

16MM FILMES, IDA.IDA & Kaske Film present

As Noites Ainda Cheiram a Pólvora

a film by Inadelso Cossa



The Nights Still Smell Of Gunpowder

GENRE Documentary, Personal, History

FINAL RUN TIME (INCLUDING CREDITS) 92 mins 30 secs

YEAR OF PRODUCTION 2024

COUNTRY OF PRODUCTION Mozambique

COUNTRY/ES OF CO-PRODUCTION France, Germany, Portugal, Netherlands, Norway

SCREENING FORMAT DCP

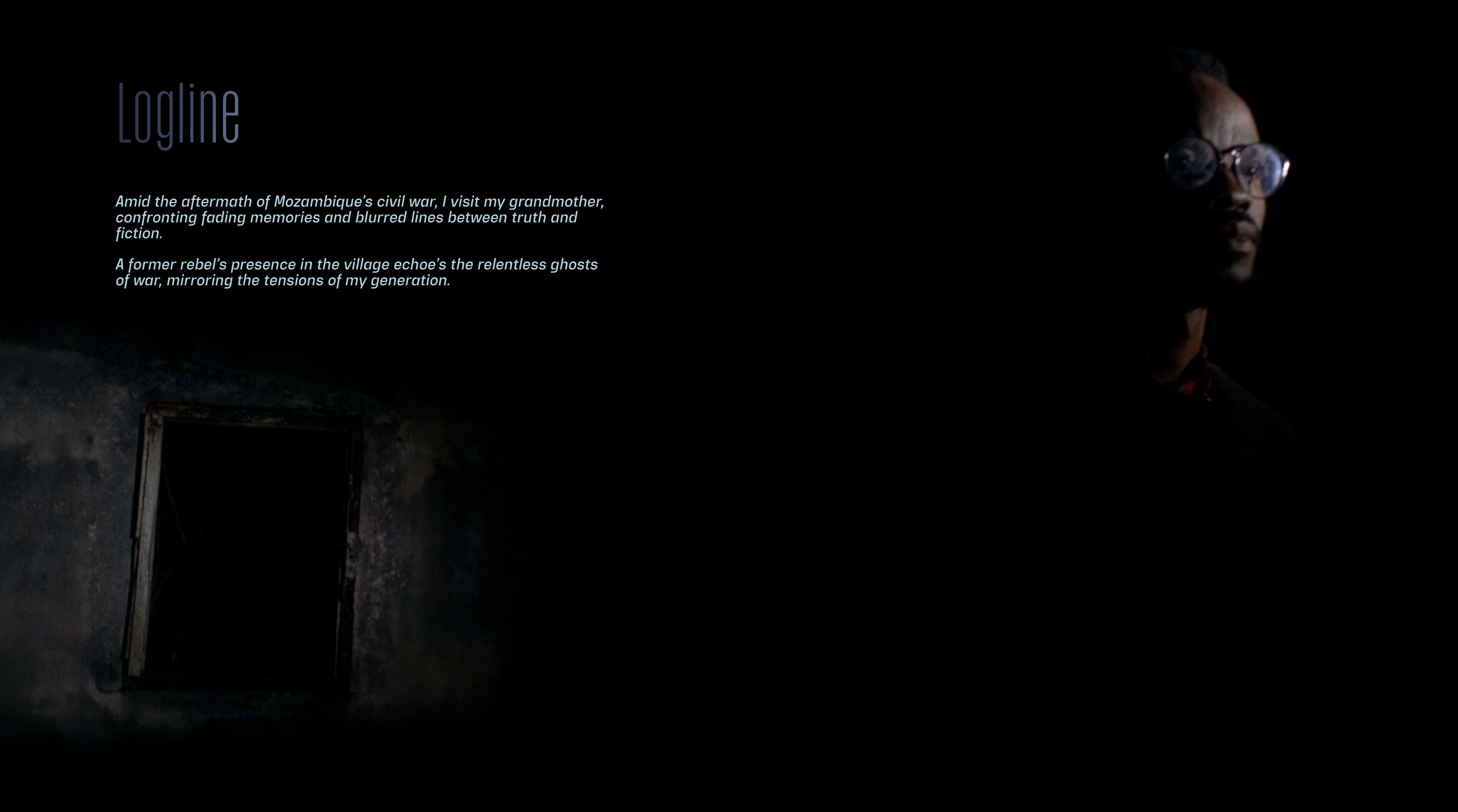
COLOUR (COLOUR, BLACK AND WHITE OR BOTH) Both



Logline

Amid the aftermath of Mozambique's civil war, I visit my grandmother, confronting fading memories and blurred lines between truth and fiction.

