

2025 Nantes · PaS Workshop

A GOOD DAY WILL COME

IRAN

MAIN DATA

Category	Thriller, Political, Sports
Length	120 min
Language	Farsi
Shooting format	2.35 : 1 Cinemascope
Shooting location	Canada, Turkey
Shooting dates	February-March 2027
Expected date of completion	January 2028
Stage of production	In development

PRODUCTION

Budget	2,094,609 €
Financing in place	418,019 €
Production company	Kazavision Pictures Inc.
Workshop & platform attended	Berlinale EFM Fiction Toolbox Program 2024, TIFF International Financing Forum (IFF) 2024, Busan International Film Festival (BIFF) x Motion Picture Association (MPA) Pitching Contest 2025 (First Prize), etc.

SYNOPSIS

In a modest Iranian wrestling gym, ten-year-old Kambiz listens as his father Cyrus, a former champion, teaches that true greatness lies not in Olympic medals but in moral integrity—like legendary wrestler Takhti, who chose honor over victory. Though Cyrus never made the podium, his values shape Kambiz and his brother Bardia. When war claims their loved ones, Cyrus enlists, leaving Kambiz to carry his ideals. Fifteen years later, Kambiz, now a rising wrestling star, is coached by Mansour, who urges him to chase Olympic gold. But Bardia and Simin, his activist love, pull him toward resistance. After their deaths, Kambiz denounces the regime and becomes “the people’s champ.” Imprisoned, he reunites with Cyrus—found alive—for a final reckoning and redemption.

DIRECTOR’S STATEMENT

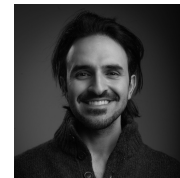
A GOOD DAY WILL COME was born from the story of Navid Afkari, an Iranian wrestler unjustly executed in 2020. His fate reflects Iran’s turbulent 2018–2021 period, marked by hyperinflation, corruption, and human rights abuses. Like Navid, I grew up in southern Iran. My father, a Civil Engineering graduate from the U.S., returned during the war to rebuild our hometown—just as the father in the film shapes his son’s destiny. Persian mythology, Shia traditions, and personal memories, like wrestling with my dad before bed, infuse the narrative’s emotional core. As a filmmaker with a stutter, I understand the power and cost of speaking out. Living in Canada grants me the freedom—and responsibility—to raise voices that censorship at home tries to silence. Beyond its political dimension, the film explores identity: what it means to be Iranian abroad, especially without completing the traditional two years of military service. For me, filmmaking is a form of national service, honoring the people and culture that shaped me. Through A GOOD DAY WILL COME, I aim to build empathy and remind global audiences that Iran’s people are distinct from the regime that oppresses them.

CONTACT

Producer - Asa Kazerani - asa@kazavisionpictures.com
Director - Amir Zargara - hello@zargara.com



DIRECTOR AMIR ZARGARA



Amir Zargara is an award-winning Iranian-Canadian writer and director, whose unique perspective is shaped by the cultural mosaic of Iran and Canada. His journey, characterized by the resilience of an immigrant and the challenges

of living with a stutter, deeply influences his approach to filmmaking. An alumnus of prestigious programs at Berlinale, TIFF, Busan, Zurich, and Reykjavik, he explores the moral complexities individuals face in his films. His short film A GOOD DAY WILL COME qualified for the Oscars and received over 70 awards and mentions across more than 100 film festivals worldwide. Amir’s screenplays have garnered praise from top industry competitions, including the Academy’s Nicholl Fellowship, The Black List, Austin, and Slamdance.

PRODUCER ASA KAZERANI



Asa Kazerani is an Iranian-Canadian producer known for her powerful storytelling and commitment to diversity. A graduate of Sheridan College, she began her career at Lumanity Productions and completed the CMPA

mentorship at Wildling Productions. Her credits include Assistant Director on BlackBerry (2023) and Production Coordinator at Lionsgate. Asa produced DESYNC (2023), which screened at TIFF Next Wave and now streams on AMC+, and A GOOD DAY WILL COME (2023), which won the Golden Egg at Reykjavik and qualified for the Oscars. Now at Shaftesbury, she blends creative insight with business strategy to champion bold, inclusive cinema.

