle Night and Day' (2000), 'The Spirit of Gospel' (1998). Her first feature film, 'A Strange Attraction', produced by Crescendo Films, is currently in production. Abadia also works as a scriptwriter with feature-film director Jan Kounen.

## COMPANY PROFILE

Les Films de la Source is an Algerian company based in Algiers that has produced more than 20 Algerian features, shorts, documentaries and television films. It has co-produced numerous feature films with French companies, including Alexandre Arcady's 'What the Day Owes the Night', based on the bestselling novel by Yasmina Khadra. The company is currently working on a historical film that takes place in Algeria during the revolution. It also co-produced the Régine Abadia's documentary 'Yasmina and Mohammed', which is about Khadra.

## FINANCIAL INFORMATION

**Total Budget:** \$450,000  
**Financing already in place:** \$25,000  
**Financial Partners (already confirmed):**

- Procirep (development), France
- Doha Film Institute, Qatar

**Current Status:** Development  
**Looking For:**

- TV co-producers
- Co-producers
- Presales
- Distributors for TV and video

**DEVELOPMENT**  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Yasmine Kassari**  
Director / Screenwriter



**Jean-Jacques Andrien**  
Producer



**Contact**  
Les Films de la drève  
Yasmine Kassari  
7, ruelle de France  
Battice, Belgium

# SALAAM PLENTY

'Salaam Plenty', Morocco, Australia, Belgium, Qatar

**A portrait of Australia's Afghan cameleers from the mid 1800s to 1930, based on testimony from their descendants, period photographs and press clippings.**



The documentary is about Afghan cameleers in Australia from 1860 to 1930, based on the testimonies of their descendants, period photographs and press articles. This near-century-long history has been overlooked by Australian historiography and is still ignored by the public. The work of these men was essential in building the Australian economy. Today, one million camels stray in the Australian desert – but hardly anyone in the country knows how they came to be there.

**Shooting Format:** Digital  
**Runtime:** 90 min  
**Genre:** Documentary  
**Exhibition Format:** DCP  
**Language:** English

## DIRECTOR'S NOTE

My earlier documentary, 'When Men Cry', dealt with European immigration as an unfolding event with unknown outcomes. 'Salaam Plenty', in contrast, treats a self-contained episode in world immigration, centred on the Afghan cameleers who emigrated to Australia during the late 19th century. Looking at the photos of the old Australian cameleers, with their turbans and weathered faces, the chants of my grandfather's prayers enter my memory, moving me to tears. This invisible link to the ancestors refuses to be silenced; these old men evoke my grandfather's calm and strength, giving me the strength and legitimacy to awaken them.

## DIRECTOR'S BIOGRAPHY

Born in Morocco, Yasmine Kassari emigrated to France with her parents, and graduated from the Belgian film school INSA in 1997. She joined Les Films de la Drève as a producer, and in 2003 she established a production company in her home town in Morocco, Les Coquelicots de l'Oriental Production. In 2011, she obtained a Masters degree in Social Sciences from the university EHESS in Paris. Her latest films include 'When Men Cry' and 'The Sleeping Child'. Kassari has always been interested in problems of identity, which she considers through an accurate observation of reality.

## COMPANY PROFILE

Les films de la drève was founded in 1973 by Jean-Jacques Andrien, initially to complete his first feature film, 'Le Fils d'Amr est mort!', winner of the Golden Leopard at the Locarno Film Festival in 1975. The company has since produced or co-produced a dozen feature, short narrative films and documentaries, including 'L'Enfant endormi' (2004), 'When Men Cry' (2000) and 'Australia' (1988). All films produced or co-produced by the company have won awards at major international film festivals, including Venice, Locarno, Berlin and Cannes.

## FINANCIAL INFORMATION

**Total Budget:** \$694,000  
**Financing already in place:** \$10,000  
**Financial Partners (already confirmed):**

**Current Status:** Development

**Looking For:**

- Financiers
- TV presales
- Coproducers

POST-PRODUCTION  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Luciana Ceccatto Farah**  
Director / Producer / Screenwriter



**Reem Al-Wohaibi**  
Producer



# SOMEBODY CLAP FOR ME

'Somebody Clap for Me', Qatar, USA, Uganda, 2013

## The rhymes and beats of Kampala.



'Somebody Clap for Me' is a feature documentary that tells the story of the urban resurfacing of village bonfire traditions in the form of open-mic poetry events and hip-hop music by Ugandan poets and musicians. It is also about the people who make these events happen and the audiences who attend them. We follow these people's everyday lives in the city that challenges and inspires them. This film is not about the corrupt, poverty-stricken, HIV-infected East Africa. Instead, it is about language and heritage preservation in an ever-growing urban setting. Uganda remains true to its ancient oral traditions: Ugandans prefer to hear poetry recited, rather than reading it in a book.

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**Shooting Format:** HD  
**Runtime:** 90 min  
**Genre:** Art/Literature, Creative Documentary, Documentary, Music, Youth  
**Language:** English, Luganda

## DIRECTOR'S NOTE

I had never been to East Africa before the DFI made it possible for me to attend the Maisha Documentary Lab in Uganda in 2011. One thing that fascinated me was how it was mid-way between my two homes, Brazil and Qatar – not so much in terms of geography, but in terms of culture and values. I chose to tell the story of a new generation of Ugandans who are trying to preserve their cultural heritage and language while creating for themselves one national identity within a country comprising more than 40 distinct cultures and ethnicities. It was refreshing and surprising to see that Uganda is not just about extreme poverty, disease, corruption and wildlife safaris. Uganda has a very sophisticated and complex oral history and musical tradition and, as a result, a very lively cultural scene.

## DIRECTOR'S BIOGRAPHY

A fourth-generation Brazilian of Syrian descent, Luciana Ceccatto Farah studied journalism and fine arts in Belgium and Brazil. She has curated exhibitions, collections and arts projects in the GCC since 2005, as well as attending film and acting workshops at DFI. Her most recent work was the creation of the Arts & Culture Program for the successful Qatar 2022 World Cup bid. She wrote, and is currently directing and producing the 10-minute film 'Somebody Clap for Me', a documentary about poetry and hip hop in Uganda.

