



# POISONOUS ROSES (Worod Masmouna) Morocco/Egypt

**Category :** Fiction  
**Length :** 100'  
**Location :** Cairo  
**Stage of production :** Development stage

**Shooting format :** HD Cam  
**Language :** Arab  
**Shooting :** Feb-Mar 2013

**Budget :** 610 000€  
**Financing in place :** 256 000 €  
**Workshops attended :** SANAD of Abu Dhabi Film Festival 2011,  
New Cinema Network of Rome Film Festival 2012,  
Mediterranean Coproduction Forum 2012  
**Partners attached :** Al Batrik Art Production (Egypt)  
**Current situation :** Seeking for coproducer



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## Karim AITOUNA – PRODUCER (Hautlesmains Productions)



Born in Morocco. Karim Aitouna is graduated in Law from the University of Mohamed V in Rabat. Then he joined the University Lumière Lyon II, where he got a Master's degree in film studies. In 2009, he founded the production company «hautlesmains productions» with which he supervises the making of audiovisual content in the field of visual art and culture. He produced the program "Clin d'oeuvres", broadcast on Lyon TV and Capcanal, and the short fiction «Eleven Meals». In 2012, he was selected as a producer for the training program Eurodoc International and works with authors from Egypt, Morocco and France.

## Fawzi SALEH – DIRECTOR



Born in Egypt in 1981. Fawzi Saleh is a screenwriter, filmmaker, and human rights activist. He holds a degree in screenwriting from the Cairo Film Institute (2009), and a degree in History from Suez Canal University (2003). He contributed to many documentary films as a researcher, and co-writer. He also contributed as a volunteer in activities of Human Rights groups in Egypt. In 2006 he directed his experimental short "Mocha". A turning point in his career came when he worked as an assistance director for Rashid Masharawi in 2008, and was encouraged by him to start shooting his debut documentary feature "Living Skin" (2010). He currently works on his first fiction feature "Poisonous Roses".

## SYNOPSIS

Saqr is a handsome man from the slums of the tanneries where he has lived and worked all his life. He dreams of escaping from the tanneries, and is torn by an internal conflict between his love for his sister who lives with him in the tanneries, and Reem who can take him out of that world.

Each of the three main characters tells the story from his viewpoint and each time the details, the motivations, the context, and the events are different.

## CONTACT:

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## DIRECTOR'S STATEMENT (extract)

The environment where I lived, and which is not very different from that of the tanneries, is one drenched in mythology and which controls the human being and creates an extreme realistic world that borrows its components from daily life and its harshness and, therefore, poses questions about one's psyche and the much complicated reality in which one lives. Provoked by the stereotypical approach to social issues in most Egyptian films and which is basically stereotypical, I am trying to avoid this through making a film that engages in a dialogue with the audience, that makes them question and put into perspective their established ideas and conceptions of this world. I am also against the single-faceted portrayal of the marginalized and the impoverished in most Egyptian movies where they are seen as murderers, thieves and prostitutes who create havoc in society. On the other hand, I, as one of them, see them as human beings who are trying to live their lives as much as they can.

I am trying to look for a cinematic framework which claims an identity that distinguishes it from its counterparts by focusing on popular culture and through transcending the prevalent narrative pattern in Egyptian movies.