



5<sup>th</sup>

# Durban FilmMart

at the Durban International Film Festival

2014

PROJECT DOSSIER

2014



PROJECT  
DOSSIER



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# Introduction:

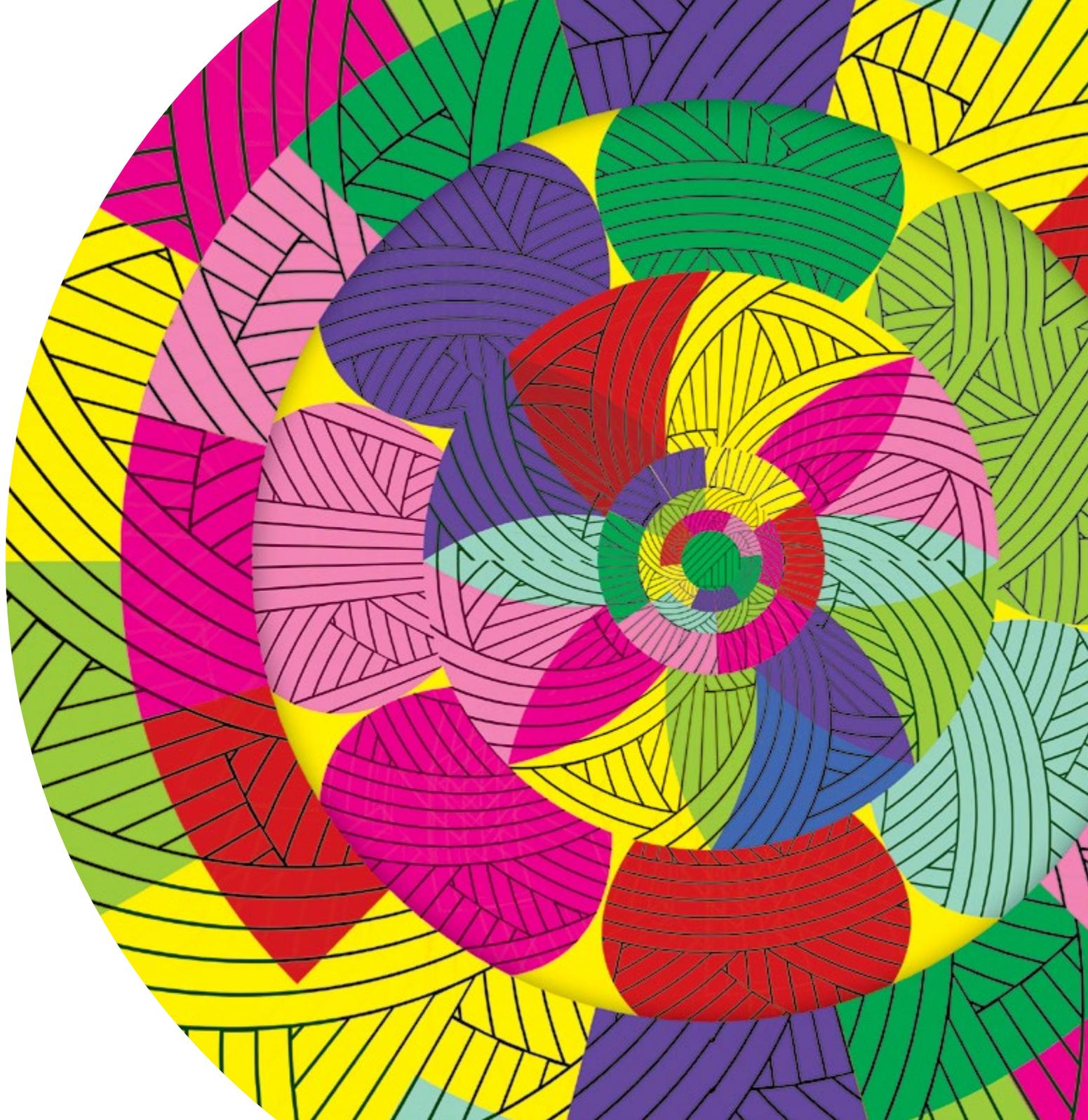
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The 5th Durban FilmMart is set to take place in Durban at the new venue of Tsogo Sun, Elangeni Hotel from 18-21 July 2014, during the 35th edition of the Durban International Film Festival (17-27 July 2014). A joint initiative between the Durban Film Office and the Durban International Film Festival – the annual Durban FilmMart serves as a meeting place for African filmmakers, financiers, broadcasters and top film experts. Its aim is to not only create partnerships and drive the development of African film content, but to also provide global awareness and recognition for African cinema.