## FINANCIAL INFORMATION

**Total Budget:** \$175,000  
**Financing already in place:** \$83,000  
**Financial Partners (already confirmed):**

- Luciana Ceccatto Farah, Qatar
- Reem Al Wohaibi, Qatar
- Rekha Kaula, USA
- Doha Film Institute, Qatar

**Current Status:** Post-Production  
**Looking For:**

- Opportunities to attend industry networking events during DTFF
- Mentoring

**PRODUCTION**  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Marwa Arsanios**  
Director / Screenwriter / Producer



**Abla Khoury**  
Producer



# STARS AND EXTRAS

'Nagamat Wa Extras', Egypt, Lebanon, Qatar, 2013

**An experimental documentary that investigates the Egyptian cinema industry to understand better how the female role is produced.**



'Stars and Extras' is an experimental documentary that examines the Egyptian commercial film industry and, more specifically, the role of women within it. Through encounters with scriptwriters and by following actresses on set, the film looks at the different politics of production and power relations that create the female role in cinema. It intends to bring together the economy of the relationship between the actress and the different spaces where desire, hate, love and different affects are projected onto her as subject.

**Contact**  
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**Shooting Format:** HD  
**Runtime:** 50 min  
**Genre:** Art/Literature, Arthouse, Avant Garde, Creative Documentary, Documentary, Middle Eastern  
**Exhibition Format:** HDCAM  
**Language:** Arabic

## DIRECTOR'S NOTE

In my work, I often use storytelling and narration in order to step into the imaginary and the imagination of certain spaces. Fiction is used as a way to understand and appropriate the histories of these places. The places I find myself looking for often have traces of a once-powerful ideology – spaces where politics and affect come together to form or destroy the subject. They are often places where the private and the public meet in an overwhelming manner. I am also interested in rethinking production sites that have a direct impact on society, such as the cinema or TV industries, and to question the systems of production so as to open the way for new encounters and possibilities.

## DIRECTOR'S BIOGRAPHY

Marwa Arsanios obtained her MFA from the University of the Arts, London, in 2007, and is currently a researcher in the Fine Art department at the Jan Van Eyck Academie in Maastricht, The Netherlands. She has exhibited in London, Beirut, Athens, Oxford, Lisbon, Santiago de Chile, Rome, Damascus and most recently at the NGBK in Berlin. Her work has been shown at Art Dubai in the Bidoun Lounge (Art Park); in the Forum Expanded of the 2010 Berlinale; at the Homeworks V Forum in Beirut; at Tokyo Wonder Site; and most recently at the 12th Istanbul Biennale and at the Centre Pompidou in Paris.

## COMPANY PROFILE

Ginger Beirut is a production company for feature and short films, documentaries, TV series, music videos and public service announcements that covers every aspect of the production process from co-producing and set work to post-production. The diversity of talents and the facilities provided include: acting coaching, permits, casting, locations, PR, budgeting, sound (design, editing, mixing, recording, etc., in collaboration with db Studios), post-production (editing, colour grading, etc., in collaboration with REZ Visuals).

## FINANCIAL INFORMATION

**Total Budget:** \$32,000  
**Financing already in place:** \$14,000  
**Financial Partners (already confirmed):**

- Ginger Beirut S.A.L.
- Doha Film Institute, Qatar

**Current Status:** Production  
**Looking For:**

- Potential partners
- Post-production opportunities

**POST-PRODUCTION**  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Ahmed Nour**  
Director / Screenwriter / Producer



# WAVES

'Moug', Egypt, Morocco, France, UAE, Qatar, 2013

**Everybody wonders how my home city of Suez could bring Mubarak's rule in Egypt to an end. The story of my generation, myself, my crows and the waves may help explain.**



'Waves' is a documentary in six chapters, each of which tells a part of the story of Suez, the famous city on the Suez Canal and the flashpoint of the January 25 Egyptian revolution. The film reveals the special nature of this forgotten city, which has been at the centre of Egypt's wars, and focuses on the reasons for the sudden rise of the Egyptian revolution. The revolt in Suez triggered a huge national reaction in every Egyptian city and, above all, on the famous Tahrir Square in Cairo. Using a combination of documentary footage and animated scenes, the director draws on his own memories to explain his generation's vision of Suez and how they lost their childhood innocence to 30 years of Mubarak's rule.

**Contact**  
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**Shooting Format:** HDV  
**Runtime:** 80 min  
**Genre:** Animation, Arthouse, Creative Documentary, History, Poetic Documentary, Politics, Psychological, Social Issues, Youth  
**Language:** Arabic

## DIRECTOR'S NOTE

I have to admit that I did not want to make my film 'Waves' about what happened during the revolution. What I really wanted to present was my generation's extreme frustration. I believe that we were – and are still – living in miserable conditions in terms of freedom and human rights; that we have lost our authentic identity and culture; and that we have never felt ourselves free to choose how to live or what to do. There are still taboos that we are forced to follow if we are not to be accused of atheism, betrayal, madness or any of those other naïve accusations we used to face, not just from the regime but also from society at large.

## DIRECTOR'S BIOGRAPHY

Ahmed Nour was born in Egypt in 1983. He studied television directing at Ain Shams University from 2000 to 2004, then went on to study creative documentary filmmaking at the Arab Institute of Film in 2007. He has attended workshops in feature and documentary film directing and cinematography, and was selected for the Berlinale Talent Campus in 2011. He has worked as assistant to several well-known directors in Egypt as well as directing his own independent films.

## FINANCIAL INFORMATION

**Total Budget:** \$296,226

**Financing already in place:** \$247,000

**Financial Partners (already confirmed):**

- Thelsem films, Morocco
- Arab funds for Arts & Culture
- Centre National du Cinéma et de l'Image Animée, France
- Dubai International Film Festival, UAE

- Mactari Studio, France
- Goethe-Institut Cairo
- Goethe-Institut Rabat
- Doha Film Institute, Qatar

**Current Status:** Post-Production

**Looking For:**

- 35mm version
- TV sales
- Distributors
- Sales agents

**PRODUCTION**  
FEATURE DOCUMENTARY  
FALL GRANT 2012

**Reem Saleh**  
Director / Screenwriter



**Petra Abou Sleiman**  
Producer



# WHAT COMES AROUND

'Al Gami'ya', Qatar, Egypt, Lebanon, 2013

**In one of the poorest neighbourhoods in Cairo, people still find ways to resonate with hope.**



In Rod El Farag, one of the poorest residential areas in Cairo, obtaining meat, fruit and daily bread is a constant struggle, but the sense of community shared by the inhabitants helps them overcome their hardships to some extent through a social phenomenon known as 'the Assembly' or, in Arabic, 'Al Gami'ya'.

