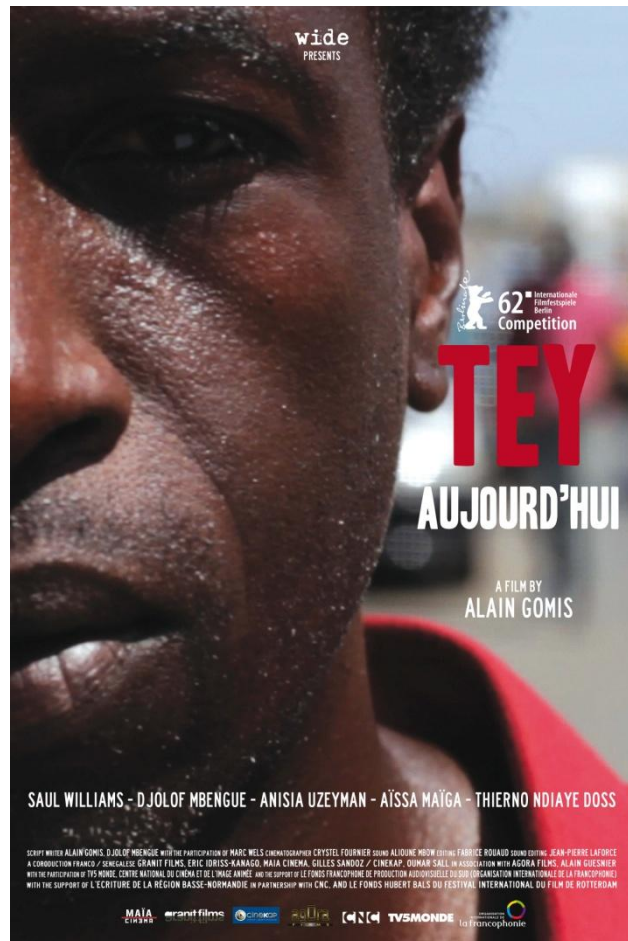


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Presents



TEY
A FILM BY ALAIN GOMIS – 86 min – Color – Drama

What's the last meaningful thing to do when you have 24 hours left to live ?

www.granitfilms.com

14, rue Charles V 75004 Paris France

Tél : + 33 (0) 621 00 77 96 Fax : +33 (0)955 72 22 52 - E-mail :
eric.kanago@granitfilms.com

WIDE Management

40, rue Sainte Anne – 75002 Paris
T. 331 53 95 04 64 – F. 331 53 95 04 65
wide@widemanagement.com
www.widemanagement.com

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SYNOPSIS

Today is the last day of his life. He knows this to be true even though he is strong and healthy. Nonetheless Satché (played by American actor-musician Saül Williams) accepts his imminent death. Walking through the streets of his home town in Senegal he takes in the sites of his past as if he were looking at them for the last time: his parents' house, his first love, the friends of his youth, his wife and children. Time and again he hears the same reproach: why didn't he stay in America, where he would have a future? Satché encounters his final moments full of fear but also with a sense of joy.

In his film, director Alain Gomis takes a well-worn topic in Senegalese cinema and turns it on its head: unlike other films, many of which choose to focus on emigration and neo-colonialism, Gomis' work instead tells the story of a man who leaves America to return to the land of his birth. At first Satché's fellow-Senegalese accompany him lovingly and treat him almost as if he were a saint, but as the day continues Satché discovers how malicious and greedy they can be. Several of the romantic memories he harboured from a distance turn out to be banal when he is face to face with them; nonetheless Satché's encounter with this reality manages to bring him peace.



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ALAIN GOMIS



Alain Gomis has analysed identity and narrative deconstruction since his débuts in video and short film, such with **TOURBILLONS** in 1999.

The first feature length film by the Franco-Senegalese director was **L'AFRANCE**, shot in 2001, which looked at the status of foreigners and their personal torments.

Following a short film shot in Dakar in 2003 entitled **PETITE LUMIÈRE**, the director continued to explore the strangeness of man's relationship with others in the film **ANDALUCIA** in 2007.

AUJOURD'HUI is his third feature length film.

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Director's Statement :

The film is very simple. I want it funny, dynamic, with moments of tension and anxiety and even violence, but it has to take a real notion of pleasure. And that's how I want it comes out. This is not a contemplative movie, it's film about feelings and I would like people going through it with curiosity, interest, surprise, suspense, and joy ... all of that. This is not a film that caters to the brain, and there is nothing solemn.

For me it's a trip. I want a popular movie. I am not absolutely crazy, so I see the problem with the definition we have of the world right now, but I wanted to make a film accessible to all the world, even if it's unusual. I wish it can be visible by both continents, as it's about a subject that we meet quite widely. Is this is a European film? An African one? It doesn't matter. I just want that it's not a boring movie. It must move, shake, be rhythmic, musical ... without be afraid to stop if necessary, but without imposing an unnecessary length.

The film was shot in Dakar, this city I love, where I come from, and where I settled for the film. The end is not abstract but really concrete. I want to create suspense with simple moments, to open the time like in a magical moment. For the protagonist is a trip to the present, which, once reached, will finally open, limitless. It is a tale, an adventure, a film about reconciliation with death, it's a dream of life ... I wish the public will see it with happiness!

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