

STATION FILMS

presents



وداعـاً جوليـا GOODBYE JULIA

WRITTEN & DIRECTED BY

MOHAMED KORDOFANI

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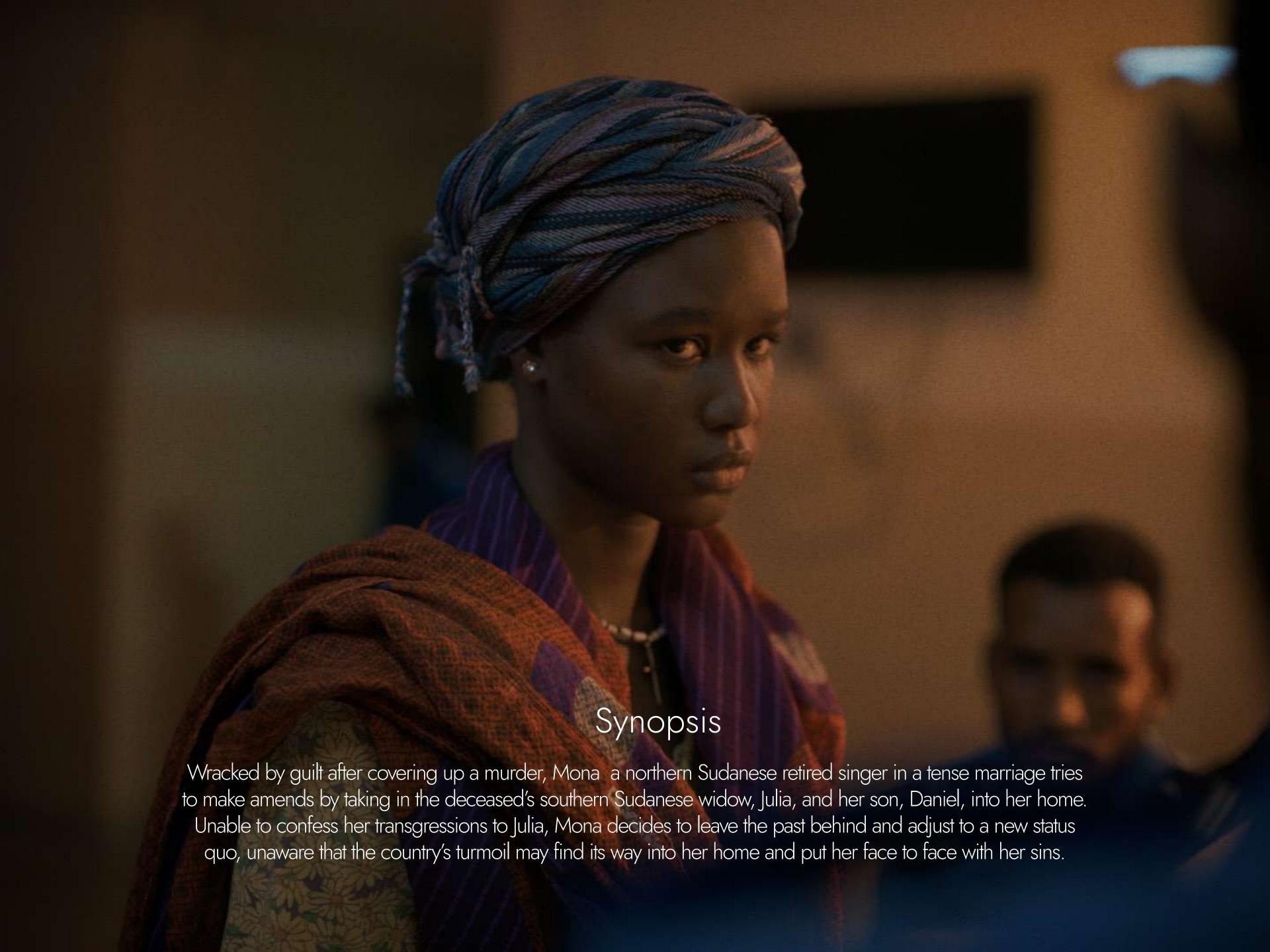
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About Mohamed Kordofani