**Contact**  
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**Shooting Format:** HD  
**Runtime:** 70 min  
**Genre:** Creative Documentary, Documentary, Middle Eastern, Poetic Documentary, Social Issues, Women Interest  
**Language:** Arabic

## DIRECTOR'S NOTE

I was born to a Lebanese father and an Egyptian mother, but visits to Egypt were rare: I didn't like it because the streets were filled with poverty. Twenty years separated me from my mother's family until she passed away in 2009 and I had to go back with her body for the funeral. A bond started to grow as I recited in my head all the good things she used to tell me about the magic of Rod El Farag, regardless of its misery. This is why I decided to pay tribute to these beautiful people, finding out more about them and showing the world that in poverty lies dignity.

## DIRECTOR'S BIOGRAPHY

Reem Saleh has been working in the media since 1999 when she was still a film student. Her experience ranges from acting and directing, to television production, to writing film reviews.

## FINANCIAL INFORMATION

**Total Budget:** \$115,000  
**Financing already in place:** \$45,000  
**Financial Partners (already confirmed):**  
• Doha Film Institute, Qatar

**Current Status:** Production  
**Looking For:**  
• Potential partners  
• Post-production opportunities  
• Sales agents

**PRODUCTION**  
FEATURE DOCUMENTARY  
SPRING GRANT 2012

**Dalila Ennadre**  
Director



**Khalid Djilali**  
Producer



# WHEN HOME... BECOMES HELL

'Quand chez soi... devient l'enfer',  
Morocco, Algeria, France, UAE, Qatar, 2012

**The Medina of Casablanca cries out for its inhabitants and their memory, but above all, for a more human world.**



This film is a cry from the heart of the Medina of Casablanca for its inhabitants and their memory but, above all, for a more humanitarian world. At night, the Medina is embodied by the figure of a draped woman who rides through the alleys. Her mysterious voice comes out of the silence, speaking to the world she once welcomed with open arms; a world which has betrayed her through a stifling economic environment. Her testimony and that of its inhabitants will feed the narrative structure of the film in a poetic way, mixing magic and reality.

**Shooting Format:** HD  
**Runtime:** 80 min  
**Genre:** Documentary, Identity, Immigration, Women, Youth  
**Language:** Arabic

**Contact**  
Label Video  
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Paris, France  
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## DIRECTOR'S NOTE

My parents and their ancestors were inhabitants of the ancient Medina in Casablanca for several generations. It was there that I discovered the words, stories and beliefs of a certain philosophy of humanity. The Medina was full of an oppressive magic that I sensed had many things to tell me. When I learnt of its story, I immediately felt she was like a woman torn apart by men and devastated by a tragic destiny. The voice of the Medina, profoundly original, will emerge from this documentary. My film speaks of the lyricism of the Medina and those encompassed by it.

## DIRECTOR'S BIOGRAPHY

Dalila Ennadre was born in 1966 in Casablanca. After growing up in Paris, she lived in Guyana, Germany, Morocco and Canada. In Montreal, she directed her first documentary film 'By the Grace of Allah' (1987). Upon returning to Paris in 1996, she directed several documentary films, which received awards from various international film festivals.

## COMPANY PROFILE

DJINN was established in 2006 and is known all over the world thanks to one of the flagships of Arab-Muslim literature, 'One Thousand and One Nights'. This work represents the strength of an imagination anchored in intellectual and cultural teachings. Ultimately, the work evokes another dimension, a magic universe which is reflected in DJINN's broadcasting and filmmaking work.

## FINANCIAL INFORMATION

**Total Budget:** \$416,000

**Financing already in place:** \$202,500

**Financial Partners (already confirmed):**

- Centre National du Cinéma et de l'image animée, Fonds Sud – Writing Grant, France
- ARTE France
- International Organisation of La Francophonie, France
- Procirep / Angoa, France
- Doha Film Institute, Qatar
- Dubai Film Connection, UAE

**Current Status:** Post-Production

**Looking For:**

- Additional post-production funding
- Sales agents
- Distributors

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# SHORT NARRATIVE

CONTROL

THE DESERT FISH

ISMAIL

PLAYTIME

SELMA

TARIQ

THE THIRD HAND

THOUGH I KNOW THE RIVER IS DRY

YASSINE

## PRODUCTION

SHORT NARRATIVE  
SPRING GRANT 2012

### Mohamed Adeeb

Director / Screenwriter



### Sébastien Aubert

Producer



# CONTROL

'Control Room', Egypt, France, Qatar

**In the state TV control room, the technical team is preparing for what is arguably the most important speech ever transmitted there: Hosni Mubarak's address to the Tahrir Square demonstrators on January 25, 2011.**



When a crew, stuck in a control room for more than 30 hours, is supposed to shoot the most important speech in Egyptian history, things get tense and interesting.

### Contact

Ad Astra Films  
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sebastien.aubert@adastra-films.com  
www.adastra-films.com

**Shooting Format:** HD

**Runtime:** 20 min

**Genre:** Based on a True Story, Comedy, Drama, History, Politics

**Exhibition Format:** DCP

**Language:** Arabic

## DIRECTOR'S NOTE

In Egypt, no one really knows what happened during President Hosni Mubarak's last speech. We have clues and have heard some vague stories. What is more fascinating than being in the control room of the TV channel broadcasting this speech? The technicians who attended the event heard and saw many things. They must have experienced many emotions. They must have missed their families and wanted to know what was happening in the rest of the country. All this waiting and pressure in such an important moment: I find this fascinating.

## DIRECTOR'S BIOGRAPHY

Mohamed Adeeb graduated from the American University in Cairo in 2009 with a Bachelor's degree in Broadcasting. He then studied screenwriting for film at the University of Southern California. Adeeb now works for TVision, an Egypt-based production company that produces series and films for the Arab world.

## COMPANY PROFILE

Ad Astra Films is a production and distribution company based in Cannes that specialises in the international promotion of short films from the Arab world. The company provides customised consultancy during production to ensure short films adhere to international standards. Ad Astra also represents the short films produced by Abu Dhabi-based company Twofour54, including '5 Pounds' directed by Mohamed Adeeb, 'Soul' directed by Fatma Abdulla, 'Ostora' written by Faisal Al Sharyani and 'The Pillars' directed by Mustafa Zakaria.

## FINANCIAL INFORMATION

**Total Budget:** \$61,000

**Financing already in place:** \$22,000

**Financial Partners (already confirmed):**

- Doha Film Institute, Qatar
- Procirep / Angoa, France

**Looking For:**

- Studio assistance for shooting
- Broadcasters
- Private sponsors
- Co-producers

**Current Status:** Production

**PRODUCTION**  
SHORT NARRATIVE  
FALL GRANT 2012

**Alaa Eddine Aljem**  
Director / Screenwriter



**Francesca Duca**  
Producer



# THE DESERT FISH

'Hout Essahra', Morocco, France, Belgium, Qatar, 2013

**He wants to be a fisherman but he has never left the desert in his life.**



The southern desert of Morocco. The son wants to become a fisherman and is always dreaming of the sea. The father is a gravedigger who cannot understand his son's desire to leave their land. The boy's mother, who is ill, wants to see her family happy together. This is a story about a father and son who must be separated if they are to meet up again.