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AL-MADEENEH 2008 المدينة 2008

YÉMEN

MAIN DATA

Category	
Length	105 min
Language	Arabic
Shooting format	Digital
Shooting location	Yémen
Shooting dates	2027
Expected date of completion	2027
Stage of production	In development

PRODUCTION

Budget	684,682.40 €
Financing in place	101,574.60€
Production company	Semasser LCC
Workshop & platform attended	

SYNOPSIS

When Fuad, a maintenance worker, loses another job in a scarce market, he decides to leave Al-Madeeneh, the crumbling old town he once maintained with his late father. At the passport office, a fleeting encounter with Wedad, who slips her phone number, pulls him back.

For three days, as they fall in love over night conversations, the town seems to bloom: weddings spill into streets, rumors of uranium hidden in lanterns spark hope, and a desperate man claims he dreamt of buried gold in his for-sale house, involving Fuad with his feverish search.

But when Fuad's phone is stolen, and with it, Wedad disappears, everything begins to collapse.

Al-Madeeneh is a portrait of Yemeni life at the brink, a time capsule of days before everything unraveled.

DIRECTOR'S STATEMENT

I am interested in recreating the kinds of memories we tend to forget, the small details of everyday life that make up the bigger picture. This story is an encapsulation of a town in decline told from the viewpoint of a jobless worker who also happened to be the last craftsman of qudad, an obsolete Yemeni lime plaster used by Yemenis to build their houses for thousands of years.

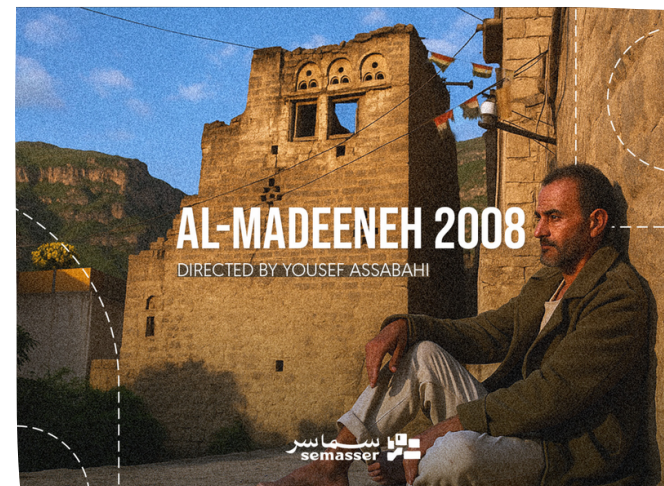
The story is set in 2008, a year after the town hosted Yemen's Unification Day celebrations, a temporary illusion of a bright future. It was also the period leading into the 2011 uprising, the 2014 coup, and the war that followed. I was a teenager during that period, and it felt like everything was slowly coming to an end. I'm still discovering how deeply that time shaped me: my fear, yes, but also my sense of humor, my skepticism, and my fascination with people.

The film unfolds over the span of a week. That sense of real time is essential not only because it allows space for the intertwining of the town and Fuad's story, but also because it lets me explore the anatomy of a Yemeni day, with its distinct tempo and structure.

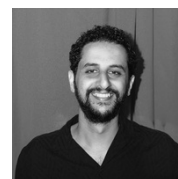
In many ways, this film is a maturation of the story I explored in my short film where I focused on daily life through the eyes of children. Here, I place that daily life against a visible historical backdrop, allowing the private and the political to intertwine.

CONTACT

Producer - Alaa Amer - alaa.dammaj@gmail.com
Director - Yousef Assabahi - yusufassabahi@gmail.com



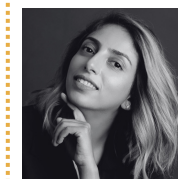
DIRECTOR YOUSEF ASSABAHI



Yousef Assabahi is a Yemeni writer and director. After completing his studies at UCLA's School of Theater, Film, and Television in 2018, Yousef has written and directed several short films and commercials that explore cultural identity

and collective memory of Yemenis at home and abroad. His films have screened in international festivals, universities and cultural institutions. Yousef's recent short premiered at the Oscar-qualifying St. Louis International Film Festival, won Best Short at the Hollywood Arab Film Festival, and was shown at the Kennedy Center among others.

