



PRODUIRE au SUD

FESTIVAL des 3 CONTINENTS

Ateliers de formation à la coproduction internationale

2020 Nantes Produire Au Sud Workshop

9 TEMPLES TO HEAVEN (9 Wat Su Sawan) Thailand

Main Data

Category	Drama
Length	120 minutes
Language	Thai
Shooting format	4K
Shooting location	Thailand
Shooting dates	June 2022
Expected date of completion	November 2022
Stage of production	In development

Production

Budget	460.000 €
Financing in place	39.500€
Production company	Kick The Machine Films
Workshop & platform attended	2020 Nantes Produire au Sud Talents Tokyo 2018 Southeast Asia Fiction Film Lab 2020 La Fabrique Cinéma 2020



Synopsis

In Thailand, many Buddhists believe that making offerings to monks at 9 temples in 1 day can bring you to the highest state of good karma and maximized longevity. After hearing an alarming prophesy from his boss, a well-known seer, that his mother will not have much time to live, Sakol initiates a 1-day pilgrimage to 9 temples as a solution. Just 2 weeks before her birthday, the 9 family members of differing ages and agendas embark on the journey together in a van from Bangkok to their hometown, Samut Prakan, where the Sakol's mother always yearns to return to. The family journey becomes more heated when Sakol insists that his mother must continue the ritual despite her tiresome and weakened body. His authoritative order leads the young family members to question the legitimacy of these rituals and also forces everyone to re-think their roles in the family. Most importantly, they have to decide how to complete the whole ritual when the grandmother herself wishes to stop and keeps requesting to return home.



Sompot Chidgasornpongse - Director

Sompot Chidgasornpongse is a Berlinale Talents and Talents Tokyo alumni whose works explore the possibility of representing everyday life in a creative, critical, and thought-provoking way. His shorts include 'To Infinity and Beyond' (Rotterdam 2004), 'Bangkok in the Evening' (Oberhausen 2006), 'Diseases and a Hundred Year Period' (Viennale 2008) and his first feature documentary, 'Railway Sleepers' (Busan and Berlinale Forum 2016). Sompot has also been working closely with Apichatpong Weerasethakul as assistant director in many films, including 'Tropical Malady', 'Syndromes and a Century', 'Cemetery of Splendour', and most recently 'Memoria'. He is now working on his new feature film, '9 Temples to Heaven'.



Kissada Kamyong- Producer

Kissada Kamyong is a Thai academic and filmmaker whose works examine the urban and postcolonial experiences of Southeast Asian society through literature and cinema. His 2009 short 'Bangkok Dwellers' screened at the 13th Thai Short Film and Video Festival. He was the line producer for Jacob Von Heland's 'Beloved Flood' (2014) and Sompot Chidgasornpongse's 'Railway Sleepers' (2016, Busan and Berlinale Forum). He is now producing Sompot Chidgasornpongse's new fictional feature film, '9 Temples to Heaven' with Kick the Machine Films, a film studio founded by Apichatpong Weerasethakul, which is active in promoting experimental and hybrid narrative filmmaking.

Director's statement

Many Thais believe that making offerings to monks at 9 temples in 1 day can bring you to the highest state of karma. Number 9 is a magical number for the Thais. It's pronounced, 'Kao', meaning to step forward and make a progress. The film is the reimagining of my own personal experiences going on many 9-temple trips with my family over the years. We embark on this pilgrimage not to let go of our desires, but to collect more merit for good fortune. I remember when my father heard from a fortune teller that my grandmother might pass away soon, all we could do was making more merit at temples and praying for the best. I was born a Buddhist, like 95 percent of the population in Thailand. Thai Buddhism intermingles Hinduism, Animism, and many other ideologies. Accumulating merit has always been our way of life especially for older generations. However, most of my and younger generations view Buddhism only as a philosophy to lead a good life and no longer believe in its rituals. This view, surprisingly, is closer to many in the west more than our parents' and relatives' view — a sacred religion full of customs that needs to be uphold at all cost. Most films depict Buddhism as a peaceful religion, which is only partially true. The reality of Buddhism is more complex and questionable, just like any other religions. I want to explore the tensions, the push and pull between older and newer beliefs, that are happening everywhere in the world.