**Contact**  
Alaa Eddine Aljem  
Morocco  
T: +212656343075  
Alaa.e.aljem@gmail.com

**Shooting Format:** Super 16mm  
**Runtime:** 18 min  
**Genre:** Family, Social Issues  
**Exhibition Format:** 35 mm  
**Language:** Arabic

## DIRECTOR'S NOTE

'The Desert Fish' is a film about a father-and-son relationship. Through the portrait of a small family, not unlike my own, I talk about two opposing forces: the need for emancipation and the vital need to be supported. When, in the middle of the summer of 2006, I told my parents that I had decided to become involved in something artistic – cinema in my case – it was the beginning of a crisis. My father, who had always thought that watching a movie was a waste of time, said, 'What kind of fool would want to make films while all cinemas are closing?' This phrase continues to echo in my ears. Fortunately, my mother (who would accept my wildest dreams, even if they lacked common sense) immediately supported me in my dream of becoming a filmmaker. While avoiding open conflict with my father, she managed to convince him to accept my choice.

## DIRECTOR'S BIOGRAPHY

Alaa Eddine Aljem was born in Rabat in 1988. He joined the School of Visual Arts in Marrakech, the first film school in Morocco, graduating with a degree in film directing. His debut short film, 'The Ritual', made in his second year at the school, was screened at many festivals around the world. In the same year, Aljem made his first documentary, 'The House of Rumours', which received a Special Mention at the International Festival in Casablanca; and 'National Education', a fiction short. After graduating, he obtained a Masters degree at the INSAS school in Brussels, and directed 'Tribute', another short. His films have been selected for various festivals around the world.

## COMPANY PROFILE

Le Moindre Geste is an independent company founded by Francesca Duca and Alaa Eddine Aljem, two young directors and producers. Its creation was a small gesture with big ambitions. Born of a passion for films, it aspires to give authors the opportunity to work in more privacy and freedom. Le Moindre Geste has a rich and diverse editorial line, in which the author maintains an important role and has the opportunity to explore places, characters, stories and feelings.

## FINANCIAL INFORMATION

**Total Budget:** \$83,820  
**Financing already in place:** \$12,687  
**Financial Partners (already confirmed):**

- Meditalent, Morocco
- Come And See Production, France
- Neon Rouge Production, Belgium
- Doha Film Institute, Qatar

**Current Status:** Production  
**Looking For:**

- Distribution support, particularly in the Arab world

**POST-PRODUCTION**  
SHORT NARRATIVE  
FALL GRANT 2012

**Nora Alsharif**  
Director



**Abdelsalam Akkad**  
Producer



# ISMAIL

'Ismail', Jordan, Palestine, UK, Qatar, 2012

**A young Palestinian living in a refugee camp in 1949 struggles to escape imminent death when he and his little brother stray into a minefield.**



Ismail is a young Palestinian struggling to support his parents and the rest of his family after they are placed in a refugee camp in 1948 by the Israeli forces. Despite the wretched life and distressing conditions, he clings to his dream of going to Rome to study painting. One day, after selling cakes at the train station together, he and his little brother stray into a minefield. As Ismail faces death and battles to save his and his brother's life, we discover his true spirit.

## Contact

GreyScale Films  
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**Shooting Format:** HD

**Runtime:** 33 min

**Genre:** Based on a True Story, Biography, Drama, History, Immigration, Period Piece, Social Issues

**Exhibition Format:** HDCAM

**Language:** Arabic

## DIRECTOR'S NOTE

After the 1948 war, young Ismail – like hundreds of thousands of Palestinians who were evicted from their land – was compelled to live as a refugee. Despite the deplorable circumstances, Ismail never gives up his dream and confronts the intolerable day-to-day life with high spirits and an air of a rather cheerful defiance, because giving up means defeat and death.

The tale is simple. It avoids the usual oratorical speeches and allusions, and does away with a direct political approach. Ismail is not just a protagonist; he is a metaphor for a nation that is trapped in a country that has become a minefield.

## DIRECTOR'S BIOGRAPHY

Growing up between Kuwait, Cairo and Amman, Nora Alsharif had a passion for cinema since a young age. In 2004, she graduated as a graphic designer in Jordan and worked in advertising for several years before finally deciding to pursue her dream, spending two years assisting on various film and TV projects. In 2009, Alsharif moved to London, where she obtained a Masters degree in film directing from the University of Westminster. Her graduation film, 'Wednesday Afternoons', won the Don Quixote Jury Award from the International Federation of Film Societies and was selected for a number of festivals worldwide. Her other short films are 'The Door' (2008), 'The Chase' and 'My Morning Coat' (both 2009).

## COMPANY PROFILE

Greyscale Films, created in 2007, is more than just a video and film production company; it is an experiment in the use of audiovisual media to explore and interact with social issues in an innovative and organic way. The partners at Greyscale are drawn together by their desire to be part of a thoughtful, interactive and transformative social dialogue through the production of high-quality audiovisual media, using cutting-edge technology and experimental methods. They draw on the richness of our immediate and physical surroundings, while fully recognising the pervasiveness of the digital world and the global standards it is creating. Greyscale Films takes pride in being open to ideas and thriving in diversity.

## FINANCIAL INFORMATION

**Total Budget:** \$147,530

**Financing already in place:** \$123,166

**Financial Partners (already confirmed):**

- A.M. Qattan Foundation, Palestine / UK
- The Royal Film Commission, Jordan
- Doha Film Institute, Qatar

**Current Status:** Completed

**Looking For:**

- Distributors
- Festival programmers

## PRODUCTION

SHORT NARRATIVE  
SPRING GRANT 2012

### Hamad Al-Tourah

Director / Screenwriter



### Nadia Ahmad Al-Saqqaf

Producer



### Contact

Hamad Al-Tourah  
PO Box 1234  
Safat, Kuwait  
T: +965 9791 6614

# PLAYTIME

'Playtime', Kuwait, Qatar

**An eight-year-old boy wanders around Kuwait, trying to track down his mother, who has left him home alone for a night out.**



Matthew lives with his mother, an army secretary, in Ahmadi, Kuwait. One night, his mother leaves him alone for a night out and he tries in vain to track her down. Instead of finding his mother, Matthew crosses paths with Dalal, a 16-year-old Kuwaiti girl. Dalal is attempting to sneak out herself, but tries for a moment to cheer up Matthew. She is lured into his home by the prospect of stealing the mother's alcohol. Matthew is well aware of Dalal's intentions and sneaks into her 'borrowed' car, and is taken through Kuwait's underworld.

