

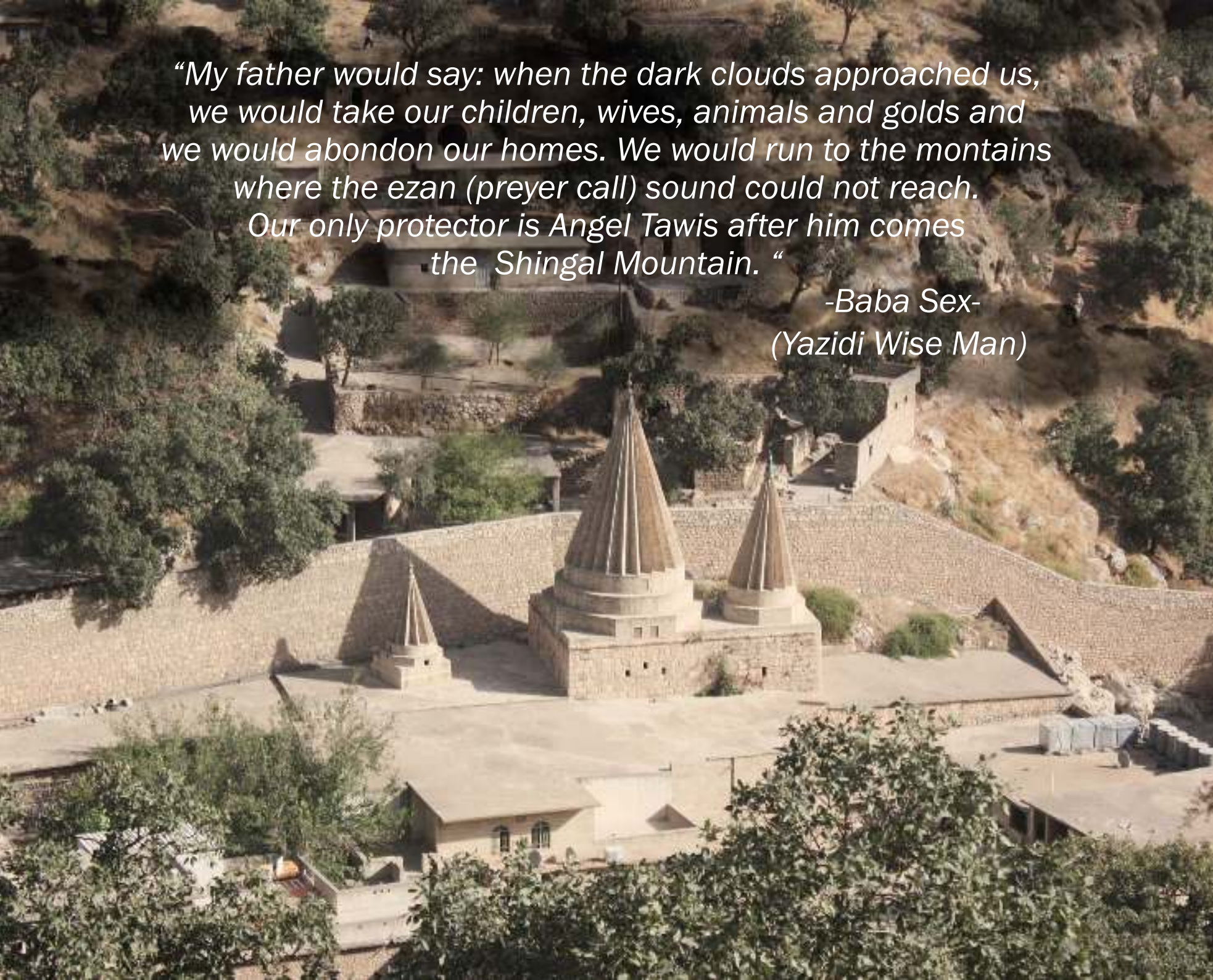
Resala

THE DARK WIND

A FILM BY
HUSSEIN HASSAN

*“My father would say: when the dark clouds approached us,
we would take our children, wives, animals and golds and
we would abandon our homes. We would run to the mountains
where the ezan (prayer call) sound could not reach.
Our only protector is Angel Tawis after him comes
the Shingal Mountain. “*