A former rebel's presence in the village echoes the relentless ghosts of war, mirroring the tensions of my generation.

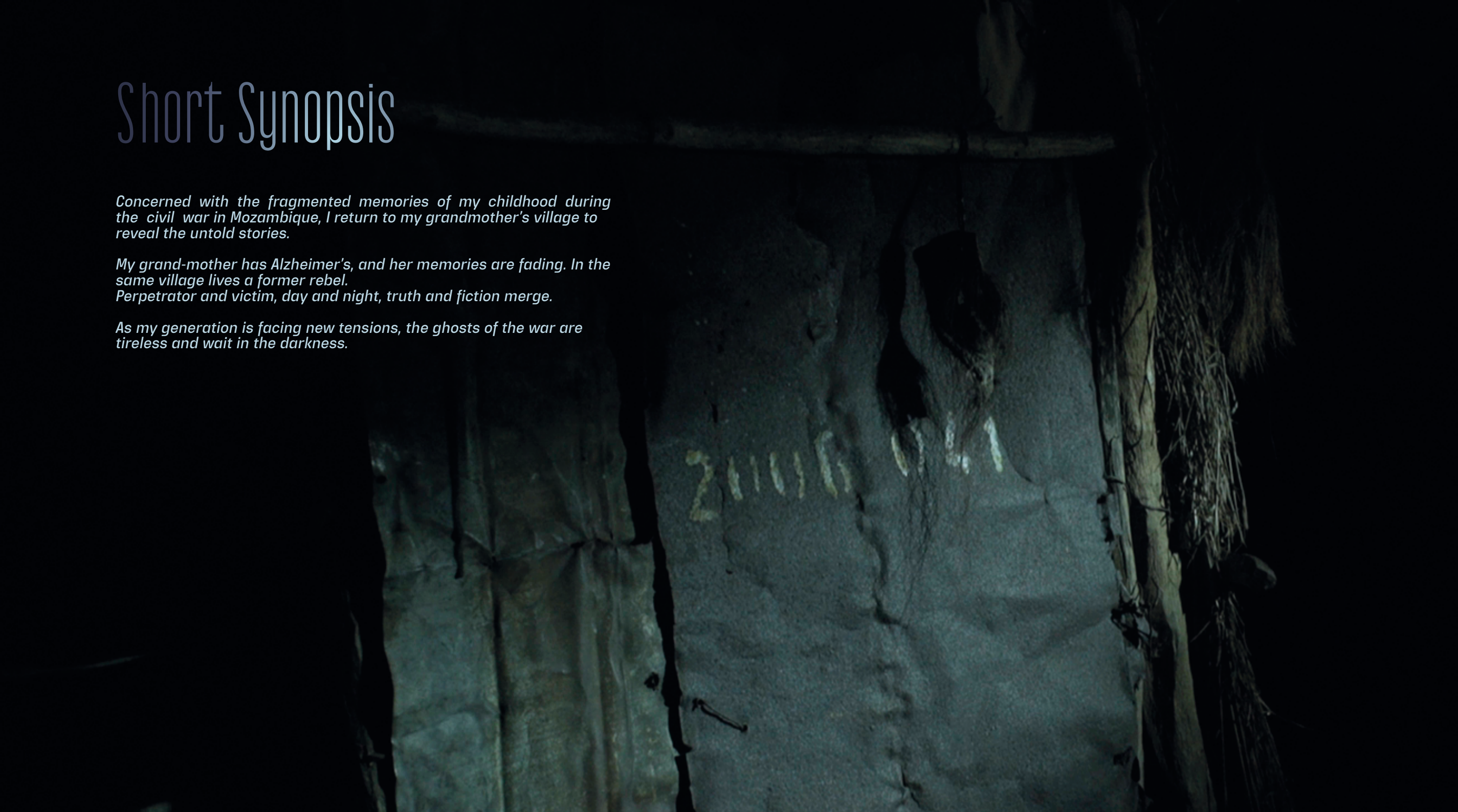


Short Synopsis

Concerned with the fragmented memories of my childhood during the civil war in Mozambique, I return to my grandmother's village to reveal the untold stories.