• A Sudanese filmmaker who made NYERKUK, KEJERS PRISON, and A TOUR IN LOVE REPUBLIC

•NYERKUK won the Black Elephant Award for Best Sudanese Film, NAAS Award for Best Arab Film at the Carthage Film Festival, Jury Award at the Oran International Arab Film Festival, and Arnone-Belavite Pellegrini Award at the FCAAA in Milan

•KEJERS PRISON was screened during the Sudanese revolution at the sit-in square in front of thousands of protesters

•A TOUR IN LOVE REPUBLIC was the first pro-revolution film to be broadcasted on Sudan's national TV

 His latest film THIS IS SUDAN was commissioned by Sudan's former prime minister to promote Sudan's potential for investment



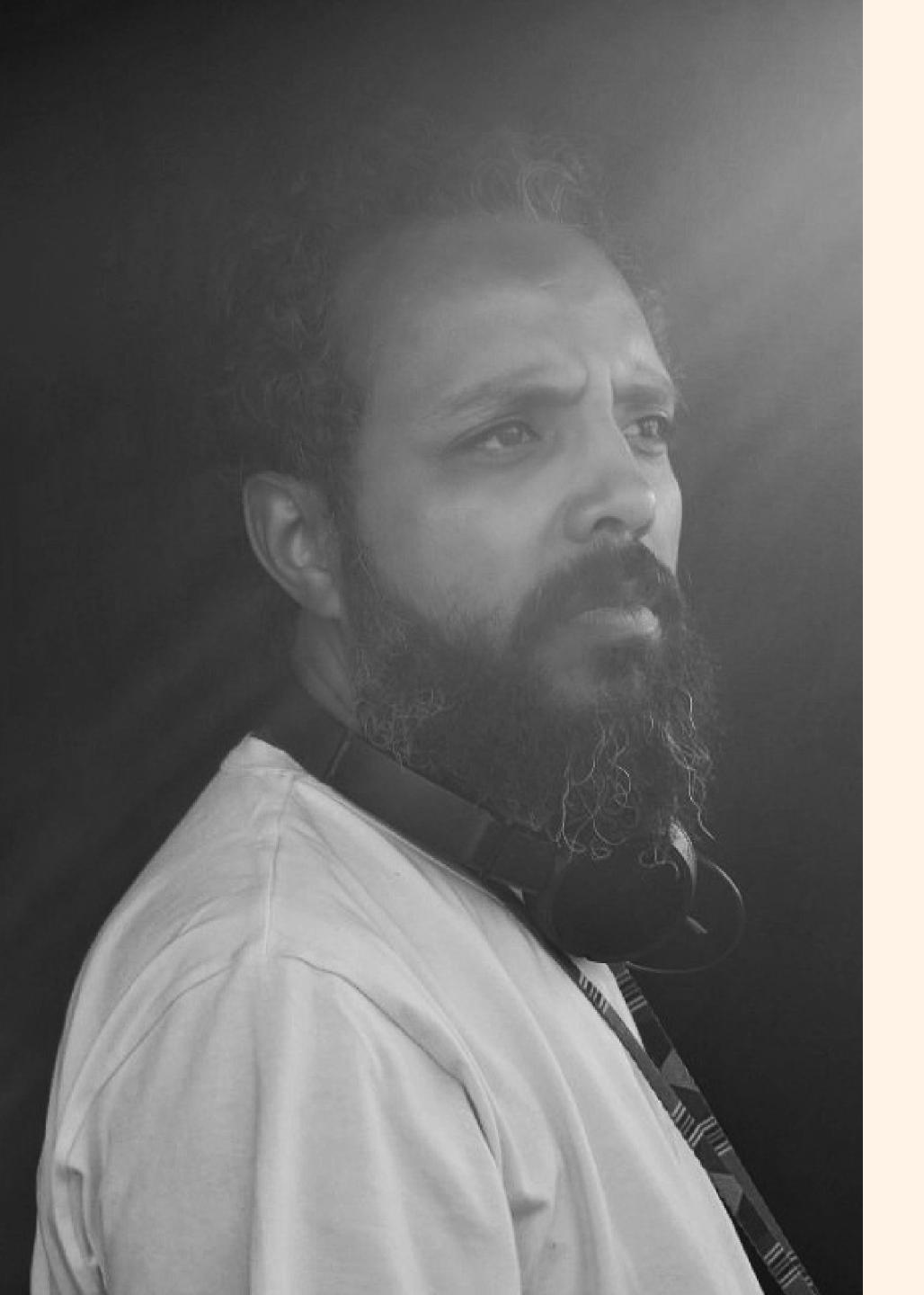
one from the south except for some domestic workers as if we had practiced social apartheid.