*-Baba Sex-
(Yazidi Wise Man)*



TECHNICAL INFORMATION

„Radical Islamist militants attack a village in Iraq where two young Yazidi prepare for marriage. From that moment onwards their lives are turned into a nightmare.“

Title	REŞEBA – THE DARK WIND
Year of Production	2016
Length	90 min
Shooting Format	HD
Shooting Location	Iraqi Kurdistan, Syria
Original Language	Kurdish, Arabic
Subtitles	English, German
Country of Production	Kurdistan Regional Government, Germany, Qatar
Supported by	Duhok Municipal, General Cultural Directorate of Bahdinan Region, Duhok Cinema Directorate, EZEZ- Brot für die Welt, Doha Film Institute
Genre	Drama
Director	Hussein Hassan
Writer	Mehmet Aktaş, Hussein Hassan
Co-Writer	Ebrahim Saeedi
Producer	Mehmet Aktaş
Associate Producer	Ayob Ramadhan
Line Producer	(KRG): Salih Arif
Line Producer	(Germany): Janna Heine
D.O.P	Touraj Aslani
Editor	Ebrahim Saeedi
Sound	Sahram Amedyan
Art Director	Jalal Saed Panah
Costume	Gülsan Özer
Music Composer	Mustafa Biber
Cast	Rekesh Shabaz as Reko, Diman Zandi as Pero, Maryam Boobani as Pero's Mother, Imad Lezgin as Pero's Brother
Production Company	Mitosfilm



SYNOPSIS

Reko (33) and Pero (23) are a young Yasidi love couple. Shortly after their engagement IS (Islamic State) fighters attack their village in the Shingal region of Iraqi Kurdistan. At this moment Reko is absent, working as a security guard for an oil company. Some of the villagers are able to flee from the terrorists, others do not have enough time to escape. The IS militants separate men from women and children and sell the young Yasidi girls on a slave market. Among the sold girls is also Pero. When Reko hears about the attack on his village, he leaves everything behind, trying to save his beloved ones. While his family and Pero's family find shelter in a refugee camp, Reko is still desperately searching for Pero. His journey leads him as far as Syria where he is able to find his fiancée. But after reuniting Pero with her family in the refugee camp in Iraqi Kurdistan, everyone learns that Pero is deeply traumatized and still haunted by the past. Reko and Pero's family are stretched to their limits and their proud and ancient Yasidi culture makes it additionally harder for Pero to find a way back to normality.