**Shooting Format:** HD

**Runtime:** 17 min

**Genre:** About Family, Children, Coming of Age, Drama, Family, Identity, Middle Eastern, Social Issues, Women, Women Issues

**Language:** Arabic, English

## DIRECTOR'S NOTE

My experience growing up in Kuwait was influenced by interactions with people of many nationalities in a landscape that was undergoing drastic changes. I would shift among American and Kuwaiti friends, Arabic and English, Eid and Christmas. It makes sense to make a film that highlights this diversity in this society in which foreigners outnumbered locals three to one. I want to make a film that honestly showcases the unique cosmopolitan society of the Middle East, and capture the social implications of the American presence here. Individuals from both cultures begin to mingle as they explore each other's lives with childlike curiosity.

## DIRECTOR'S BIOGRAPHY

Hamad Al-Tourah is a Kuwaiti filmmaker and writer who obtained his bachelor's degree from New York University, where he studied journalism, cinema and Middle Eastern studies. In New York, he worked at independent documentary production houses including Corra Films and Halal Films, producing content alongside documentary filmmakers Celia Maysles, Sandi Dubowski, Parvez Sharma, Carl Deal and Henry Corra. His work has been published in 'Street Level', an edition of New York stories published by Pete Hamill, and 'Anthem Magazine'. His film 'Alice in the Meantime' was an Official Selection of the Palm Springs International Shortfest.

## COMPANY PROFILE

New York University Tisch School of the Arts Asia was founded in 2007. Since its inception, its students have produced more than 400 films, which have been showcased at top-tier film festivals including Clermont-Ferrand, Palm Springs, Pusan, Cannes, Vancouver, Berlin and Tokyo. Each graduating student receives \$3,500 in production funds and full technical support for their thesis film. In addition, students have access to the latest camera equipment. New York University Tisch School of the Arts Asia offers four Masters of Fine Arts degrees within the Maurice Kanbar Institute of Film and Television, in Animation and Digital Arts; Dramatic Writing; Film; and International Media Producing.

## FINANCIAL INFORMATION

**Total Budget:** \$14,616

**Financing already in place:** \$13,170

**Financial Partners (already confirmed):**

- Private Investors: Renimah Al-Mattar; Samer Jarjouhii

**Current Status:** Post-Production

**Looking For:**

- Post-production support
- Post-production facilities
- Festival exposure

**PRODUCTION**  
SHORT NARRATIVE  
FALL GRANT 2012

**Mohamed Ben Attia**  
Director / Screenwriter



**Dora Bouchoucha**  
Producer



# SELMA

'Selma', Tunisia, Germany, Qatar, 2013

**With quiet determination, a widow fights a daily battle against society in order to provide a better future for her daughter and herself.**



After the accidental death of her taxi-driver husband, Selma decides to become master of her own life by taking over his taxi. She comes up against the Kafkaesque procedures of Tunisian bureaucracy and the offhandedness of the insurance industry, but refuses to let go and is not intimidated by anything. With quiet determination, she also faces the conservatism of her in-laws who, under the pretext of morality, continue to dictate the way she should behave. In order to create a better future for her daughter but also for herself, Selma is locked in a daily struggle with the world around her.

**Contact**  
Nomadis Images  
Dora Bouchoucha  
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nomadis.images@planet.tn  
www.nomadis.net

**Shooting Format:** HD  
**Runtime:** 13 min  
**Genre:** Social Issues  
**Language:** Arabic

## DIRECTOR'S NOTE

This is the story of a struggle and its emotional impact on the daily life of a woman.

## DIRECTOR'S BIOGRAPHY

Mohamed Ben Attia was born in Tunis in 1976. After graduating from the Institut de Hautes Études Commerciales in Tunis in 1998, he studied audiovisual communication at the University of Valenciennes in France. He has directed four short films: 'Romantisme', 'Deux comprimés matin et soir', 'Kif Lokhrin' (which won an award at FESPACO in 2006), and also 'Mouja' and 'Loi 76'.

## COMPANY PROFILE

Nomadis Images is a Tunisian audiovisual production company whose main activities include the production of fiction short and feature films, fiction documentaries and commercials; service provision; and training. The company's filmography includes 'Buried Secrets' (2009), 'Barakat' (2006) and 'Satin Rouge' (2002).

## FINANCIAL INFORMATION

**Total Budget:** \$49,142

**Financing already in place:** \$41,142

**Financial Partners (already confirmed):**

- GTZ, German Technical Cooperation
- Nomadis Images, Tunisia
- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Additional funding

## PRODUCTION

SHORT NARRATIVE  
SPRING GRANT 2012

### Alaa Mosbah

Director / Screenwriter



### Mohamed Salama

Producer



# TARIQ

'Tariq', Egypt, Qatar, 2012

**Tariq, a teenager, wants to show his best friend that he is a man, but his mother gets in his way.**



A story of a relationship between a teenager and his mother. Tariq decides to test his manhood for the first time on his 15th birthday, trying to prove to his best friend Ramy that he is a man. In conservative Egyptian society, Tariq buys a box of condoms – his first step into the world of men. His mother finds the condoms in his cupboard, but it is not conceivable to discuss this issue in her home. The mother is alone; her husband is abroad working. What should she do when she discovers what her 15-year-old son has planned?

### Contact

Shireet Studio  
Alaa Mosbah  
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T: +20 1113 3323 67  
alaamosbah@gmail.com

**Shooting Format:** Full HD

**Runtime:** 10 min

**Genre:** Based on a True Story, Drama, Social Issues, Youth

**Exhibition Format:** HDCAM

**Language:** Arabic

## DIRECTOR'S NOTE

'Tariq' is a short film that discusses some taboos in the Arab world. In a conservative society like Egypt, parents cannot talk about sex with their children. The children usually get their information about sex from their friends. Tariq is 14 years old and lives with his mother. She treats him like a child, violating his privacy, and failing to give her son his independence; Tariq decides to challenge her.

## DIRECTOR'S BIOGRAPHY

Alaa Mosbah is from Egypt, and graduated from the American University in Cairo in 2010. His 'Best Day of My Life' won the Best Documentary Film award at the 2012 Cairo Cinemobile Film Festival. His short film 'Café Regular, Cairo' won the Critics Jury Prize at the Oberhausen International Short Film Festival.