The Durban FilmMart is proud to receive the ongoing support of a number of international partners and supporters. These partners include the International Documentary Film Festival Amsterdam, Hot Docs - Blue Ice Documentary Film Fund, Rotterdam Cinemart, Organisation Internationale de la Francophonie, Arte France, Produire au Sud, France, Afrinolly, Docubox, Rome Cinema Network and many more.

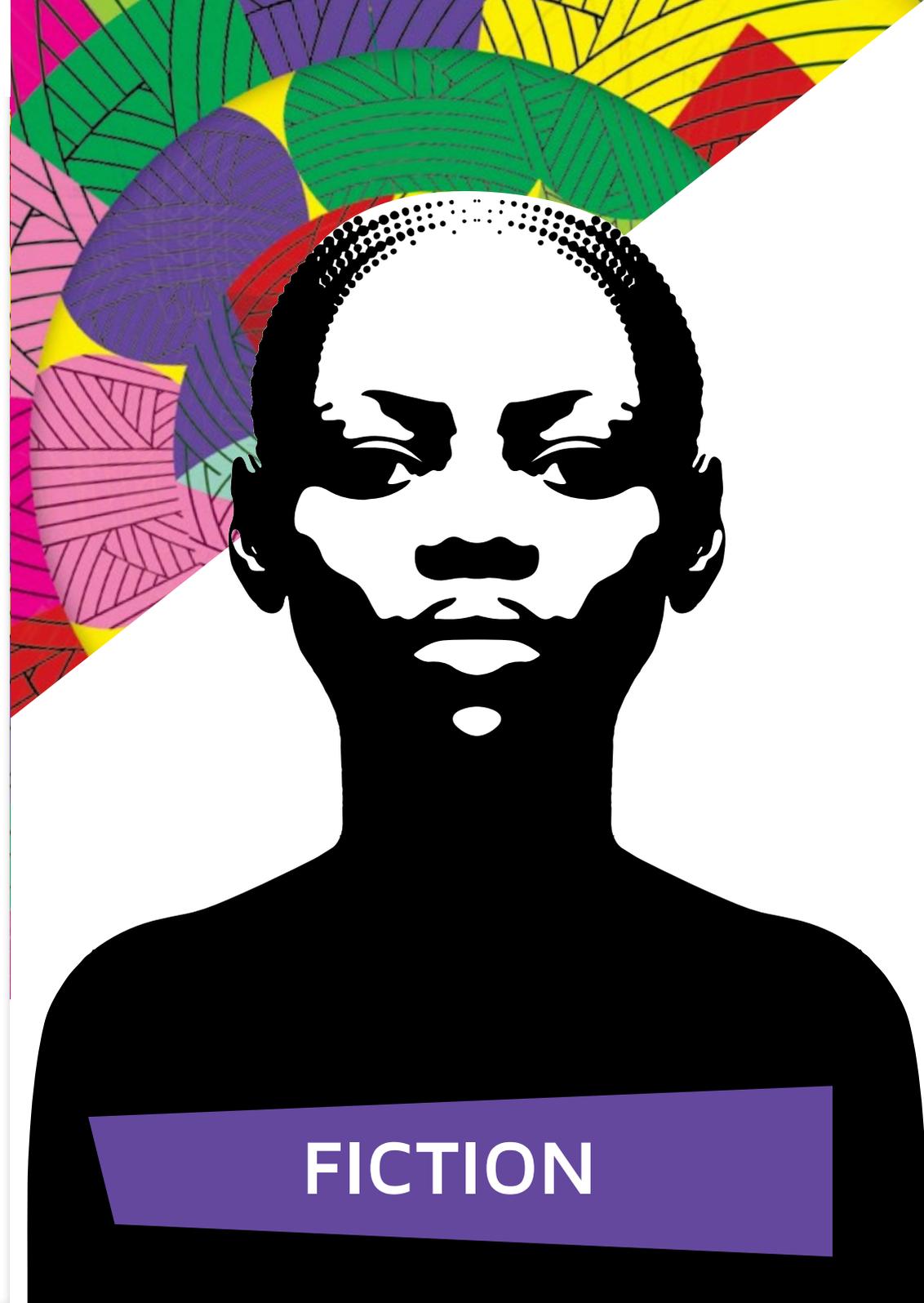
Delegates of this year's Durban FilmMart will have access to insightful sessions presented by leading experts in the Masterclasses and the 'Africa in Focus' programme, featuring local and international industry experts and filmmakers, who will discuss African issues and initiatives. In particular, this year's industry programme will have a special focus on story development and will also include a trans-media lab programme for the first time.