**THE NIGHTMARE CONTINUES AND THE HARDEST QUESTION REMAINS:
WILL TRUE LOVE OVERCOME THE CRUELITIES OF "THE DARK WIND"?**



PRODUCER'S NOTE

Mehmet Aktaş / writer, producer

RESEBA is the Kurdish expression for the sudden approach of a so called “dark wind” causing hunger, misery and death. For this reason, the Yazidis name the ISIS fighters RESEBA as well. In summer 2014 I was working with director Hussein Hassan on a new feature film in Iraqi Kurdistan when the terrorist organization Islamic State in Iraq and Syria (ISIS) attacked Iraqi MOSUL regions. In a minimum of time, Duhok region in North Iraq became a safe harbor for thousands of refugees. Hussein Hassan and me couldn't continue our work due to the humanitarian crisis this new war has caused. So we decided to stop our original film idea in order to document the genocide against the Yazidi people and the refugee situation in Iraq. Our aim was telling the story of women who were forced to convert to Islam and then used as “sex slaves.” We visited the sacred Yazidi place Lalesh in Iraqi Kurdistan where we met many of the fled Yazidis. The Yazidi pilgrimage site Lalesh promises healing, luck and hope in the Yazidi faith. Especially the women raped and tortured by ISIS seek healing and release in Lalesh. The women we met after big efforts were reluctant to talk about their experiences in front of the camera after such a short time. Soon we learned that we have to give up the idea of a classic documentary format and work with elements of fiction films. One of the women we met named Gulnas influenced our story quite a lot. When ISIS attacked her village in Shengal, the 21 years old Gulnas was doing wedding preparations. Like many other girls she was raped and sold into slavery on slave markets in Syria. When the Kurdish fighters freed the Syrian town TIL KOCHER, Gulnas was also liberated. However a new nightmare was awaiting her. Not alone the trauma of the cruelties she passed through has been haunting her, also the people in the Yazidi community looked at her as a “dishonored, fallen” woman. Her fiancé's family didn't accept her as their son's bride anymore. We started to write the story of “ RESEBA - The Dark Wind” inspired by the story of Gulnas. Meanwhile we prepared the shooting. With a small crew we began working at the locations in Iraqi Kurdistan and Syria where the real story took place. Except from the main actors we chose all our characters among Yazidi people. At the same time refugees living in Duhok, Iraqi Kurdistan, and surrounding areas joined our crew. This eased our shooting process especially in the refugee Camp Khanke and in the holy Yazidi place Lalesh. Due to financial limits, we couldn't simulate the war scenes, so we went to the front line and shot with real arms among the fighting warriors. As our crew was moving with real Kurdish fighters at the front we became the target of ISIS attacks for two times. Apart from the risk we took, the scenes contribute the authenticity of the film. The spiritual council of Yazidis gave us permission for shooting at the holy places in Lalesh during religious ceremonies. Usually entering some places inside the temples is only allowed for Yazidis. For the very first time, RESEBA shows images of the Yazidi sanctuaries in public. Moreover, The Dark Wind is generally the first fiction film about Yazidis. RESEBA - The Dark Wind aims to illustrate the resistance of love and passion in the face of intolerance, ignorance and darkness. RESEBA - The Dark Wind aims to illustrate the resistance of love and passion in the face of intolerance, ignorance and darkness.

DIRECTOR'S NOTE

Hussein Hassan /writer, Director

In July of 2014, ISIS started a comprehensive attack against all non-muslims. Thousands of people were forced into immigration and they abandoned their homes to save their lives. Meanwhile, ISIS abducted more than 5 thousands young Yazidi woman. Most of them were raped and sold into slavery. Some of them, were sold back to their families via Arab Sheikhs. Still 500 ISIS victims, young woman are undergoing therapy in Germany. After the ISIS started an attack on Kurdistan, a lot of people from my environment, my colleagues, my family members, volunteered to join the Kurdish army. After a while the dead bodies were sent home. The ones who didn't join the war, succored to help the war victims. Everyone felt responsible for them. "Reşeba-The Dark Wind" started as a project of responsibility for me. Of course it was risky in many respects to shoot a film about a tragedy that is happening around me. However, we tried to reduce the risk by working like a documentarist, staying loyal to the reality. I was interested especially in the syndromes of the people who could escape from ISIS. After all, most of our amateur actors were real war victims. Most of the time we didn't give them any dialogues. During the shootings they understood what we wanted to say and they knew how to express it with the right words. In the focus of the story, stands the young Yazidi love couple Pero and Reko which is falling under the dark wind of the ISIS attack on their village. The first part of the film deals with the ISIS attack, Pero's captivity and Reko's search for his fiancée. The Yazidi people believe that no Yazidi is allowed to convert to any other religion. Therefore, Reko's family doesn't allow Reko to marry Pero after she has been forced to convert to Islam and been raped by ISIS fighters. The discovery of Pero's pregnancy builds the climax of the conflict. The arrival of ISIS in our region was like an unexpected storm. Therefore the fist part of the film has a high rhythm. The more the story proceeds, the more it becomes silent. After Pero is saved, we come to a Refugee Camp. Here the desperation of thousands of people turns into the main atmosphere of the film. We prefer not to show the close shots of ISIS terrorists. As we don't know who exactly they are and we also don't know what is the power behind them, we showed their faces covered in masks.