Writing this film was part of a continuous effort to get rid of that inherited racism, motivated by a sense of guilt and a desire for reconciliation and a call for it, even if it seems late.

GOODBYE JULIA is a difficult journey through the collective memory of Sudanese and South Sudanese peoples that deals with the normal everyday living of

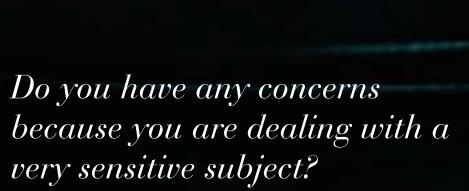
two women linked together by unusual social and political situations that impacted them greatly. Its narrative is inspired by the stages of reconciliation, and it discusses themes such as remorse, compensation, disclosure, confession of guilt, and repentance for it.

this revolution is trying to change concepts first before changing the regime, which makes the timing ideal for showing the film not only to the Sudanese audience but to the entire world, as many societies of all kinds are suffering in one way or another from the absence of justice and the problems of coexistence and polarization.



Interview with Mohamed Kordofani





Certainly, I am terrified; fear is inevitable in these situations; yet, my belief in my viewpoint and conviction about the importance and urgency of the subject outweigh my anxiety. That was before the conflict, which erupted the day after the film was unveiled at Cannes.

Now, while I worry for my family, friends, and colleagues in Sudan, I'm worried that some people may take this film out of context and relate it to the conflicts between the army and the Rapid Support Forces. The war in the South was due to racism, marginalization, and identity fanaticism. As for what is happening now, it is a struggle for power to preserve the interests of individuals.

The army is still led by the security committee that used to protect the ousted Omar Al-Bashir at the time of the Islamists. As for the Rapid Support Forces, it is a militia that earns its living from wars made by the same army that is fighting it now. Both of them do not care at all about the people and the interest of the country, they only care about their wealth.

What was the biggest challenge you had in mind before working on the film and how did you avoid it?

The most difficult aspect of filmmaking for me was balancing the styles of art house cinema and mainstream cinema. We don't have our own cinema in Sudan, so the public is used to Bollywood and Hollywood. I wanted to address them in the language they liked. I did not want to make a film that only festival audiences and juries would see or understand.

I wanted to develop a film that everyone could see, even if they were merely looking for entertainment. I wanted the film to be thrilling; with a storyline that is mysterious, has an appealing rhythm, murder, and music, but not at the expense of its artistic value and not to deal with complicated subjects like identity, racism, and the conflict between conservatism and progressivism in a shallow or naïve way, which I always kept in mind in my writing and directorial choices.

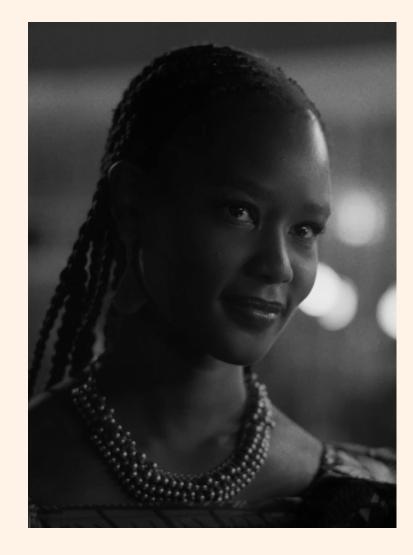
This combination is not easy and involves a lot of experimentation and risk, and the film may lose both audiences. I also wanted to present a film starring women who suffer from societal oppression, but despite that, they are strong, interesting, and admirable. On a personal level, making a feature film needed dedication, and I was initially an aviation engineer who worked full-time at Gulf Airlines for 16 years, and while art has always been my passion, aviation has a solid financial return, which made leaving tough, especially because I had two daughters. However, in 2020 I decided to leave aviation completely to focus on making this film and supporting the cinematic movement in Sudan. So I returned to Khartoum and established Klozium Studios, in which I invested what I owned and participated in the production of this film in terms of execution and financing, which made my financial situation very critical in the last two years. So, leaving a field such as aviation and establishing a production company, writing and directing the first film, all at the same time seemed like a great risk or a reckless adventure.