My grand-mother has Alzheimer's, and her memories are fading. In the same village lives a former rebel. Perpetrator and victim, day and night, truth and fiction merge.

As my generation is facing new tensions, the ghosts of the war are tireless and wait in the darkness.



Synopsis

Immersed in Mozambique's intricate history, I'm compelled to unravel the narrative woven into the film *As noites ainda cheiram a pólvora* [*The Nights Still Smell of Gunpowder*].

Returning to my grandmother Maria's village, I'm driven by a personal quest to expose the untold stories of my childhood during the civil war.

This film, a sensory exploration of personal and collective memory, originates from my childhood vacations amid the civil war's paradox. A rebel attack, concealed by my grandmother as fireworks, becomes the catalyst for my cinematic endeavor—an attempt to break the silence enveloping post-civil-war Mozambique.

Maria, once a storyteller, now battles Alzheimer's, blurring the lines between truth and fiction. In her village, echoes of a former rebel mirror the haunting presence of perpetrators and victims, intertwining day and night, reality and imagination. The ghosts of war that still inhabit the former rebel are possessing the presence.

Motivated by the need to dismantle societal denial, the film seeks to unveil authentic stories obscured by fiction, as I return to Maria's village armed with cinematic tools. Challenging conventional aesthetics, the film becomes a sensorial journey, symbolized by Moises, the boom operator. The audience is prompted to listen closely, transcending the visual to experience the haptic nature of memory—the smell of gunpowder, the touch of suppressed emotions.

In this dance between truth and fiction, memory and forgetting, *As noites ainda cheiram a pólvora* [*The Nights Still Smell of Gunpowder*] stands as my testament to the resilience of human memory. I navigate the labyrinth of my past, and use cinema for a collective endeavor to reclaim lost fragments of history and confront the haunting ghosts persisting in the darkness of societal silence.



Historical Background

The Mozambican Civil War (1977-1992) was a conflict shaped by local dynamics and exacerbated by Cold War politics. Fought between Mozambique's ruling FRELIMO and the insurgent RENAMO, backed by anti-communist governments, it resulted in one million deaths and five million displaced.

The war devastated Mozambique's rural infrastructure, with accusations of human rights abuses by both sides, including the use of child soldiers and widespread landmines. Neighboring states—Zimbabwe, Tanzania, and Malawi—deployed troops to defend economic interests against RENAMO attacks.

Ending in 1992, peace talks, mediated by the Mozambican Church Council and the Italian government, led to the Rome General Peace Accords. These agreements facilitated the demobilization or integration of RENAMO units into Mozambique's armed forces, with UN support for post-war reconstruction.

Despite the peace, tensions flared again between 2013 and 2018, prompting RENAMO to resume insurgency.



Director's Biography

Born in 1984, Inadelso Cossa is a film director, producer and DOP, member of the (AMPAS) Academy of Motion Picture Arts and Science since 2020. Founder of 16mmFILMES a production company focused on creative documentary and feature films.

His films address themes such as post-colonial memory, post-Civil War trauma, silent voices and collective amnesia in Mozambique. The unofficial history of his country is always the core vehicle of his cinema where the director positions himself on a personal perspective.

His first feature-length documentary *A Memory in Three Acts* was selected for Locarno Open Doors 2014 and made a world premiere at the festival IDFA - International Documentary Festival in Amsterdam, Netherlands. The film won the Jury Special Award at the Zanzibar Int. Film Festival in 2018 and the Flemish Commission for Unesco at Afrika film Festival Leuven, Belgium 2020.

Inadelso Cossa was invited to participate as a jury in several festivals such IDFA 2018, Doc Sheffield 2018 and documentary programmer at Durban international film Festival 2023/2024.

As noites ainda cheiram a pólvora (The Nights Still Smell of Gunpowder) is his second feature film.

It was selected for Berlinale Doc station 2019, Atlas workshop Marrakesh 2019, where he won the first prize, Sorfund Pithing Forum 2020, La Fabrique Cinema du Monde de l'Institut Français 2020, and Final cut in Venice 2021.