"Hussein Hassan's sensitive, muted handling of potentially explosive subject material has the undeniable ring of authenticity, having been shot in refugee camps in Iraqi Kurdistan with the participation of the Yazidi community."

Screendaily, 9th December 2016
by Fionnuala Halligan

"The timeliness of the subject matter and the accessibility of Hassan's filmmaking should send The Dark Wind on a lengthy tour of the festival scene, and careful, targeted marketing could also make it viable art house material in urban markets worldwide."

The Hollywood Reporter, 13th October 2016
by Elizabeth Kerr

"What stays with me after watching The Dark Wind is the hope that more will be done for the victims of IS torture and the wish to learn more about Yazidi culture. And the joy to have found in Diman Zandi a new film talent, before the camera or behind it, wherever she wants."

Fipresci, by Alexandra Pütter attending the 65th International Mannheim-Heidelberg Film Festival

REKESH SHABAZ

AS REKO

“

When the director Hussein Hassan offered me this part, I was shooting a documentary about the refugees for a Human Right Organization. In Duhok where I live all the schools, mosques and hospitals were filled with the Yazidi refugees. The ones who didn't have any shelter were living in the streets and in the buildings which were still under construction. The ones who sought refuge in the mountains were coming down to the cities. The number of the refugees was almost 1 million. This number was twice as much as the people who were lining in our city. As I was in the incidents, I could understand Reko's character more easily. Making a film about a massacre which took place two weeks ago was a courageous act. But it was a new experience for all of us.

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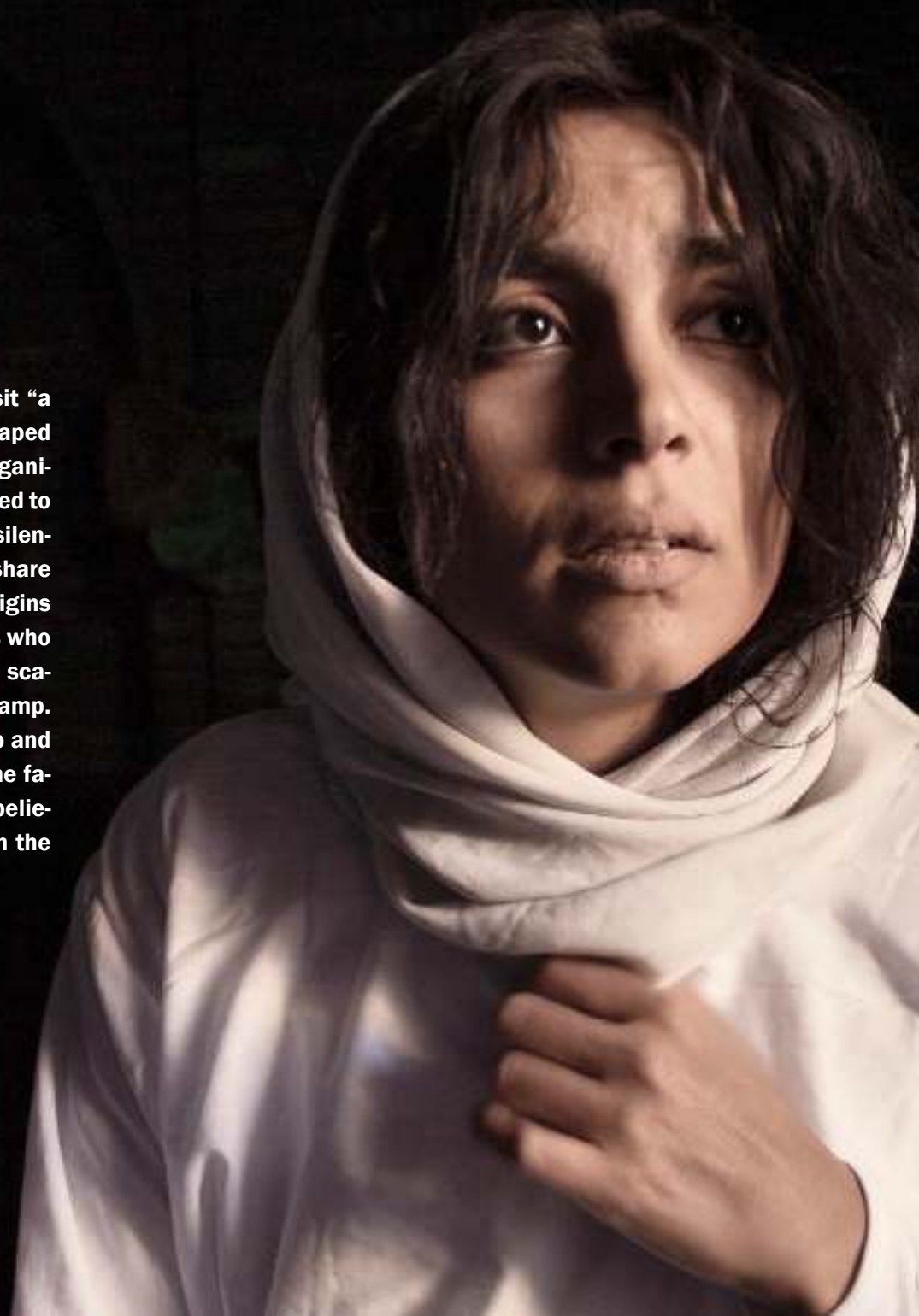