Contact

Producer
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BETWEEN WORLDS Uganda - South Africa

Main Data

Category	Drama Romance
Length	120 minutes
Language	English
Shooting format	4K
Shooting location	South Africa, Uganda and Rwanda
Shooting dates	February 2022 – March 2022
Expected date of completion	October 2022
Stage of production	In development

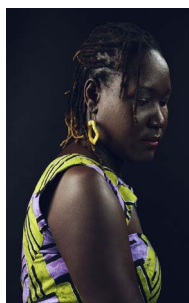
Production

Budget	2,498,695.00 €
Financing in place	12 518.00 €
Production company	Fuzebox Entertainment
Workshop & platform attended	2020 Nantes Produire au Sud
Current situation	In development



Synopsis

Mugisha (38), a handsome likeable man savors his shower time singing at the top of his lungs. Suddenly an imposing stranger in military uniform shows up at Mugisha's door and breaks a life-altering news - Ndahayo (40), who Mugisha knew as Neza's brother is actually her husband. As Mugisha struggles to make sense of how this could have happened, we are taken back to 1994. We watch Neza and Ndahayo's terror-filled escape from Kigali to one of Kampala's notorious slums, where Mugisha meets Neza at the Malwa bar of the hilarious local brewer, Nalongo (35), Ndahayo immediately sees a chance for salvation; why not let Neza date Mugisha to enable them survive!! What was supposed to be a temporary arrangement takes on a life of its own. Eventually, there are 7 children whose paternity now stands in question.



Adong Judith- Director

Adong Judith is a Writer/Director/Producer. She holds an MFA Filmmaking and Media Arts of Temple University where she also took classes in MFA Theatre Directing and was Teaching Assistant for Screenwriting (2014-2015) and International Cinema (2013-2014). She also holds a B.A Theatre/Literature/African Language and Diploma, Music, Dance and Drama of Makerere University where she lectured Screenwriting and Directing among others for 9 years before resigning to commit her time fully to productions.. Adong is the first Ugandan to win the Prince Claus Laureate (2018), whose work has been described by the Prince Claus Award "raises public debate on contentious issues to provoke positive change." She is also a Women4Women Awardee (2018) and TED Fellow (2017). In May 2019, she was selected as a member of the Uganda Academy Selection Committee (UASC).



Kethiwe Ngcobo - Producer

Kethiwe ran her own company, Fuzebox, since 1997. In 2004, She became the inaugural Head of Drama for South Africa Broadcasting Association's (SABC) new Content Hub. She is widely recognised for the outstanding contribution and expertise that she brought to this role, which changed the face of South African TV drama. During her tenure, the department won several awards both locally and internationally. After six successful years she resigned from SABC to pursue her passion for film production as the producer and CEO of Fuzebox. She subsequently produced three successful and critically acclaimed television drama series, a docu-reality series and three feature films. She is now developing feature films and directing a documentary. Currently, she is the executive producer for a new series for the BET Africa Original channel.

Director's statement

Since the age of 13 when I first watched an African film (Consequences, Zimbabwe 1987) and saw people like me from the villages of Zimbabwe on the big screen, my dream has been to make films with truly African heartbeats. This film gives me that opportunity. And as a person who was displaced by the Northern Uganda War (1986- 2006) moving from a luxurious upper class farm life into a bleak life in one of Kampala's most notorious slums, Naguru GoDown, and working so hard to escape the ghetto life into a moderate Ugandan middle class, I strongly connect to Neza and Ndahayo's story. Between Worlds takes place in the shadow of the moral nihilism of the Rwanda genocide. It is not about the genocide, but rather the spillover from the horror of the genocide in a community which cannot imagine it. It is a drama in which all morality is reviewed and re-orchestrated in a dark dance. Dark Drama. A drama of survival and that out of the catastrophic collapse of moral order in Rwanda, a surviving couple imagines a future for themselves.