PRODUCER ALA'A AMER



Alaa Amer is a Yemeni producer and filmmaker based between the U.S. and the Middle East. With a background in computer science and an MBA, she blends technical precision with a strong creative vision. She has produced commercials,

documentaries, and narrative films across the U.S., Saudi Arabia, and Yemen, managing budgets from micro to mid-scale.

Her work focuses on stories from underrepresented communities. Her first Yemeni short premiered at the Red Sea International Film Festival and screened at several Oscar-qualifying festivals.

GHOST COURTYARD

Cour Fantôme

MALI

MAIN DATA

Category	
Length	90 min
Language	Bambara
Shooting format	HD
Shooting location	Mali
Shooting dates	2027
Expected date of completion	2028
Stage of production	In development

PRODUCTION

Budget	1 057 623 €
Financing in place	84 473 €
Production company	Studio Morikè
Workshop & platform attended	

SYNOPSIS

In an isolated village in Mali, Niamé lives in the shadow of a marriage without a body. Her husband, exiled for ten years, reaches her only through the flickering light of a screen. At night, a radiant turtle appears to her, a messenger of an impending disturbance. Among the women who wait, pray, or barter for survival, Niamé feels her world begin to tremble. An inexplicable pregnancy unveils the chasm between desire and duty, belief and flesh. As Niamé struggles to preserve her dignity in the face of judgment, the line between dream and reality blurs. Cour Fantôme unfolds the portrait of a woman awakening, traversed by solitude, shame, and an underground spirituality that defies the order of men.

DIRECTOR'S STATEMENT

I live between Roubaix and Bamako. This back-and-forth between two worlds is also internal: between presence and absence, rootedness and uprooting. During the shooting of Taamaden, while filming migrants, what struck me most was the silence of the women left behind in their countries. Invisible yet ever-present, they live in endless waiting, between fidelity, solitude, and resistance. Their strength inspired Cour Fantôme. In Bafarara, I met these women married without husbands, suspended to a call or a promise. Some, in order to survive, transgress taboos. One of them dreamed of a turtle, a mystical messenger that became a character in the film: a symbol of slowness, femininity, and wisdom.

Through Niamé, married to a man who left for Spain, I explore solitude, desire, guilt, and rumor. Between dreams and reality, the film traces her inner awakening. Cour Fantôme is not a film about migration, but about its underside: absences, silences, suspended lives. Its direction, sensory and visual, favors suggestion, texture, and night. This project allows me to turn the camera toward those who remain, to give them a voice, and through them, to confront my own absences.

CONTACT

Producer - Moïse Togo - moisetogo20@yahoo.fr
Director - Seydou Cissé - cisseydou@gmail.com



DIRECTOR SEYDOU CISSÉ



A graduate of the Conservatory of Arts and Crafts in Bamako, Le Fresnoy, and a former resident of the Casa de Velázquez, Seydou Cissé develops works at the crossroads of cinema and contemporary art. His practice explores African societies,

taboos, and the connections between spirituality, occult sciences, and technology. Author of Faraw ka taama and Taamaden, he questions the transitions between animism, networks, and ritual poetry. His film Garibou delves into the imagination of a talibé child. A recipient of the CNC's Parcours d'artiste award (2022), he is currently developing Cour Fantôme, a fiction exploring the intimate lives of migrants' wives.

PRODUCER MOÏSE TOGO



Studio Morikè is a production company dedicated to supporting authors who explore new territories, new forms of storytelling, and new aesthetics. Rooted between cinema and contemporary art,

Studio Morikè champions singular, bold, and poetic works that question the world as much as they reinvent it. Founded in 2023, we accompany emerging filmmakers and artists from Africa and beyond through every stage of creation from the first word to the final image on screen.