DIMAN ZANDI AS PERO

“

In order to fully understand Pero's character, I started to visit “a healing center” which was attended by woman who were raped by the ISIS. Here I tried to help them, like the workers of the organization. At the same time I tried to learn their stories and I started to observe their behaviors. What attract my attention was their silence. They were avoiding the society, and they didn't wanted to share their experience with anyone. Almost all of them had rural origins and they hadn't had any education before. Especially the ones who lived in refugee camps were feeling guilty and they were even scared to go out. In the story PERO's family was also living an a camp. We started to work with a family which was living in the camp and whose daughter escaped from the ISIS. I was so much into the family and the camp that at a certain point people in the camp believed that I was also one of the victims. When I was walking in the camp I could hear people talking about me in the camp.

”









قرار

اني تمحين سمير حاي امير الازيري
في العراق والعالم، قررت التبرع بكامل
خيراتي لصالح صندوق خيرات الازيري
وذلك اعتباراً من (٢٠١٩، ٨، ٢٠) بداية
السنة المالية للخيرات، على ان تقوم
بالاشراف على هذه الاموال بما
الازيري والازيريين، مع
سلطاني وصلاحياتي الاخرى
ورئيس المجلس الروحاني
ومن الله التوفيق (١٩)
تمحين

قرار

تقدرا وتبشيراً لقرار سمو الامير
تمحين سمير حاي امير الازيري في العراق
والعالم بالتبرع بكامل خيراتي لصالح صندوق
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تمحين سمير حاي خيرات الازيري
الراي في تاريخ الازيري
مدرس
شيخ عبي
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ن شيخ عبدال
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ورئيس المجلس الروحاني
ومن الله التوفيق (١٩)
تمحين