## FINANCIAL INFORMATION

**Total Budget:** \$5,000

**Financing already in place:** \$5,000

**Financial Partners (already confirmed):**

- Doha Film Institute, Qatar

**Current Status:** Completed

**Looking For:**

- Support for publicity, festivals and upcoming projects

## PRODUCTION

SHORT NARRATIVE  
FALL GRANT 2012

### Hicham Elladdaqi

Director / Screenwriter



### Didier Boujard

Producer



# THE THIRD HAND

'Lyad Ttalta', Morocco, France, Qatar, 2013

**The story of a small dream, a silent love and an inborn sense of sacrifice.**



Zineb just passed her baccalaureat. Like all the young girls in the area, she wants to study in the city. But her parents do not even have enough to pay the electricity bill.

### Contact

Hicham Elladdaqi, Morocco  
T: +212664288370  
latroisiememainfilm@gmail.com

### Shooting Format: HD

**Runtime:** 15 min  
**Genre:** Social Issues  
**Language:** Arabic

## DIRECTOR'S NOTE

In this film, I want to paint a portrait of a small family struggling to survive. The only way for them to make it is by sacrificing their youngest. In 'The Third Hand', Zineb ends up taking the job her mother used to have in a factory, thus becoming the family's breadwinner. She will grow up as a factory worker, and have children and have to manage the expense that entails. Her children will find themselves in the same position and will sacrifice their future and participate in the survival of the family. It's a vicious circle.

## DIRECTOR'S BIOGRAPHY

Hicham Elladdaqi was born in Marrakech in 1982. He studied editing at the Marrakech ESAV, the first cinema school in Morocco, and directed his first short, 'Some Feet Cannot Dance', which screened at several international film festivals. Elladdaqi has worked as an editor on various movies and TV programmes in Morocco. In 2011, he participated in the Méditalent screenwriting residency with this project.

## COMPANY PROFILE

1000 Visages Production Association is a nonprofit organisation that has created, produced and distributed films since its founding in 2006. It has produced numerous short films, including 'Paris vs. Suburbs', 'Taxiphone francaoui' and 'My Giant Trash' by Uda Benyamina, which have received awards in many festivals and were broadcast on Canal +, France 2, Direct 8 and TV5 Monde. The company also produced a public service announcement encouraging people to vote, with the help of celebrities including Patrick Timsit, Richard Berry, Lorant Deutsch, Peter Richard and Dominique Blanc. 'Voting Is Power' was broadcast on terrestrial and cable channels.

## FINANCIAL INFORMATION

**Total Budget:** \$57,567

**Financing already in place:** \$15,935

**Financial Partners (already confirmed):**

- Méditalent, Morocco
- 1000 Visages, France
- Doha Film Institute, Qatar

POST-PRODUCTION  
SHORT NARRATIVE  
FALL GRANT 2012

**Omar Hamilton**  
Director / Screenwriter



**Louis Lewarne**  
Producer



# THOUGH I KNOW THE RIVER IS DRY

'Though I Know the River Is Dry', Egypt, Palestine, Qatar, 2013

**Caught between his brother's past and his child's future, one man makes a choice that triggers catastrophe for his entire family.**



Alaa has just returned to Palestine after years spent in Detroit. Following the Arab uprisings, he feels a sense of responsibility to his country. We meet Alaa on his return and make the journey with him to see his last surviving uncle. On the difficult road there, Alaa relives the choice that sent him to America – a passport for his unborn child or a safe haven for his activist brother – and the new realities that are pulling him home.

**Contact**  
River Dry Film  
Omar Hamilton  
Cairo, Egypt  
louis.lewarne@gmail.com  
www.riverdryfilm.com

**Shooting Format:** HD  
**Runtime:** 16 min  
**Genre:** Drama  
**Language:** Arabic

## DIRECTOR'S NOTE

As a subject, Palestine can seem inaccessible and overburdened with history. Too often, genuine drama and style are lost to ideology and political correctness. But cinema, of all art forms, is the best equipped to try to recreate the Palestinian experience, even if just a fraction of it. It is an experience that is at once deeply complex and remarkably simple. It is both cinematically physical and invisibly psychological; instantly lethal and slowly maddening. I doubt there is a single piece of work that could ever do it all. But filmmakers have a responsibility and art has an obligation to tell people's stories, especially those that are being buried.

## DIRECTOR'S BIOGRAPHY

Omar Hamilton is an independent filmmaker, the producer of the Palestine Festival of Literature and a founding member of the Mosireen Collective in Cairo. Since 2011, he has made several short documentaries about the Egyptian Revolution, helping make Mosireen the most watched non-profit YouTube channel of all time in Egypt. His previous films have played at various international festivals, including Rotterdam, Dubai, Rushes and Detmold. Hamilton's films have appeared on Al Jazeera, ON TV and Tahrir TV; his articles in 'The Guardian', 'The Big Issue' and on the BBC; and his photographs in 'The Guardian', 'The Economist' and 'Al Shorouq'.

## COMPANY PROFILE

Riverdry Films is an independent film production company made up of director Omar Robert Hamilton and producer Louis Lewarne. Both were raised in the UK and now live in Egypt and are currently deeply involved in the documentation of the Egyptian revolution.

Riverdry Films was established to produce the pair's fiction work – their first project is 'Though I Know the River is Dry', which wrapped principal photography in Palestine in June 2012. Future projects are in development with independent directors in Cairo and Ramallah.

## FINANCIAL INFORMATION

**Total Budget:** \$50,000

**Financing already in place:** \$18,400

**Financial Partners (already confirmed):**

- Indiegogo (crowd-funding platform)
- Doha Film Institute, Qatar

**Current Status:** Post-Production

**Looking For:**

- Post-production opportunities in Cairo or elsewhere
- Options for networking and distribution

## PRODUCTION

SHORT NARRATIVE  
SPRING GRANT 2012

### Rama Mari

Director / Screenwriter



### May Odeh

Producer



### Contact

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T: +972 597 168 631  
may.odeh@gmail.com

# YASSINE

'Yassine', Palestine, Norway, Qatar

**In a place where death has become casual, Yassine finds an easy cover-up for his crime. But how long can he live with this lie?**



In a land dotted with killing machines, Yassine finds an easy cover-up for his crime. But even in a place where justice hardly ever prevails, truths still have ways to haunt us down.

**Shooting Format:** HD

**Runtime:** 16 min

**Genre:** Crime, Drama, Family, Female Director, Identity, Middle Eastern, Politics, Psychological, Youth

**Language:** Arabic

## DIRECTOR'S NOTE

'Yassine' is a reflection on the internal damage that is inflicted on a society born into military occupation. It is a provocative story that touches upon our society's most sacred concept, the martyr, and the possibility of betraying that concept. I believe we are at a time in history when we need to investigate our anti-heroes and our ability to betray ourselves.