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KABOOTAR

INDIA

MAIN DATA

Category	Drama
Length	100 min
Language	Hindi, English, Japanese
Shooting format	Digital 4K, Colour
Shooting location	India, Japan
Shooting dates	2026
Expected date of completion	2026
Stage of production	In development

PRODUCTION

Budget	674,853 €
Financing in place	309,438 €
Production company	MDC Filmworks Pvt Ltd
Workshop & platform attended	West Meets East Screenplay Lab (Dhaka), Tasveer Co-Production Market (Seattle), Film Bazaar (Goa)

SYNOPSIS

In the ruins of an old monument in Delhi, people still write letters to a Djinn believed to haunt it-seeking justice for their troubles. More cases reach this blue Djinn than the police.

Mehboob, an illegal squatter in this monument, makes his living by reading these letters and picking potential clients - solving their everyday problems of missing cats or alcoholic husbands. His life changes when he meets Naoko, a Japanese art teacher who has fled a tragedy. Despite their differences, they form an unexpected friendship.

When they find a lost child, Ruby, their search for his parents becomes a transformative journey for the trio - who learn that some wounds don't heal, but can find a home- in old rituals or a chosen family.

DIRECTOR'S STATEMENT

Somewhere in 2020, I was taken to Feroz Shah Kotla in Delhi—a 14th-century ruin. My friend claimed that it was haunted by kind spirits called Djinns. I was surprised to see many people sticking handwritten letters to the walls there and praying. Closeted desires, suspicious lovers and many cries that are heard nowhere else were revealed to the Djinns in these intimate letters. Some letters even included photographs and addresses. The idea of an ancient spirit materialising to solve a property dispute made me laugh. A young girl nearby took offence. She turned to me, angrily, and said: "You have the government, you have the news channels. We only have our Djinns." Hearing this, there was nothing more I could ask. Who was I to tell her that Djinns did not exist? And I started wishing that if not a spirit, maybe a human could answer her letter. And so, KABOOTAR was born.

CONTACT

Producer - Nikhil Chaudhary - nikhil@mdcfilmworks.com
Director - Ishan Sharma - supertrampspeaks@gmail.com



DIRECTOR ISHAN SHARMA

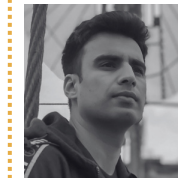


Ishan is a filmmaker and graduate of the Satyajit Ray Film & Television Institute, Calcutta. His short films THE GOD OF PANIC STREET (2019) and A SEASON OF MANGOES (2022) have screened at festivals across the world, including Dresden,

Stuttgart, and Dharamshala, and have received several awards, including the Cinema Experimenta Award in India. His debut feature KABOOTAR is currently in development, supported by the West Meets East Screenplay Lab (Dhaka), the Tasveer Co-Production Market (Seattle), and Film Bazaar (Goa).

Ishan's work seeks to subvert genres through a distinctly local lens - using rhythm, cityscapes and memory as ways to tell stories that feel both intimate and universal.

PRODUCER NIKHIL CHAUDHARY



Nikhil Chaudhary is an independent producer with a vision to tell homegrown Asian stories that resonate globally. He considers his debut feature Mantra (2016) not just a film, but his practical film school. Partially crowdfunded, Mantra

had theatrical releases in India and Singapore before finding a home on Netflix. Under his banner MDC Filmworks, Nikhil then co-produced Yours Truly (2017), which premiered at the Busan International Film Festival, and Kadakh (2018), which won Best Screenplay at Tallinn Black Nights. Till date, he has produced five feature films that have travelled to international festivals and are now streaming on major OTT platforms. He is currently seeking co-production partners for his latest project Kabootar, supported by the West Meets East Screenplay Lab (Dhaka), Tasveer Film Festival (USA), and Film Bazaar (India).

