



LAST VISIT

A FILM BY ABDULMOHSEN ALDHABAAN



LOGLINE

In a surprise visit to his village, amidst the health complications of his elderly, dying father and the mystery surrounding a missing child, Nasser is confronted by another challenge – the intense relationship with his adolescent son, Waleed.



SHORT SYNOPSIS

During a trip with Waleed, his adolescent son, a middle-aged father, Nasser, receives news of his father's serious illness. He turns in the direction of his rural hometown south of Riyadh. The relationship between father and son changes when they arrive in this isolated town, as the disappearance of a child under unknown conditions is overshadowed by Nasser's efforts to communicate with his introverted son, even if it means imposing his own will on him. Waleed rebels against this guardianship and rejects it amidst the tense atmosphere of his dying grandfather in waiting.



LONG SYNOPSIS

Last Visit tells a story from a particular point of view, showing the estranged relationship between Nasser, a father in his late 40s, and his 16-year-old son. The father, attempting to befriend his son, brought him along on a trip to the eastern province, despite going there to attend the marriage of one of his close friends. But an incident transforms the route of the journey to another destination, where we follow their relationship and how it is played out under those circumstances. Nasser receives a call from his older brother informing him of their father's illness and what appear to be his last remaining days of life. Thus, Nasser changes his direction toward his hometown, as he must make his last visit to his father. This is what transports Nasser and his son, Waleed, to a completely different community than the one they've been accustomed to in Riyadh, and it provides an opportunity for them to get acquainted with a group of people with certain attitudes and behaviors that they are not regularly exposed to. Their presence in this village coincides with a tragic event that is overshadowing the village – one of the young boys has disappeared.

In between discovering the village, its norms, and its characters and the tension of the father-son relationship being impacted by the new environment that they are in, the story begins to intensify amidst the mystery of the missing child.





PRODUCER'S NOTES

The premise of "Last Visit" centers around a turbulent father-son relationship that threatens to erupt at any moment. The film follows this estranged pair as they are forced to confront each other in a hostile environment. In the process, we delve deeply into the psyche of these troubled characters while they grapple with a sudden existential crisis. The father, Nasser, represents an impassive and ailing Saudi generation, caught between the deeply-rooted patriarchal values of their fathers and the rebellious, tech-savvy nature of their offspring. The latter is depicted by Nasser's introverted son, Waleed, part of a new generation intent on revolting against the anachronistic masculine ideals of the past. Though Nasser's peers remain influential and powerful, managing to stubbornly resist any change, their code of behavior faces serious challenges. Still, their moral principles and beliefs are what defines modern Saudi society.

Without assigning blame as to who's right and wrong – which is not what the film is about – "Last Visit" subtly captures the social dynamics between the two very different age groups, evoking a Bergmanesque approach to storytelling. The writers' decision to set the events in a remote village is clever because, in rural areas, government authority is typically absent. It is a raw and even cruel place, reflecting social norms and human behaviors in their purest form. To achieve the artistic vision of the director, the film was shot entirely in the remote village of Na'ajan, 107 km south Riyadh. This added immense production value to the film, giving it an authentic look and feel rarely seen even in Saudi television dramas. The residents of Na'ajan, who are mostly farmers, were unfamiliar with film production. For them, a large gender-mixed professional film crew joining their small rural community for an entire month was a completely foreign experience. Striving for realism, we used actual locations (main house, farm, mosque, funeral place, and more) and cast numerous non-actors. These behind-the-scenes elements enabled us to present an authentic and visceral portrayal of Saudi life and culture, brilliantly captured by our gifted Director of Photography, Amin Messadi.



DIRECTOR'S STATEMENT

The dream of my first feature film has not faded since I, along with my passionate cinephile friends, co-founded the film collective Talashi (meaning "fade-in, fade-out"). I was searching for an opportunity in the only country that up until recently had no cinemas. My dream was achieved, and I was given the opportunity about a year ago. I and two of my Talashi colleagues from the group that has now faded out (Fahad Alestaa, co-writer, and Mohammed Alhamoud, the producer of the film) present this experiment.

Waleed, the teenage protagonist, is not me. But I know Waleed, sometimes more than I know myself. I know that he is adrift with his father, Nasser, on their trip from the city to the village, a trip that is incompatible with visiting a dying grandfather. I know that he will make fateful choices, and I know what these choices will lead to... I know that the generation embodied by Waleed is angry, grouchy, and hoping for a better life. I know it is difficult to tame and control him... I know his pains and fears, or at least, I try to know them, and I think of them often. But I don't know and I don't think anyone knows what he is looking for or what he wants. Thus, it suffices for us to look through his eyes and leave his life's matters to him... because they concern him.