ISIS AND THE YAZIDI

The Yazidi are representing one of the most ancient Mesopotamian religions, and their belief system goes back until 3000 BC. The Yazidi who bear traces from Zoroastrianism believe in holiness of fire and water. Yazidism is a monotheistic religion but they also pray to Melekê Tawis (Angel Tawis) regarded as God's representative. Once the hegemonic Turkish and Arabic powers, who wanted to constitute the Islam as the only religion of the Kurds, did religious “cleanings” in the Mesopotamian region. As a precaution the religious Yazidi minority whose number is constantly decreasing, has been living in either mountainous regions or have been migrated to the Christian zones which they thought were more tolerant. Today the number of Yazidi Kurds who are living in Europe and in the old Soviet countries is almost one million. Before the ISIS attacks the number of the Yazidi living in the Shengal region of Iraqi Kurdistan was about 700 thousands. During the attacks ten thousands of them were killed or converted into Islam by force. Around 500 thousand Yazidi Kurds are living as refugees in their own country. Many of them try to immigrate illegally to Europe...



HUSSEIN HASSAN

DIRECTOR



HUSSEIN HASSAN is director and actor live in Iraqi Kurdistan. In 2006 he shot his first feature film *NARCISSUS BLOSSOM* which was screened at the PANORAMA section at the 56th Internationale Filmfestspiele Berlin (Berlinale) and at the Toronto International Film Festival. The film was awarded with the Amnesty International Film Prize at the Berlinale. In 2009 Hassan finished his second feature film as writer and director called *HERMAN* which premiered at Pusan International Film Festival. Although constantly working on his own film projects since 2006, Hassan is also successful as actor. He played the leading role in Shawkat Amin Korki's awarded film *CROSSING THE DUST* (2006) and was the main actor in Korki's award-winning film *MEMORIES ON STONE* (2014). Recently, he acted in Batin Ghobadi's *MARDAN* (2014) which premiered at the Toronto International Film Festival.

A man with a beard and curly hair, wearing a camouflage jacket, is pointing his right index finger towards the right. He is standing in front of a light-colored, textured wall. The image is slightly faded and serves as a background for the text.

FILMOGRAPHY

As director

NARCISSUS BLOSSOM · director (with Masoud Arif Salih) and actor
2005 · feature film

Amnesty International Film Prize · 56th Internationale Filmfestspiele
Berlin
Herman

2009 · HERMAN · director

World Premiere: Pusan International Film Festival
Dilan

2008 · TV-DRAMA · DIRECTOR (29 EPISODES)

KurdSat - Kurdish satellite channel

MY DREAM · director

2009/10 · TV-Drama (10 episodes)

KURDSAT - KURDISH SATELLITE CHANNEL · actor

MEMORIES ON STONE · actor

2014 · feature film: director: Shawkat Amin Korki

Best Film from the Arab World · Abu Dhabi Film Festival 2014

Award for: Best Actor · RiverRun International Film Festival 2015

MARDAN · actor

2014 · feature film · director: Batin Ghobadi

World Premiere: Toronto International Film Festival

CROSSING THE DUST · actor

2006 · feature film · director: Shawkat Amin Korki

AWARD SELECTION:

Golden Alhambra · Cines del Sur International Film Festival (Granada)
Grand Prix · Arte Mare Film Festival (France)

MEHMET AKTAŞ

WRITER, PRODUCER

MEHMET AKTAŞ is scriptwriter, producer, and the founder and director of the production company mîtosfilm. Aktaş was born in Turkey in 1966 and grew up in Istanbul. Since 1995 he has been living in Berlin, Germany, where he founded the film distribution and production company which specializes in international co-productions. During his career he has proven himself as a successful writer and producer. He is well known for films such as Bahman Ghobadi's NO ONE KNOWS ABOUT PERSIAN CATS (2009), that won the prize "Un Certain Regard" at the Cannes Film Festival, and SONG OF MY MOTHER by the director Erol Mintaş which won the "Best Film" prize at the Sarajevo Film Festival. For his work as a scriptwriter Aktaş received the "Best Script" Amanda Award (Norway) with LETTER TO THE KING (2014) by Hisham Zaman. MEMORIES ON STONE (2014) by director Shawkat Amin Korki, for which he has written the script as well as produced the film, won various prizes in film festivals around the world, among which „Best Film of the Arab World“ and the „Unesco Prize“ at the Asia Pacific Screen Awards. MEMORIES ON STONE is the official Oscar entry from Iraq.



