



HAWA

Press Release



ONE MAN, ONE WOMAN, ONE DREAM
OR, MAYBE NOT...



HAWA

A movie by Arzouma Aime Kompaore

AFREEFILM IN ASSOCIATION WITH BITIER MEDIA PRESENT HAWA PASCAL ATUMA ANNETTE EKO BEST BATCHATEU
ORIGINAL SCORE BY STEPHEN J. BULLEN PRODUCTION DESIGNER LYNN CATALANO DIRECTOR OF PHOTOGRAPHY TOM ATWEL PRODUCED, WRITTEN, DIRECTED AND EDITED BY ARZOUMA AIME KOMPAORE

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HAWA
The FILM

Running Time: 29 minutes

A production of AFREEFILM PRODUCTION

The CAST

Hawa:	Annette Eko
Kader:	Best Batchateu
Jonas:	Pascal Atuma
Bibiche:	Henriette B. Scott Tsogni

The CREW

Producer/Director/Editor/Writer:	Arzouma Aime Kompaore
Cinematographer:	Tom Atwell
Composers:	Joshua Stephen Bullen
Production Designer :	Lynn Marie Catalano
Unit production manager :	Kenton Cummings
1st Ass. Director:	Matthew Spaul
2nd Ass. Director:	Serge Armel Sawadogo
Art:	Terry Chaka
Sound Recorders:	Donald O'Brian Vicky Mejia Yepes
Mixer:	Vicky Mejia Yepes
Colorist:	Michael Harper

Brief SYNOPSIS

When Hawa realizes getting a baby is no more a priority for her infertile husband Kader, she not only starts to question the purpose of their fifteen years of marriage, but ultimately, what was in there for her. The only time they really sharing something together only happened in the bedroom, but again, coldly and passionless, ruthless selfishness on one side, tasteless submission on the other.

Hawa's life takes a surprising turn when she crosses the line and touches the forbidden fruit, her body. Nothing is like it used to be after that, and she gets new perspectives on the meaning of a life fully lived. Now trapped between who she is and who she could be Hawa has to make a choice. One woman. One man. One dream. Or, maybe not...



HAWA

Synopsis

Hawa won the American Green card lotto a few years ago, and with her husband Kader, they came to America filled with hope. Famous doctor back home, Kader is now a cab driver in America who cannot do anything but hold on to the past while his wife opens up to a western world where everything seems possible, like getting pregnant, finally. But the baby is no more Kader's priority and Hawa begins to question their marriage and what is in there for her.

She eventually meets Jonas, a talented dance instructor who gently helps her to experience new pleasures through Salsa. For the first time Hawa crosses the line of the forbidden instinct and touches herself. Nothing is the same after this. She is now trapped between the present and the future, who she is now and who she could become. One woman. One man. One dream. Or, maybe not...

"HAWA" is a drama that is a warm depiction of a woman's journey from self-sacrifice to self-realization, from dependence to independence. A personal journey about growth from the complacent acceptance of religion and traditional ethos perpetrating men dominance over women in all matters, to the clear affirmation of a life fully lived through liberation of sexuality. A mix between story time and reflection time all integrated in one single piece.

Press CONTACT

Arzouma Aime Kompaore
Afreefilm Production
Tel: (+585) 755 9013
Email: arzoumak@gmail.com
Website: www.afreefilm.com
<https://www.facebook.com/HawaTheFilm>



Director's statement

I am a Burkinabe Filmmaker, born in Burkina Faso to Burkinabe parents, raised in Burkina Faso and educated partly in France and United States of America. Writing *Hawa* came out of my African and American experiences, as I kept in mind the image of my grandmother: conservative, centered on serving and meeting the needs of her husband and children, taking care of the home, getting the food and cooking meals.

My personal exposure to western culture expanded my worldview and I wanted *Hawa* to be a trial to find the right balance between a traditional wife in total submission to her husband and a necessary change. Will these changes make the marriage stronger or shatter it? *Hawa* means Eve (in reference to Adam and Eve) and, as such, there is a forbidden factor, an invisible question suggested throughout the movie: what will happen if the line is ever crossed?

The story is me exploring what is necessary for healthy change when transitioning out of African tradition into western influences...Many times couples find themselves in the middle of something, going somewhere...uncertain of what will unfold in life for them. The only thing that is not confused is where they are coming from. How long can one hold on to traditions? *Hawa's* husband, Kader could be anybody, me included, who sometimes refuses to see the world like it really is and therefore misses a chance to adapt. The choice of the medical problem making him incapable of having a baby can be perceived as a form of castration: taking away his strength, his manhood—a little bit like being powerless before an established system.

Women, since we can remember, have always fought for their voice to be heard, for their place to be more than what social heritage tends to give them. Till today, traditional culture continues to impact on aspects of life, imposing the married woman to serve as role model to the kids and minister to her husband needs despite all odds. As a result, many women like *Hawa* engage in the trial to stretch outside this circle, redefining what it means to be beautiful, from the inside-out or from the outside-in, or better, they launch on the journey to discover themselves.

As a filmmaker, I make movies based on what my eyes see, and my face gets slapped by for I have seen it. I have seen couples self-destruct because of materialism, selfish ambitions, women incapable of freeing themselves from a dying authoritarian husband, men thrown in jail by greedy wives, laws written to protect criminals, moral values perverted, wives gone evil because of money, etc. When somebody slaps you in the face, you don't think weather you should cry or not, you cry very loud and then you hold your chin. In this case, the world was too big to hear me well, so I wrote *Hawa*.

Arzouma Kompaore

Bios



Writer/Producer/Director/Editor

Arzouma Aime Kompaore has worked on numerous productions between Africa, Europe and America in almost all the areas of film making, from the paper to the set, to the timeline. After earning a master in computer Science in Limoges, France, he went back to Burkina Faso where he graduated from the national film school undergraduate program. Kompaore's film debut was writing, producing, directing and editing HAWA, his final Thesis project at the Rochester institute of technology where he graduated in 2013 with a Master in Fine Arts in Film and Animation. Kompaore is currently based in Rochester New York where he produces work for local and international TV stations and companies. Apart from his passion for film, Arzouma is also versed in Animation, excels in voice acting, and never misses an opportunity to discuss entrepreneurship and new ventures.