The Cast



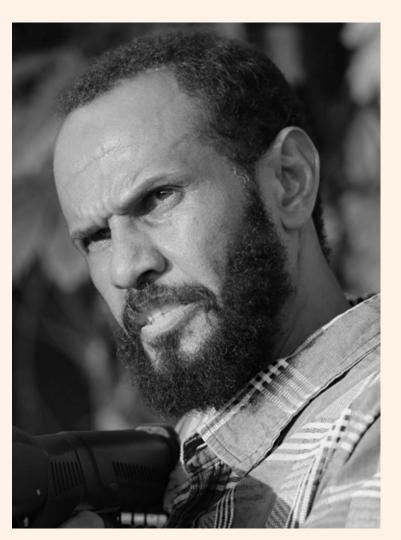
Eiman Yousif (Mona)

- Sudanese theater actress and singer
- Acted in a number of plays that raised awareness and discussed social issues in Sudan, including ALF LAILA WI LYLA by Walid Al-Alfi
- A qanun player and vocalist in Bait Al Oud, which performed at the Opera House in Cairo



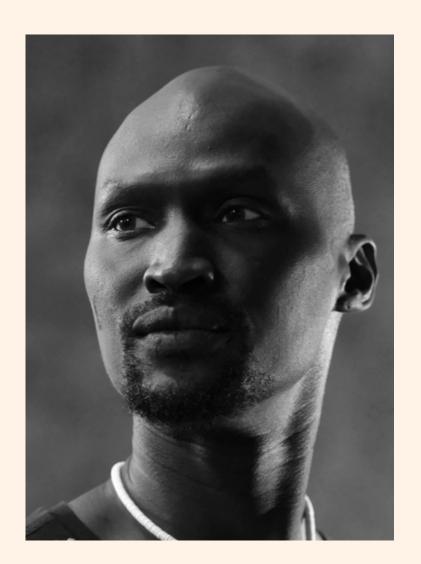
Siran Riak (Julia)

- A supermodel from South Sudan
- Pursued a career in modeling after university and was crowned Ms. South Sudan in 2014 and Ms. Africa/Malaysia in 2017
- Represented BVLGARI in Dubai, where she wore a dress worth 15€m
- Modeled for major brands like
 Tiffany & Co and appeared in VOGUE
 and BAZAAR



Nazar Gomaa (Akram)

- A graduate of the Sudan Academy for Telecommunication Science and has been an actor and director since the 1990s
- Worked on a number of TV series, such as HIKAYAT SUDANIYA
- Acted in multiple theater productions, including KANABAT HABEBTI and MASAT AL HALAJ



Ger Duany (Majier)

- A former child soldier and refugee
- Built a career in the US, appearing in a number of films, including THE NILE HILTON INCIDENT and THE GOOD LIE alongside the award-winning Reese Witherspoon
- Co-produced and starred in the documentary GER: TO BE SEPARATE.
- Was appointed the UNHCR's Goodwill Ambassador for the East and Horn of Africa Region on 2015's World Refugee Day