FILMOGRAPHY

MEMORIES ON STONE

2014 | Fiction | 97 MIN | Kurdistan | Germany • Producer and scriptwriter

Director: Shawkat Amin Korki

WORLD PREMIERE: 49th KARLOVY VARY INTERNATIONAL FILM FESTIVAL

OFFICIAL OSCAR ENTRY FROM IRAQ

AWARDS SELECTION:

ABU DHABI FILM FESTIVAL, Best Film of the Arab World

ASIA PACIFIC SCREEN AWARDS, Unesco Award

FANTASPORTO FILM FESTIVAL, Best Script, Best Director, Special Mention of the Critics

SONG OF MY MOTHER

2014 | Fiction | Turkey | France | Germany • Producer

Director: Erol Mintaş

AWARDS SELECTION:

20. SARAJEVO FILM FESTIVAL, Heart of Sarajevo for Best Film

51. INTERNATIONAL FILM FESTIVAL ANTALYA (GOLDEN ORANGE): Best Feature Debut, Best Music, Best Main Actor (Feyyaz Duman), Best Supporting Actor (Aziz Capkurt)

LETTER TO THE KING

2014 | Fiction | 90 MIN | Norway • Scriptwriter

Director: Hisham Zaman

AWARDS SELECTION

AMANDA AWARD (NORWAY), Best Screenplay

GÖTEBORG INTERNATIONAL FILM FESTIVAL, Dragon Award for Best Nordic Film

BEFORE SNOWFALL

2013 | Fiction | 100 MIN | Norway | Germany | Kurdistan • Producer

Director: Hisham Zaman

AMANDA AWARD (Norwegian Film prize), nominated in six categories, among others: best film, best director and best screenplay

AWARD SELECTION:

GÖTEBORG INTERNATIONAL FILM FESTIVAL, Dragon Award Best Nordic Film

TRIBECA FILM FESTIVAL, Best Cinematography in a Narrative Film

ABU DHABI FILM FESTIVAL, Best Film of the Arab World

NO ONE KNOWS ABOUT PERSIAN CATS

2009 | Docu-Fiction | 90 MIN | Iran | Germany • Producer

Director: Bahman Ghobadi

WORLD PREMIERE:

FESTIVAL DE CANNES, opening film „Un Certain Regard“ and Prix “Un Certain Regard”

APRÈS LA CHUTE

2009 | Fiction | 60 MIN | Germany | France • Producer

Regie: Hiner Saleem

WORLD PREMIERE:

INTERNATIONAL FILM FESTIVAL LOCARNO

THE LAND OF LEGEND

2008 | Fiction | 73 MIN | Iran | Germany • Producer

Director: Rahim Zabihi

Festivals:

INTERNATIONL FILM FESTIVAL LOCARNO

DOL

2007 | Fiction | 90 MIN | Kurdistan | France | Germany • Producer

Director: Hiner Saleem

WORLD PREMIERE:

INTERNATIONALE FILMFESTSPIELE BERLIN | Forum

WAR IS OVER

2004 | Documentary | 52 MIN | Iran | Germany • Producer

Director: Bahman Ghobadi

WORLD PREMIERE:

INTERNATIONALES LEIPZIGER FESTIVAL FÜR DOKUMENTAR - UND ANIMATIONSFILM

TOURAJ ASLANI

DIRECTOR OF PHOTOGRAPHY

Touraj Aslani was born on December 26th, 1973 in Kermanshah, Iran. He has graduated in Graphics from Kermanshah conservatory and Film directing from Tehran Sooreh University 1999. He began to take photographs at the age of 10, and at the age of 14 he started his activities as an experimental cinematographer with an 8mm camera. He started his professional activities at age 25. He has been shooting more than 100 Documentary, Short, Animation, Fiction and Experimental movies. In 2000 he became the youngest professional photographer in Iranian Cinema. He realized more than 35 films as Director of Photography for Iranian and Iraqi and Turkey cinema. He also works as Investor, Executive manager and Producer of fiction and documentary projects.



