



PRODUIRE AU SUD
FESTIVAL DES CINÉMAIRES
NANTES

ONCE UPON A TIME IN TRIPOLI

Lybia

2019 Nantes Produire au Sud

MAIN DATA

Category: Drame, Spaghetti western

Length : 90'

Language : Arabic (Libyan Dialect)

Shooting location : Lybia, Tunisia

Shooting dates : November 2020

Expected date of completion : January 2022

PRODUCTION

Budget : 630 000 €

Financing in place : 10 000 €

Production company : Cyrene Films (Libya)

Coproduction company : Hassala Films (Egypt), Street Productions (Tunisia)

Workshops and platforms attended : Med Film Factory (Royal Film Commission, Jordan), Producers' lab (DFI)

Current situation : development stage, seeking for partners

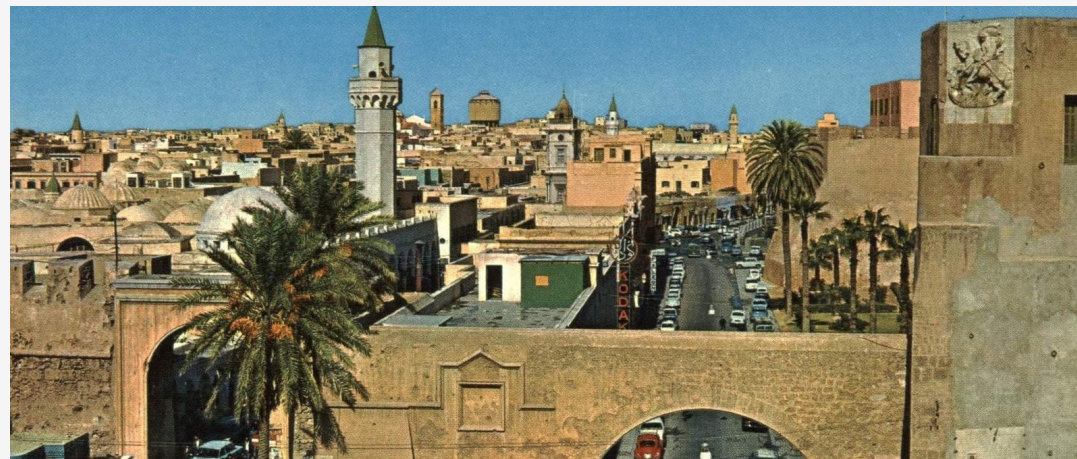
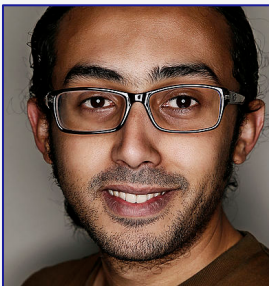
Miftah SAEID, producer

Libyan writer and producer born in Libya in 1985, Miftah Saeid studied Economics and Political Science. He worked as a short story writer and columnist for several local and international media outlets, and as a producer for many international TV stations. In 2012, he worked as assistant director and producer on the German documentary *Libya, the Revolution and Me*. From 2014 to 2017, he worked as a regional manager for Radio Netherlands Worldwide and in 2018 joined *Hassala Films*, an independent production collective based in Cairo. He is now working with the Tunisian director Walid Tayaa on a documentary about the Jewish Libyan Poet, *Clementi Arviv*.



Abdullah AL-GHALY, director

Libyan Egyptian writer, editor and director born in Alexandria, Egypt, in 1985, Abdullah Al-Ghaly studied filmmaking and animation at the Cairo Cinema Institute, and graduated with honours in 2007. In 2009, he made his directorial debut with the short experimental film *Times* produced by the Egyptian Film Center. He then co-founded Hassala Films, a collective supporting young talented filmmakers in achieving their projects. In 2011, he began working on his feature documentary *Cairo - Ar-rehebat*. Lately, he collaborated with Hala Lotfy, co-writing her second feature *The Bridge* (2016) and co-wrote the TV Drama series *Haza Al Masaa* by Tamer Mohsen (2017).



SYNOPSIS

When Murad's father gets ambushed by three militants who hijack his car, his family find themselves in a dilemma. The car is owned by the father's employer and Murad's father will lose his job. Murad meets with his two friends to find a solution. Their first idea is to rob a bank, but that fails! They decide to kidnap a rich man for a ransom, until they discover that they have just kidnapped the Moroccan ambassador, so they release him fearing that it could get out of hand. While this is happening, the three militants break into a house lodging 30 African immigrants. The militants want to use the immigrants as farm "workers". Their third idea involves robbing a suburban villa. On the way, they spot the three militants' truck, and decide to kidnap the militants themselves for a ransom. They attack them and take them and their truck to a farm. While they are negotiating with them, they discover the African immigrants in the truck. The immigrants tell Murad about their plan to get to Europe. And that gives them the idea of smuggling them to Europe themselves.

DIRECTOR'S STATEMENT

« The Tripoli I recall from my childhood is so unlike the Tripoli of these days, or in other words the post-revolution Tripoli. All the serene forests where we used to go hunting got burnt down during the war. This current militia camp used to be a circus where my uncle used to take us. Those barrels forming the checkpoints are where we used to place rocks to mark the field and play football. The idea of this film came to me at the outbreak of the civil war in Libya in 2014, which continues to date. [...] Three friends are dragged into the city's violence despite their attempts at avoiding it. They get involved in kidnapping, murder and the smuggling of African migrants to Europe. Tripoli's streets force them into confrontations with opponents and militants. This is a story about the transformation of three friends from ordinary people to murderers; a story about the transformation of a serene city that stretches across the Mediterranean coast into a dystopia, declaring blatantly the failure of the human project. »

CONTACTS

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