Contact

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BLOOD OF MY BLOOD (Sangue do meu sangue) Brazil

Main Data

Category	Drama, Fantasy
Length	100 minutes
Language	Portuguese
Shooting format	2K
Shooting location	Brazil
Shooting dates	May 2022
Expected date of completion	July 2023
Stage of production	In development

Production

Budget	530.959,63 €
Financing in place	27.569 €
Production company	Moveo Filmes (br) Apoteotica Cinematografica (br) Vertical production (fr)
Workshop & platform attended	2020 Nantes Produire au Sud, BrLab
Current situation	In development



Synopsis

Glória, 12 years old, is a religious girl with fragile health, cold skin and a dark soul. As a young child, she was on the verge of death, and she was saved by a heart transplant. Something changes when she realizes that in order to keep her alive, God allows someone to die. Affected by this dilemma, Glória approaches Sofia, a transgender Gothic girl. Few things in the world satisfy Sofia. Her very limited list of pleasures include heavy metal and bacon. Glória and Sofia know that troubled souls do not go to heaven. Trying to discover the donors' whereabouts, they invoke his or her spirit. The link between the physical and the spiritual worlds will be Francisca, Sofias' senile great nana. Together, they invoke a spirit, but do not find what they expected.



Rafaela Camelo - Director

Brazilian director and screenwriter with a bachelor's degree in Audiovisual Studies from Universidade de Brasília and a graduate degree in Screenwriting for Film and TV from FAAP. "Desires of the flesh", her short film, was selected at Sundance 2019 (USA) and won the awards for best film at Biarritz Amérique Latine (France) and New Directors, New Films Festival (Portugal). She is currently developing her first feature, "Blood of my blood", with the support of ALCA (Agence Livre Cinéma & Audiovisuel en Nouvelle-Aquitaine). The project won the award for best script in the fiction category at BAL-LAB 2019 (France), was selected for the 20th edition of Produire au Sud (France) and for BrLab 2020 (São Paulo). She joined the Projeto Parado network from the award received in the 2019 edition of the Cabiria Festival de Roteiros.



Daniela Marinho - Producer

Born in Brasília, Brazil, in 1985. Daniela has a Bachelor's degree and a MA in Social Communication with specialization in Audiovisual from University of Brasília (UnB) and now she holds a graduate student in Law (expected date for conclusion in 2022). With more than one decade working in the production field, she already took place in production role in more than 60 festivals and special cinema screenings, and worked on different roles in 25 short films and 6 long-terms ones. She produced the short "Desires of the Flesh" (2018), by Rafaela Camelo, which international premiere was at the 2019 Sundance Film Festival. She also coproduced "All Still Orbit" (2016), by Dane Komljen and James Lattimer, premiered at 2016 Rotterdam. Currently, she and Camelo develops Rafaela's first feature film "Blood of my Blood". Besides, she is under post-production of the first feature film to be held by her own company, Moveo Filmes: "In the Belly of the Whale".

Director's statement

"Blood of my blood" is a fantastic drama about the meeting of two girls with dark souls in a moment of profound transformations of their bodies. This project follows a topic that I already work with in my previous short films. Although it's a completely different story, I'm once again talking about the conflict between the Christian religion and sexuality, featuring a teenage girl, her crises, desires and intensities. At the center of the narrative is a metamorphosis that makes the protagonist no longer recognize herself in her body, symbolizing the strangeness of entering puberty. The story is seen from the perspective of Gloria, a religious girl who turns 12 with many doubts about who she is. Her loving parents call her a "miracle" because when she was very young she was declared dead and saved by a heart transplant. Carrying the heart of a dead person in the chest causes a lot of anguish. The beginning of this anguish is marked by the moment when she discovers that the donor's soul did not go to heaven and reaches its climax when the origin of the heart is revealed: a pig. If the element of doubt is catalyzed by religion, the erotic is catalyzed by the encounter with Sofia, a 12-year-old trans girl, goth with a black eyeliner. The choice of a transsexual girl dialogues in a peculiar way with the conflicted relationship of the teenager and his body. Despite coming from different families and realities, there is something deep and intense that unites Sofia and Glória. Although there is a tragic background, the film is not the confrontation of each other, but the confrontation of the two with the world. Together, they are able to accept their shadows and see the beauty that exists in the darkness. The intention is to be as delicate as it is disturbing, as fun as it is deep. Fantasy gradually gains more importance and space throughout the narrative. This growth accompanies the investigation that the girls carry out on Glória's past and the origin of her transplanted heart, and the way that the end of the story happens is only possible in a magical world.