Main Producer

Amjad Abu Alala

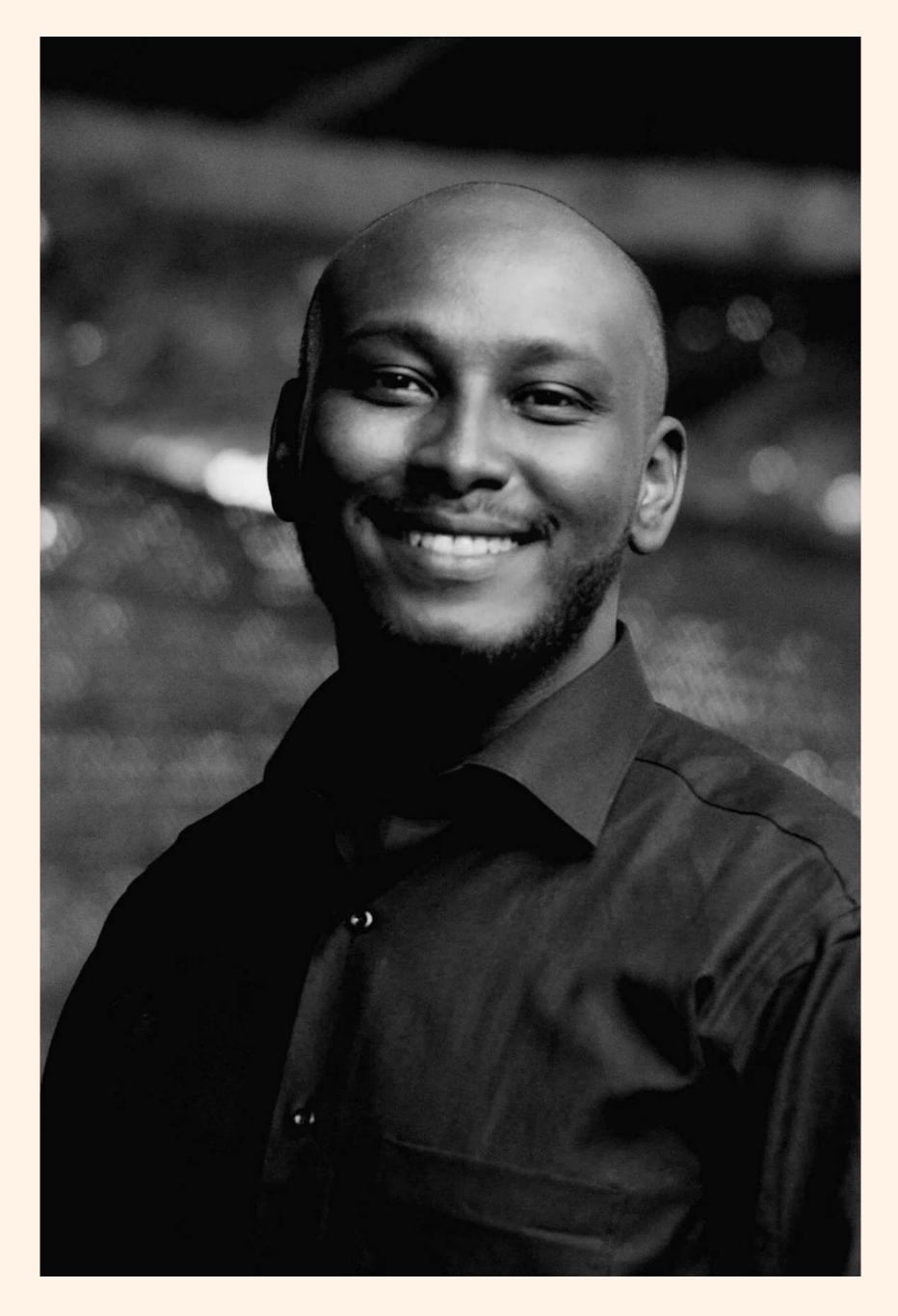
- A Sudanese director and producer whose first feature film was YOU WILL DIE AT TWENTY
- The film won the Lion of the Future Luigi De Laurentiis Award for Best Debut Film in Venice and the El Gouna Golden Star for Best Film among others. The film was also Sudan's first-ever submission to the Oscars
- Directed and produced many short films, including ORANGE AND COFFEE (2004), FEATHERS OF BIRDS (2007), TEENA (2009), and STUDIO (2012)

- Co-produced Amr Gamal's THE BURDENED, which was the first Yemeni film to be featured at the Berlin International Film Festival's Panorama section
- Produced Mohamed Kordofani's GOODBYE JULIA, which is the first Sudanese film to be featured at the Cannes International Film Festival

Why GOODBYE JULIA?