It was supported by IDFA Bertha Fund, The Netherlands Film Fund, ICA , Berlinale World Cinema Fund, Filmfond Nord AS, SØRFOND - Norwegian Ministry of Foreign Affairs,, Image/mouvement - Cnap, Hot Docs-Blue Ice Group Development Fund, ARTE France-LA LUCARNE, RTP1.

World premiere BERLINALE - FORUM, 2024

Portrait of Inadelso Cossa
<https://vimeo.com/316679222>



Director's statement

In a country grappling with a collective genocide of history, my cinema focuses on memory, particularly the aftermath of Mozambique's civil war.

As noites ainda cheiram a pólvora [*The Nights Still Smell of Gunpowder*], aims to document untold traumas, challenging societal silence.

Fueled by my childhood memories and my grandmother Maria's tales, the film explores the sensory experience of war, confronting the challenges of Alzheimer's.

As I return to my grandmother's village armed with the tools of cinema, the narrative unfolds through a personal dialogue, extending to other characters, including an ex-rebel.

This former combatant becomes an essential part of the cinematic vision, embodying the complexities of memory, forgiveness, and healing.

Through innovative storytelling and a commitment to capturing the night's sensory nuances, the film transcends traditional approaches, opening a dialogue about the country's traumatic past, promoting reconciliation, and providing a unique perspective on the interplay of fiction and reality in memory.



Director's Filmography

2020 KARINGANA THE DEAD TELL NO TALES - (SHORT EXPERIMENTAL)

2016 A MEMORY IN THREE ACTS - (FEATURE DOCUMENTARY)

2014 A QUIET MEMORY - (SHORT DOCUMENTARY)

2010 XILUNGUINE, THE PROMISED LAND - (SHORT DOCUMENTARY)



Main Contact

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Technical Specifications

DIRECTOR
INADELSON COSSA
SCREENPLAY
INADELSON COSSA

DIRECTOR OF PHOTOGRAPHY
INADELSON COSSA

SOUND
MOISES LANGA

EDITOR
INADELSON COSSA
TOMÁS BALTAZAR

ASSISTANT EDITOR
JOÃO PEDRO DUARTE

SOUND DESIGN
TACO DRIJFHOUT

MUSIC
SARAH J. RITCH

WITH
MARIA
MOISES
INADELSON
ANACLETO
ELISA

ZALINA
MACUACUA
ZALINA'S GRANDCHILDREN
THE STORYTELLER

PRODUCER
INADELSON COSSA
ÉMILIE DUDOGNON
THOMAS KASKE
PRODUCTION
16MM FILMES (MOZAMBIQUE)
IDA.IDA (FRANCE)
KASKE FILM (GERMANY)

CO-PRODUCER
FRANK HOEVE
ANTÓNIO CÂMARA MANUEL
ELISA FERNANDA PIRIR
RAGNA N. MIDTGARD
BIRK HANUM

CO-PRODUCTION
BALDR FILMS (NETHERLANDS)
DUPLACENA (PORTUGAL)
STÆR AS (NORWAY)
FILMREAKTOR (NORWAY)



Technical Specifications

A man in a colorful, patterned sweater and light blue pants is leading a goat through tall grass at night. The goat is dark with a white face. The scene is dimly lit, with a large tree trunk visible on the left and another person sitting on the ground in the background on the right.

FINANCING

ARTE France – LA LUCARNE

RTP1

IDFA Bertha Fund

The Netherlands Film Fund

ICA – Instituto do Cinema e do Audiovisual

Berlinale World Cinema Fund

Filmfond Nord AS

SØRFOND - Norwegian Ministry of Foreign Affairs

Marrakech Film Festival - Atlas Workshops

Image/mouvement - CNAP

Hot Docs-Blue Ice Docs Fund

SELECTED FOR

Berlinale Talents – Doc station 2019

La Fabrique Cinéma de l'Institut français 2020

La Biennale di Venezia – 78th Venice International

Film Festival – Final Cut in Venice 2021

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LANGUAGE Tsonga, Portuguese

SUBTITLES English, Portuguese, French

Festivals



World premiere BERLINALE - FORUM, 2024

Contacts

PRODUCERS CONTACT INFORMATION

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