Contact

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PRODUIRE au SUD

FESTIVAL des 3 CONTINENTS

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TEKBETEK Azerbaijan

Main Data

Category	Drama
length	120 minutes
Language	Azerbaijani
Shooting format	4K
Shooting location	Azerbaijan
Shooting dates	September 2021
Expected date of completion	June 2022
Stage of production	In development

Production

Budget	300.000 €
Financing in place	75.000€
Production company	Green Garden Films
Workshop & platform attended	2020 Nantes Produire au Sud
Current situation	In development



Ismail Safarali - Director

Ismail Safarali was born in April 1978 in Baku, Azerbaijan. Educated at Duke University (Durham, NC) (MA Economics), Ismail had a successful career in banking before changing his trade for filmmaking in September 2013. In September 2015 Ismail graduated with honors from the Moscow School of New Cinema (MSNC) with a Master's degree in Filmmaking. Ismail currently resides in Paris, France. Ismail has shot and co-produced four short films (via Green Garden Films together with Naila Safarali), all of which have been premiered internationally. Ismail's debut feature film "The Fisherman's Daughter" (2019) has been produced by the Russian company Non-stop (Leviathan, Loveless) and is distributed internationally by Wild Bunch.



Naila Safarali - Producer

Naila Safarali leads projects in Inclusion, Wellbeing, Women in Leadership, LGBT+, leadership and employee experience at Deloitte France and EMEA. She is a coach and a facilitator of one of the best rated Deloitte University Europe programs in high impact leadership. She has twenty years of international experience, leading teams of up to ninety people in multicultural environments. She has created and ran leadership and potential assessment and development, innovation, transformation and culture change programs in various organizations, including Duke University, Deloitte and others.



Synopsis

AGALI (13) is a shy boy that lives in a village in the west of Azerbaijan. His only dream is to leave the village to become a professional footballer. During a football match Agali's strike hits his classmate in the head and the boy dies. Agali cannot understand whether it's his fault, but the locals seem to think it is. His best friend FARRUKH (14) have turned his back on Agali. Consumed by guilt, he tries to investigate the reason for the boy's death and failing to do so chooses to leave the village for good. Right then, the boy's mother tells his classmates that Agali was innocent all along – her son died of a brain aneurysm that could have burst any time. Farrukh runs to look for Agali after hearing the truth, but it's too late. He only catches the glimpse of him in the train leaving the village.

Director's statement

Tekbetek feature project is my attempt to revisit the first short film I have made back in 2014 in the remote mountains of northern Azerbaijan. Back then, with a year in film school and just a single A4 sheet for the script, me and my cinematographer Veronika Solovyeva (who will also be shooting the feature film) have embarked on an amazing journey that has shaped our cinematic vision for the years to come. Back then, with a year in film school and just a single A4 sheet for the script, me and my cinematographer Veronika Solovyeva (who will also be shooting the feature film) have embarked on an amazing journey that has shaped our cinematic vision for the years to come. The story of Agali is the story of self-discovery. Like the protagonist of my story, the real boy we shot back in 2014 only wanted to get away from the village and start a new life. In fact, his journey has been on my mind all this years – hence my modest attempt to present it in a feature film. The world of Agali is the world within itself, a body that is looking inward rather than outside and this is what I find fascinating – the self-containment, unspoken reservation, voluntary solitude. Distance is another word that comes to mind when I think of the world of my story. Distance from the little mountainous village to the big city, distance between the houses in the village, distance between those who are willing to dedicate their life to the way of forefathers, and those who strive for a new path.