I was drawn to GOODBYE JULIA from the beginning of its development phase and was simply blown away by what it set out to achieve in terms of its vision and story. And now that we're at this point, it's clear that I bet my money on the right horse.

After the success of YOU WILL DIE AT TWENTY, I decided that everything I would do beyond that point would be for the sole purpose of elevating Sudanese cinema to new heights and marketing it more effectively to the rest of the world. Me and my compatriots some of whom I've worked with on GOODBYE JULIA are adamant that we achieve this end and tell these stories from a part of the world that is often overlooked.

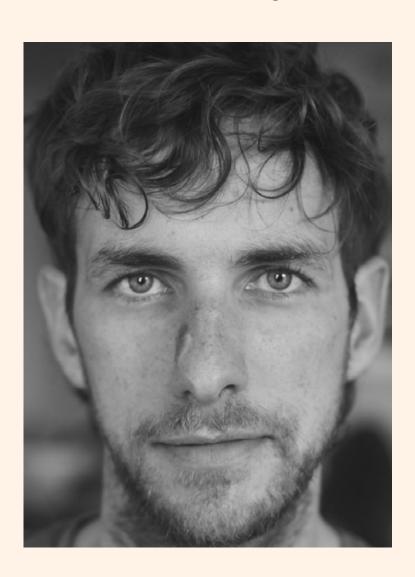


Producer

Mohammed Alomda

- A Sudanese producer, director, and film programmer for the Sudan Independent Film Festival
- Directed the short film THE LAST GAME, which was screened at the Doha Tribeca Film Festival
- Co-produced YOU WILL DIE AT TWENTY with Abu Alala and Amr Gamal's THE BURDENED which was the first Yemeni film to be featured at the Berlin International Film Festival's Panorama section
- Co-produced Mohamed Kordofani's GOODBYE JULIA, which is the first Sudanese film to be featured at the Cannes International Film Festival
- Currently working as a producer for the Egyptian film "Ravens of the City" directed by Adham El Sherif