## DIRECTOR'S BIOGRAPHY

Rama Mari grew up in Amman, then lived in Tunis, Ramallah and travelled extensively around the world before moving to San Francisco to attend film school at the Academy of Arts. She graduated with a BFA in Motion Pictures and Television, with a focus on cinematography and screenwriting, then worked in Los Angeles with award-winning producer Lisa Jan Savy as first assistant director on the short film 'World of Wargames', and later as DOP on the short film 'Not in My Backyard'. She moved back to Ramallah last year to shoot 'Yassine' and further develop her feature script 'Those Who Made the Road'. The script for 'Yassine' came first place at Qattan Foundation's screenwriting competition, and is now in post-production. Mari is currently a cinematography instructor at Dar Al-Kalima College in Bethlehem, and is involved in a number of

## PRODUCER'S PROFILE

May Odeh was born in Birzeit, Palestine in 1981. She received her BA in Television and Radio Studies from Birzeit University, and her Masters degree in Documentary Filmmaking from Lillehammer University College in Norway. She was selected to participate in the Palestinian Audio-Visual Programme led by renowned Palestinian film director Michele Khalife, and directed two short films there. She has worked on many Palestinian feature films, including Rashid Masharawi's 'Laila's Birthday', Annemarie Jacir's 'Salt of this Sea', Mohanad Yaqubi's 'Rico in the Night', Nahed Awwad's 'Five Minutes from Home' and Ala' Abu Ghoush's 'Goldfish'. 'Diaries', her first long-form documentary film, won a jury award at the Malmö Arab Film Festival 2012. Odeh is now working on several film productions in Palestine, as well as on her second feature-length documentary.

## FINANCIAL INFORMATION

**Total Budget:** \$91,000

**Financing already in place:** \$60,000

**Financial Partners (already confirmed):**

- Qattan Foundation, Palestine
- Doha Film Institute, Qatar
- Østnorsk Filmsenter, Norway

**Current Status:** Post-Production

**Looking For:**

- Additional funding of \$31,000

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# EXPERIMENTAL / ESSAY

DANCING BEIRUT

ENCOUNTERS

I SOLD MY LAND

THAT WHICH IS COMING

## DEVELOPMENT

FEATURE EXPERIMENTAL /  
ESSAY  
FALL GRANT 2012

**Alia Hamdan**  
Director / Producer



**Fares Chalabi**  
Director / Screenwriter / Producer



**Claudia Rose Lewis**  
Producer



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# DANCING BEIRUT

'Dancing Beirut', Lebanon, Qatar, 2014

**Dancers wander through Beirut, generating rhythms. Their itineraries connect places into a choreographic narrative, building an insight into the city and its inhabitants.**



A group of dancers wander through Beirut, looking for spaces where they can generate visual, sonic and psychological rhythms from the surfaces, situations and landscapes of the city. They deal with street signs, cars, sidewalks, parking lots, highways, staircases, archaeological sites, beaches, neighbourhoods... Their itineraries connect these different places in a choreographic narrative that attempts to reveal the emotional heart of Beirut, focusing on the physical aspects of the relationship between the city and its inhabitants. The film is conceived as a movement manifesto or moving poem, dedicated to the city of Beirut.

**Shooting Format:** HD  
**Runtime:** 50 min  
**Genre:** Art/Literature, Avant Garde, Musical, Politics  
**Language:** Arabic

## DIRECTOR'S NOTE

In our collaboration, we are exploring the possibility of linking dance and video to urban theories and the understanding of public space. The presence of the dancing body in the city should act as a tool to suspend our sensory-motor relations to the urban landscape and reveal it as a pure vision, or a pure affect. For a philosopher, this work presents an experimental field where it is possible to test and expand a number of texts by authors such as Deleuze, Bergson or Simondon. The aim is to produce a practical/theoretical object-displacing perspective for rethinking habits in relation to dance and the urban dimension.

## DIRECTOR'S BIOGRAPHY

Alia Hamdan was born in Beirut in 1979. After finishing her Masters degree in philosophy and urban studies and her dance training in Paris, she returned to Beirut, where she works as an urban researcher and dance performer. In April 2011, she co-authored a performance at the BIPOD festival (Beirut), based on building links between cinema and live performance.

Fares Chalabi was born in Beirut in 1977, where he studied philosophy and architecture. He left Beirut for Paris in 2003 to study philosophy. From 2005 to 2007, he worked in Indonesia for the Red Cross on the post-tsunami relief programme. Chalabi currently teaches philosophy at the American University in Beirut, and art theory at the Académie Libanaise des Beaux-Arts.

## COMPANY PROFILE

Established in 2012, Hit et Nunc is a production company based in Lebanon. Current work includes a feature-length film and an experimental short. Both are due to be filmed in Beirut in 2013.

## FINANCIAL INFORMATION

**Total Budget:** \$35,000  
**Financing already in place:** \$3,000  
**Financial Partners (already confirmed):**

- Doha Film Institute, Qatar

**Current Status:** Development  
**Looking For:**

- Additional funding

**POST-PRODUCTION**  
FEATURE EXPERIMENTAL /  
ESSAY  
SPRING GRANT 2012

**Sarah Francis**  
Director / Screenwriter / Producer



# ENCOUNTERS

'Encounters', Lebanon, Qatar

**A glass bubble roams Beirut; a van becomes a travelling confessional, home to a camera that encourages people to share personal moments.**



Hiding behind the glass of his moving bubble, the narrator explores the streets of Beirut while his camera constantly searches for something, for someone. This glass van becomes a moving confession room, captures moments in people's lives on its journey. Their confessions are true, blunt and intimate. Inside this see-through box, the sounds of the city dissolve, the mood is intimate and anonymous faces becomes familiar. People present themselves as individuals, isolated from the distracting elements around them.

**Shooting Format:** HD  
**Runtime:** 75 min  
**Genre:** Essay Documentary, Road Trip  
**Language:** Arabic

**Contact**  
Sarah Francis  
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## DIRECTOR'S NOTE

To me, Beirut has always been an invasive chaos, and this film is a reaction to this feeling. It is the phase after rejection, anger and isolation. It is a new step into the city; to try a new approach by selecting the right distance from it. Hiding in the moving bubble allows me to filter what I want to see and hear, choosing the people I want to interact with. Taking back control enables me to see and discover the city again.