Contact

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PRODUIRE au SUD

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WE ALL FALL DOWN Zimbabwe

Main Data

Category	Drama, Fantasy
Length	115 minutes
Language	Shona, Ndaue and English
Shooting format	4K
Shooting location	Zimbabwe
Shooting dates	October-November 2023
Expected date of completion	May 2024
Stage of production	In development

Production

Budget	430.000 €
Financing in place	00 €
Production company	Mahaka media Ambidextrous Pictures
Workshop & platform attended	2020 Nantes Produire au Sud Durban Filmart 2020
Current situation	In development



Synopsis

In a small mountainous village, people are disappearing mysteriously. Since the disappearances began over a year ago, it has not rained. Faced with a difficult drought, the villagers try to find a way to appease the ancestors to bring back the rain. In the midst of this trouble; a series of strange and inexplicable incidents begin to occur to Sungano (17) - a fiery, outspoken and free spirited girl - when her estranged and neglectful father Joe (54) decides to contest the elections to be the next parliamentarian for the area. Sungano starts to believe that she too like the village is cursed. When Sungano's grandmother Dorris (74) turns up at their homestead for the first time in over 10 years on Sungano's 18th birthday and announces it is time for her to take her place as the high priestess (witch) of their clan. Sungano desires to leave the village to study law. She tries to get her father to stop his mother's attempts to initiate her; but Joe threatens to harm her mother and brothers, if she does not obey Dorris. Sungano realises that Joe and Dorris are in cahoots. As the disappearances continue and the drought intensifies; mayhem unfolds as terror and suspicion grows in the village. Sungano finds herself torn between two forces - to comply with her ailing grandmother's wishes in order to keep the peace or to defy her father and do what is right. Her decision ultimately puts the future of the village in her hands.



Tapiwa Chipfupa- Director

A left-field director, writer and producer, Tapiwa Chipfupa completed her honours degree in 2010 at AFDA, where she participated in a South Africa/Finland exchange programme and produced and co-directed two documentaries: A Kosovo Fairytale and The Land of Milk and Honey. She obtained her Masters with distinction in 2016. Her most recent project The Bag on My Back (2013) generated sales from European broadcasters and was selected as a LOUMA Catalogue Project for distribution in Europe and West Africa. Based in Zimbabwe and working independently, she is developing several projects: The Other Half of the African Sky, a feature documentary and a fiction feature Sunflowers in the Dark which have already received several awards. We All Fall Down is her second fiction feature. Tapiwa is an alumnus of several institutions and was a member of the HotDocs Reading Committee (2019-2020).



Ben Mahaka - Producer

Ben Mahaka is a multi-award winning Zimbabwean producer, director, cinematographer, writer and actor. Since earning a Bachelor of Business Administration Degree in 1996, Ben has been a highly sought after director and Documentation Specialist in the development sector in Southern Africa. He has worked with organisations such as WK Kellogg, UNESCO, UNIFEM, UNFPA and International Red Cross. His work has been broadcast across Africa including MNET. Ben has produced and directed 2 low budget features. He is Executive Producer, Producer, Director and Writer of the critically acclaimed minority language TV Series, GAZA(2019) with a second season due in 2021. He is currently developing a second drama series and several feature projects.

Director's statement

Growing up as a girl and then becoming a woman in Zimbabwe, my life felt like a constant battle to assert myself and my individuality. As I grew older I came to realise that this was not just my battle alone, but of girls and women in Zimbabwe in general. We All Fall Down is a visual representation of my struggle and is in many ways a catharsis for me. I want to tell a story of a girl who chooses to stand up and speak out when according to tradition, culture and society she should not. Sungano is a piece of me. The other female characters in this story represent the voices of girls and women in Zimbabwe. In my culture, children, girls and women should be seen and not heard. My character, Sungano defies this status quo by brazenly questioning the acceptability of what is going on around her and in the process becomes the unexpected heroine. Through Sungano's story, I want to depict an unprecedented perspective of everyday life in Zimbabwe while alluding to the challenges, stigmas, incongruences and controversies within tradition, culture and society. In some ways a dramatic social commentary, the film will unfold as a fantastical folktale or fable.