KEY CREW BIOS



Abdulmohsen Aldhabaan
Writer/Director

Abdulmohsen Aldhabaan is an independent Saudi writer-director who co-founded the award-winning Talashi Films in 2008. He directed several short films including *THREE MEN AND A WOMAN* (2009) and *THE INCOMPLETE CHRONICLES OF A FOLK TALE* (2010). He co-created and directed the critically-acclaimed TV drama series *42 DAYS*. His debut film *LAST VISIT* (2019) is the first Arab film to be selected at KVIFF's East of the West Competition.



Mohammad Alhamoud
Producer

With over 10 years of experience as a filmmaker and producer in film and TV, Mohammed Alhamoud co-founded Talashi Films in Riyadh in 2008 before he obtained an MFA in Film from the Academy of Art University in San Francisco in 2013. In January 2017, Alhamoud founded Last Scene Films, a production house specialized in producing independent arthouse films, documentaries, and short films. He produced *LAST VISIT* (2019), the first Arab film to be selected at Karlovy Vary's East of the West Competition, and award-winning shorts including *HAJWALAH* (2015) and *SILAH* (2019).



Fahad Alestaa
Writer

Fahad Alestaa is an award-winning screenwriter, film critic, and director. He founded the Arabic film forum website Cinemak in 2000 and co-founded Talashi films in 2008. He worked as a film critic for Asharq Al-awsat daily in 2004 before he directed *EXPERIMENT IN THE 7TH FLOOR*, which premiered at the Gulf Film Festival (2010). Fahad co-created and wrote the TV drama *42 DAYS* with his writing partner Abdulmohsen Aldhabaan, whom he also wrote the feature film *LAST VISIT*.



Amine Messadi
Director of Photography

Amine Messadi is an award-winning Tunisian cinematographer who attended the New University of Cinema and Television in Rome. He worked with several Tunisian and internationally recognized directors including Oscar nominee Abderrahmane Sissako, Nabil Ayouch, and Hakim Belabbes. He won the Best Contribution Award in The Venice Critic's Week 2016, the Best Cinematography in the JCC 2016 and the African Oscar for Best Cinematography in The African Academy Movie Awards 2017 with his first feature "THE LAST OF US" by Alaeddine Slim.

CREDITS

Directed by	Abdumohsen Aldhabaan
Written by	Fahad Alestaa & Abdumohsen Aldhabaan
Produced by	Mohammed Alhamoud, A Last Scene Production
Associate Producer	Sarah Elnawasrah
Production Manager	Khaled Baharthah
Cinematography	Amine Messadi
Sound	Moncef Taleb
Editor	Fakhreddine Amri
Assistant Director	Abdulrahman Khawj
Art Director	Hasan Aldhabaan
Set Designer	Nada Al-Mojadedi
Make-Up Artist	Samia Batays
2nd Assistant Director	Rahaf Ibrahim
3rd Assistant Director	Sara Balghonaim
Script Supervisor	Afnan Bawyan
DIT	Saleh Basalama
Wardrobe	Hanouf Al-aleem
Unit Production	Salman Almusa'ad
Location Scout	Abdulaziz Alnujaim
Gaffer	Lotfi Kammoun
First Assistant Camera	Makrem Ayari
2nd Assistant Camera	Abadi Yahya
3rd Assistant Camera	Khalid Alsudairy
Electrician	Farooq
Key Grip	Ahmad Ibrahim
Grip Assistant	Mustafa Shehata
Boom Operator	Tito
Casting Coordinator	Bassam Alraiyyi
Props Assistan	Ahmad Askarya
Art Department Assistants	Mouath Taher, Sulaiman Ali
Location Assistant	Suliman Alhamdan
Production Accountant	Abdullah Obathani

CAST

Nasser	Osama Alqess
Waleed	Abdullah Alfahad
Mansour	Fahad Alghariri
Strange man	Mousaed Khaled
Mohammed	Ghazi Hamad
Nawaf	Abdullah Alhammadi
Faisal	Abdullah Alghariri
Abu Hamad	Nasser Al-rubaiaan
Abu Othman	Shojaa Nashat
Abu Mshari	Fahad Alshahrani
Meshari	Mohammed Auda
Abu Abdullah	Fahad Almosa
The grandfather	Yahya Saif
Abu Tami	Rakan Hadi
Dahoum	Talal Almeshal
Majed	Waleed Alothaila





Karlovy Vary
International Film Festival
East of the West – Competition

SCREENINGS

World Premiere at Karlovy Vary International Film Festival
East of the West Competition

30.6.2019	16:00	Pupp Cinema
1.7.2019	13:30	Lazne III Cinema
3.7.2019	10:30	Husovka Theatre

<https://www.kviff.com/en/programme/film/5227943-last-visit/>

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