## DIRECTOR'S BIOGRAPHY

Sarah Francis graduated from IESAV (USJ) in 2005. 'Interferences', her graduation short movie, won the students' film competition at the European Film Festival in 2005. In that very first project, the theme of the city was already apparent. Francis later took Masters courses in information and communications and participated in several international workshops. Since 2004, she has worked as a TV director for several production companies, including Imagic, Periba, Firehorse and Road to Films. Her work has been broadcast on Al Jazeera Children, Abu Dhabi TV and Future TV. She has also directed corporate documentaries and worked on many independent projects. 'Encounters' is her first personal film since graduation.

## FINANCIAL INFORMATION

**Total Budget:** \$34,000

**Financing already in place:** \$25,500

**Financial Partners (already confirmed):**

- Screen Institute Beirut, Lebanon
- The Arab Fund for Arts and Culture
- Doha Film Institute, Qatar

**Current Status:** Post-Production

**Looking For:**

- Additional post-production funding
- Distribution

## PRODUCTION

FEATURE EXPERIMENTAL /  
ESSAY  
FALL GRANT 2012

### Reine Mitri

Director / Screenwriter



### Michèle Tyan

Producer



# I SOLD MY LAND

'Bihto Ardi', Lebanon, Qatar, 2013

**Selling land in my Christian village to a Muslim has taken me on a journey into Lebanon's sectarian reality, where relations between communities are marked by fear, hatred and violence.**



In 2009, I sold my land in my village in South Lebanon to a Muslim, stirring a sectarian discourse around myself and laying bare the territorial war over the land's identity, where today's stories of demographic fear between Christians, Shiites and Sunni Muslims are mixed with stories from the civil war, when people were killed according to their identity. In this film, I combine elements of my individual memory and my country's history. And, in parallel with the geographical journey, I transform my apartment into an exhibition space with photos and maps on my walls, a video projection, an audio installation and readings from history books.

### Contact

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**Shooting Format:** HD

**Runtime:** 90 min

**Genre:** Creative Documentary, Identity, Politics

**Language:** Arabic

## DIRECTOR'S NOTE

This project was born from the story of the sale of my land and from my suffering because of the sectarianism that interferes with every aspect of our lives. After two years of research and writing, this film has become part of my life and, at the same time, is about my life and the lives of those who, like me, suffer from a painful reality and fear a new civil war. It is also my attempt to put together the torn pieces of my own memory and my country's collective memory, while Lebanon's communities continue to fight over a history that has yet to be written.

## DIRECTOR'S BIOGRAPHY

Born in Lebanon, Reine Mitri studied business administration and later attended several workshops on documentary filmmaking and production. Between 1999 and 2006, she was active as a cine-club programmer and film-festival organiser (primarily Docudays). Since 2001, she has written and directed four films and has also worked as project co-ordinator at the Fondation Liban Cinéma. She currently works at Screen Institute Beirut.

## COMPANY PROFILE

When Djinn House Productions was founded in 1995, it was one of the few production companies to emerge in post-war Lebanon, and it quickly became a reference for the local film industry, producing features, short films, documentaries, music videos and commercials. In 2000, Djinn House began to specialise in post-production while maintaining its production activities, and now works closely with independent filmmakers in order to make quality films that respect the identity of each individual project.

## FINANCIAL INFORMATION

**Total Budget:** \$64,190

**Financing already in place:** \$19,000

**Financial Partners (already confirmed):**

- Djinn House Productions, Lebanon
- Doha Film Institute, Qatar

**Current Status:** Production

**Looking For:**

- Additional financing, especially a foreign producer to apply for foreign funds
- Co-financing or a pre-buy from an Arab or foreign broadcaster

**PRODUCTION**  
SHORT EXPERIMENTAL /  
ESSAY  
SPRING GRANT 2012

**Sophia Al-Maria**  
Director / Screenwriter / Producer



# THAT WHICH IS COMING

'That Which Is Coming', Qatar

**A meditation on the changing role of women in the Gulf region, which casts woman as the elemental connection between life and death, Earth and the stars, past and future.**



'That Which Is Coming' is an experimental video installation shot with a Phantom camera. It explores the elemental power of female movement. Like a rain dance created to end a drought, the film is a calling for the future. I hope to inspire the courage inspired by witnessing or performing the traditional Haka war cry. The project is a moving triptych of bodies in movement.

**Shooting Format:** HD  
**Runtime:** 10 min  
**Genre:** Fantasy, Female Director, Women, Women Interest, Women Issues  
**Exhibition Format:** Unknown  
**Language:** No Dialogue

## DIRECTOR'S NOTE

'That Which is Coming' is not a typical narrative project. It draws from the rich history of experimental cinema, and plays with the idea of the future in line with the work of my hero, Chris Marker. I will utilise the simplest details and abstraction by including images of feet, hands and hair. The main hurdle of the project will be negotiating access to the Phantom camera, which is currently at the National Museum. I want to use this unique camera in order to maintain vivid attention to detail and create a feeling of awe in the audience. 'That Which Is Coming' is the first of what I hope will be a series of works.

## DIRECTOR'S BIOGRAPHY

Sophia Al-Maria is a Qatari-American writer and artist. Her first book, 'The Girl Who Fell to Earth', is due to be released by Harper Collins in late 2012, and her art has been shown around the world at The New Museum in New York City, the Contemporary Art Museum in Kitakishyu, Japan, and the Architectural Association in London. This fall, she makes her Biennale debut at Gwanju in Korea, with 'From Dreams...to Reality'.

## FINANCIAL INFORMATION

**Total Budget:** \$18,500  
**Financing already in place:** \$7,500  
**Financial Partners (already confirmed):**

- Doha Film Institute, Qatar

**Current Status:** Production

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## COLOPHON

### **Published by:**

Doha Film Institute  
PO Box 23473, Doha, Qatar

### **Publications:**

Jill Robson  
Elly Cardwell  
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### **Design:**

Raymond Bobar  
Cătălina Zlotea  
Mona Kamel  
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Roger Swindale  
Tom Howse

### **Editors:**

Nicholas Davies – Editor  
Alexander Wood – Copy Editor  
Nick Roddick – Copy Editor

### **Printed by:**

Aljazeera Printing Press, Doha, Qatar

### **Print run:**

2000 copies

### **Printed on:** Woodfree paper, 80 gsm

Cover: 300 gsm Bristol card

Typefaces used: Typeset in Linotype Univers,  
TheSans and Garage Gothic

Doha, Qatar, November 2012

A full list of DFI funded projects is available online at  
[dohafilminstitute.com/financing](http://dohafilminstitute.com/financing)

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