Contact

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FESTIVAL des 3 CONTINENTS

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WEDESTINE (Hashishstan) Palestine / Jordan

Main Data

Category	Thriller, dark comedy
Length	100 minutes
Language	Arabic, Hebrew
Shooting format	4K
Shooting location	Palestine, Jordan
Shooting dates	March 2022
Expected date of completion	September 2022
Stage of production	In development

Production

Budget	700.000 €
Financing in place	10.100 €
Production company	Nomadic Film House
Workshop & platform attended	MFI Script 2 Film Workshop Med Film Factory - Royal Film Commission Producer's Lab - Doha Film Institute Chabaka - Carthage Film festival networking



Synopsis

Weedestine is the nickname of a Palestinian village in the West Bank's so-called Area C, a pocket of lawlessness where the marijuana trade has thrived for the benefit of Israeli investors. Abbas, a mosque-going car mechanic who is tired of his son's involvement in the village's titular business, concocts a plan with his car-thieving friend to rob a corrupt policeman who is on the verge of receiving a bribe from the town's local drug lord. Abbas hopes to use the money to sway his son away from the marijuana trade and set him up in a respectable venture. But once Abbas's son learns of his father's scheme, he intervenes and ends up stealing the money for himself. As Abbas finds himself in a corner, he must work to earn his son's loyalty and help him cover his tracks before the drug lord's Israeli bosses force both father and son into a life or death situation.



Said Zagha - Director

Said Zagha received his BA in English and Film from Ohio's Kenyon College in 2011. His debut narrative short film, *Five Boys and a Wheel* (2016) premiered at the Dubai International Film Festival, after which it went on to play at over 35 festivals worldwide. It is distributed by MAD Solutions and has won top awards at festivals in Mexico, Algeria, and Oman. With support from the Palestinian Ministry of Culture and Al-Mawred Al-Thaqafi, Said has just completed his second short film, "Lovesick in the West Bank". He is also currently developing his first feature film, "Weedestine", which participated in the Mediterranean Film Institute's development program Page 2 Screen, the Med Film Factory, DFI's producer's lab and Chabaka at the Carthage Film festival.



Mais Salman - Producer

Mais Salman is a Jordanian film producer. She graduated with a Bachelor's degree in Industrial Engineering, but then decided to follow her passion for film and so she pursued an MFA in Cinematic Arts. She has produced and directed several short films and documentaries around the MENA region. Mais has recently produced the short film "Lovesick in the West Bank", with support from the Palestinian Ministry of Culture and Al-Mawred Al-Thaqafi. She is also producing her first feature film "Weedestine", currently in development, which participated in the Mediterranean Film Institute's development program Page 2 Screen, the Med Film Factory, DFI's producer's lab and Chabaka at the Carthage Film festival.

Director's statement

Weedestine is a story that I decided to tell after having read so many stories about how Area C in the West Bank is completely lawless due to the lack of any proper policing, as the Palestinian security forces have no jurisdiction to operate there -- as per the Oslo Accords. Additionally, the Israeli Army is not interested in maintaining law and order in Area C, except in very rare cases. What would happen if an area was run like it were "no man's land", with almost no laws or no regulations whatsoever? It's a frightening social experiment in so many ways. I felt that this situation is almost fantasy land for a filmmaker, although it is the unfortunate reality of so many Palestinians not different than myself. Meanwhile, Area C became a hotbed for cannabis cultivators wanting to make a quick buck, as they sell in Israel, away from the eyes of most Palestinians, security forces and private individuals alike. For a long time, I thought about how to tell this story, and found that the best way to approach it is with humor and an overall light touch. In an effort to approach the story cinematically, I decided that the best way is to push our reality on the big screen to an almost surreal direction. To this end, I asked "what would happen if a good, law-abiding citizen decided to abuse this policing gap in Palestine?" The minute I answered that question on the page, mayhem dramatically ensued.

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