NEGRITOS

PERU

MAIN DATA

Category	Drama
Length	100 min
Language	Spanish
Shooting format	Digital
Shooting location	Peru / Ecuador
Shooting dates	2027
Expected date of completion	2028
Stage of production	In development

PRODUCTION

Budget	695,000 €
Financing in place	
Production company	AMPO FILMS
Workshop & platform attended	Bolivia Lab 2025 / XIV Scriptwriting International Workshop Puentes EAVE 2025 / Europe - Latin America Co- production Workshop

SYNOPSIS

In Órganos, a beach town in northern Peru, two young Venezuelan migrants—Omar, a mototaxi (tuk tuk) driver, and Yangel, a small-time thug entangled with the local mafia—share a secret: they're lovers.

When Omar agrees to drive Dayana, a sharp 14-year-old girl, to reunite with her mother for money, an unexpected friendship grows between them, stirring Yangel's jealousy. Things get complicated when the mafia kidnaps Dayana, turning what began as a simple job into a desperate struggle for survival—one that will force all three to confront what truly defines a family: bonds... not blood.

DIRECTOR'S STATEMENT

Venezuelan migration to Peru—a decades-long phenomenon—has been scarcely portrayed in Peruvian or Latin American cinema. Unlike other migrations, the Venezuelan exodus appears constantly in the news yet rarely on screen. It seems that being a migrant in the Global South carries a different kind of invisibility than stepping into the North's frame.

Born into a family of Spanish immigrants who made Peru their home, I grew up surrounded by stories left half-told, by silences that swallowed the endurance of those who came before. This project emerges as an attempt to heal those fractures—a balm for split identities. As a seasoned film editor, I've helped others tell their stories; now, Negritos feels like a timely opportunity to bring my own cinematic vision to life.

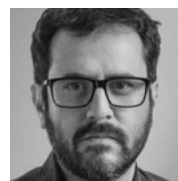
Though centered on Venezuelan migrants, Negritos also holds up a mirror to Peruvian society, which—despite its fragility and scarcity—often reproduces its own forms of xenophobia and racism. The poor migrant becomes an unwelcome presence, an easy scapegoat for fear and violence. From this context unfold the lives of Omar, Yangel, and Dayana: a tale of toxic love, broken families, and closeted youth. Each seeks what everyone longs for—a safe place to live and love. This film doesn't judge them; it walks beside them as they endure, resist, and reach for tenderness, hoping that by accompanying their journey, we might see ourselves in them.

CONTACT

Producer - Illari Orccottoma Mendoza - illari.om@gmail.com
Director - Antolin Prieto - antolin.prieto@gmail.com



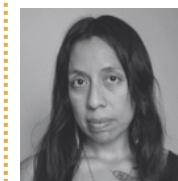
DIRECTOR ANTOLIN PRIETO



Antolín Prieto is a filmmaker based in Lima, Peru, working as an editor, curator, and teacher. Trained in engineering, he later pursued cinema, studying film and earning a master's in Screenwriting. He has edited over a dozen films, including

Mujer de Soldado (2020, IDFA), and Canción sin Nombre (2019, Cannes). His work explores otherness, injustice, and human rights. His debut feature, Los Helechos (2018), an improv-based dramedy, screened at Havana and Málaga. A Berlinale Talents and Flaherty Seminar alumnus, he now curates a film correspondence project and develops the documentary Memorandum and his second feature film Negritos.

PRODUCER ILLARI ORCCOTTOMA MENDOZA



Illari Orccottoma is a creative producer rooted in Lima, Peru. She came to film through cultural production and development communication—fields that taught her how images can connect sensibilities

and political views of the world. Since 2007, she has worked across multiple roles in the film production department, developing a deep understanding of filmmaking that bridges narrative, aesthetic, human and strategic dimensions. In recent years, she has focused on independent auteur cinema, supporting stories that explore contemporary realities. She has taken part in Bolivia Lab, BrLab, Nuevas Miradas, MAFIZ, FICCI, Open Doors Lab, Rotterdam Lab, and Puentes EAVE, where she presented Negritos. Her debut as lead producer, Diógenes, premiered at Málaga 2023, winning Best Director and Best Ibero-American Film. She is committed to supporting creative processes that broaden the margins of Latin American cinema.