Director of Photography

Features Films (Selection):

RHINOS SEASON (2011) by Bahman Ghobadi

FINAL WHISTLE (2010) by Niki Karimi

FAREWELL BAGHDAD (2009) by Mehdi Naderi

NO ONE KNOWS ABOUT PERSIAN CATS (2008) by Bahman Ghobadi

WHISPER WITH THE WIND (2008) by Shahram Alidi

LONELY TUNE OF TEHRAN (2007) by Saman Salour

THE NEXT DAY (2006) by Rahim Zabihi

CROSSING THE DUST (2005) by Shawkat Amin Korki

A FEW KILOS OF DATES FOR A FUNERAL (2004) by Saman Salour

AWARDS SELECTIONS :

ASIAN FILM AWARDS ceremony at the 7th Hong Kong International Film Festival (2013)

WINNER BEST CINEMATOGRAPHER for Film Rhino Season (Bahman Ghobadi)

20TH INTERNATIONAL FILM FESTIVAL of the Art of Cinematography PLUS CAMERIMAGE (2012)
(Lodz -Poland)

WINNER BRONZE FROG for the Best Cinematography for Film Rhino Season (Bahman Ghobadi)
20TH INTERNATIONAL FILM FESTIVAL of the Art of Cinematography PLUS CAMERIMAGE (2012)
(Lodz -Poland)

NOMINATION FOR THE BEST CINEMATOGRAPHY for Film Hatred (Reza Dormishian)

6TH ASIA PACIFIC SCREEN AWARDS (APSA) (2012) (Brisbane - Australia)

THE FIRST PRIZE FOR THE BEST CINEMATOGRAPHY for Film Rhino Season (Bahman Ghobadi)

60TH SAN SEBASTIÁN INTERNATIONAL FILM FESTIVAL (2012)

THE FIRST PRIZE FOR THE BEST CINEMATOGRAPHY for Film Rhino Season (Bahman Ghobadi)

6TH FEAST OF THE ASSOCIATION of Iran Cinema Critics and Writers (2012) (Tehran- Iran)

DIPLOMA FOR THE BEST CINEMATOGRAPHY for Film Hatred (Reza Dormishian)



FESTIVALS

4Th Duhok International Film Festival

21St Busan International Film Festival

27Th Stockholm International Film Festival

22Nd Kolkata International Film Festival

34Th Miami Film Festival

44Th Belgrade International Film Festival - Fest

65Th Mannheim-Heidelberg International Film Festival

13Th Dubai International Film Festival

15Th Dhaka International Film Festival

23Rd Vesoul International Film Festival

33Rd The Los Angeles Asian Pacific Film Festival

18Th Calgary International Film Festival

7Th Kurdish Film Festival Berlin

25Th Love Is Folly Film Festival

36Th Vancouver International Film Festival

13Th Festival International Du Film Transsaharien De Zagora

3Rd Asian World Film Festival

26Th Heartland Film Festival

27Th Films From The South Film Festival

17Th Filmfest Frauenwelten

5Th Les Rencontres Internationales Des Cinémas Arabes

AWARDS

Grand Newcomer Award, Mannheim-Heidelberg International Film Festival

APSA Unesco Cultural Diversity Award, Asia Pacific Screen Awards

Special Jury Award for Best actress to Diman Zandi, Los Angeles Asian Pacific Film Festival

Best Muhr Fiction Feature, Dubai International Film Festival

FIPRECI Award, Dhaka International Film Festival

High School Award and Audience Award for Best Feature, Vesoul International Film Festival

Best Actress to Meryam Boubani, International Film Festival Transsaharien Zagora

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