The Cinematographer



Pierre de Villiers

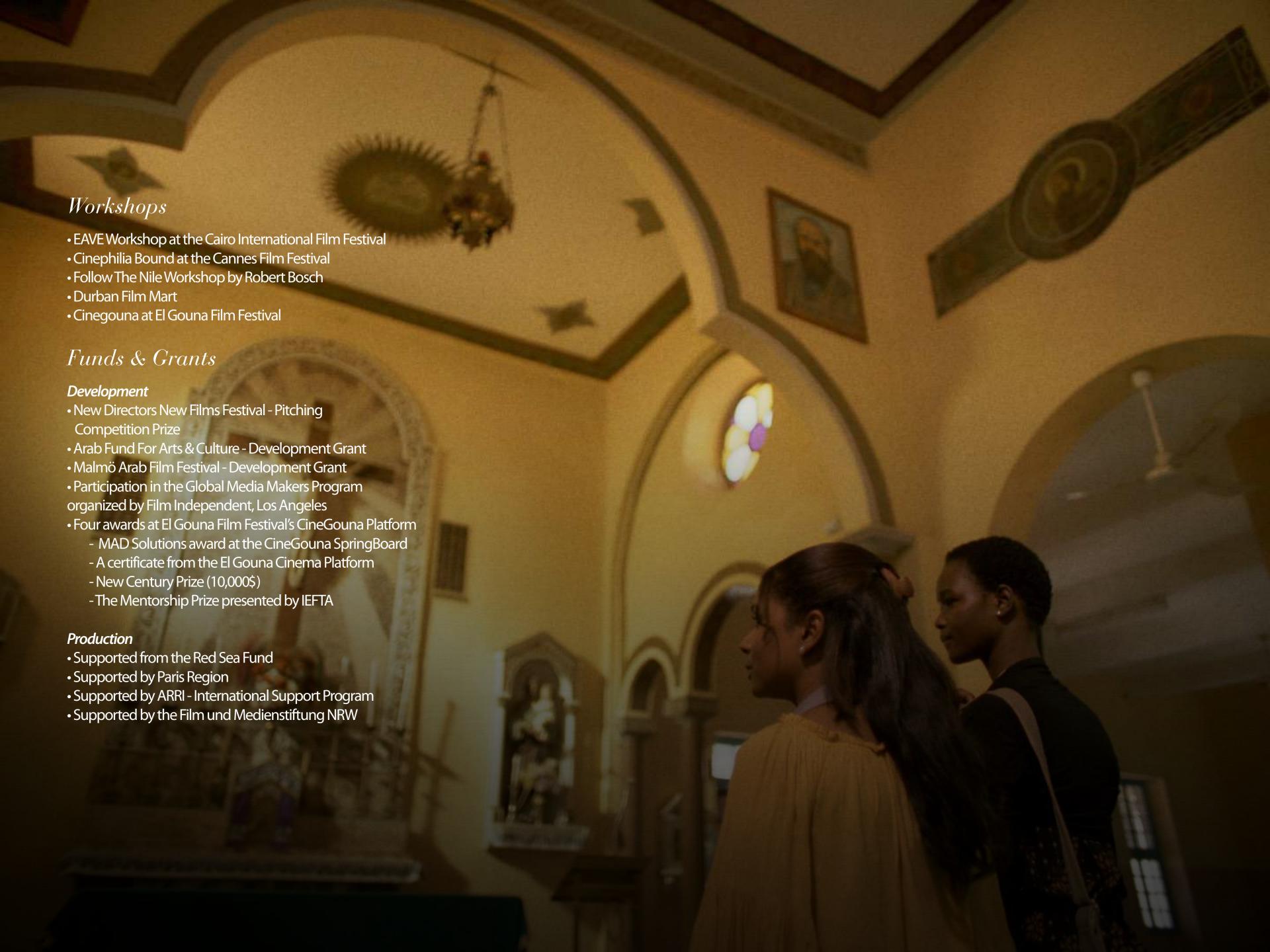
- A South African cinematographer with multiple awards
- His short MTHUNZI premiered at the Locarno Film Festival and won Best Cinematography at the European Film Awards
- Worked on the feature film THIS IS NOT A BURIAL, IT'S A RESURRECTION directed by Lemohang Jeremiah Mosese
- The film won the Special Jury Award for Visionary Filmmaking at Sundance and Best Cinematography at the Montclair International Film Festival and African Movie Academy Awards. It was also Lesotho's first-ever entry to the Oscars and the Golden Globes

The Editor



Heba Othman

- An Egyptian editor who worked on a number of feature films, including COMING FORTH BY DAY, OUT OF ORDER, and YOU WILL DIE AT TWENTY
- Worked on CURFEW by Amir Ramses, which premiered at the Cairo International Film Festival
- Edited THE BURDENED the first Yemeni film to screen at the Berlin International Film Festival
- Edited GOODBYE JULIA the first Sudanese film to screen at the Cannes International Film Festival





Cast & Crew

Written and Directed by Mohamed Kordofani

Cast

Eiman Yousif, Siran Riak, Nazar Gomaa, Ger Duany, Stephanos James Peter

DOP

Pierre de Villiers

Editor

Heba Othman

Colorist

Dirk Meier

Music Producer & Composer

Mazin Hamid

Sound Designer

Rana Eid

Sound Mixer

Rawad Hobeika

Costume Designer

Simba Elmur

Production Designer

Issa Kandil

Producerd by

Amjad Abu Alala

Producer

Mohammed Alomda

Assistant Producer

Rua Osman

Line Producer

Samo Hussain

Production Company

Station Films

A Co-Production With

Red Star Films, Die Gesellschaft DGS, Klozium Studios, Dolce Vita Films, Cinewaves Films, Ambient Light, CULT, and RiverFlower

Co-Producers

Baho Bakhsh, Safei Eldin Mahmoud, Michael Henrichs, Khalid Awad, Mohamed Kordofani, Marc Irmer, Faisal Baltyuor, Ali Elarabi, Adham El Sherif, and Issraa Elkogali Häggström

In co-production with

MAD Solutions, Red Sea, and CANAL+ International

Worldwide Distribution **MAD Solutions**





MOHAMED KORDOFANI













