This year's official selection of Durban FilmMart projects will comprise of 10 feature films and 10 documentaries. The selected projects will participate in one-on-one closed meetings within the Finance Forum. Scheduled networking sessions will also be available for delegates who are on the lookout for co-production partners. If you are looking for opportunities to promote your brand, a number of options are available – contact [info@durbanfilmmart.com](mailto:info@durbanfilmmart.com)



2014

PROJECTS



FICTION



Hossam Elouan



Khaled Hafez

**Producer:** Hossam Elouan  
**Director:** Khaled Hafez  
**Country:** Egypt  
**Feature/Documentary:** Feature  
**Running Time:** 80 minutes  
**Location:** Egypt  
**Total Budget:** \$ 412 500  
**Finances Committed:** \$ 5 000  
**Production Company:** Transit Films  
 +20 16 0528732



EGYPT

## All Time Idlers – Awatleat Al Azman

### Director's Statement

"All Time Idlers is an ironic story where protagonists play the same parts, plot the same conspiracies over and over again across three millennia. The work explores different types of revolutions: from family to military coup d'état, from criminal elimination of opponents to fictitious treachery and disappointment. This full feature work juxtaposes similarities of struggles for political power between civilisations over time. Five periods of time are explored, and juxtaposed for the viewer to live and compare the congruency and similarities. Questions are probed through the dialogue of protagonists who play the same roles across time: does history repeat itself? Does history recycle? Do marginal characters play the same roles in igniting confrontation? Revolutions are romantic, 1350 BC or 1952 or 2013. Family politics are juxtaposed to deep state politics, and conspiracies look alike, with the same consequences of replacing a corrupt regime with a dictatorship, a corrupt system with another. The ironic approach, the visuals and the dialogue moves through real historical characters and mingles them with fictitious characters that may have existed and may certainly exist today around us, characters Egyptians have lived for three millennia."

### SYNOPSIS

"All Time Idlers is an ironic epic about historical conspiracies, revolutions, and more revolutions".

Five linear historical time periods "open" on each other and protagonists perform the same roles across time, over and over.

Period One: Circa 1350 BC, during the Amarna period (18TH Dynasty), precisely the 18 years when Akhenaton is king. Period Two: 1610 AD, Stratford von Avon, when Shakespeare succeeds in writing four masterpieces, and struggles to write a fifth. Period Three: 1952 AD, when some officers plan for a revolution to oust a king and replace a monarchy with a republic. Period Four: late 1963 AD, United States of America, a group of characters in some dark alleys devise a plan. North America and France 1963, between Texas, New Orleans, Mexico City and Marseille, a

conspiracy is being woven to eliminate an American politician, a head of state. Period Five: 2013 AD, the same characters from period one reappear to play the same parts, where seculars confront religious, and army officers play kings.

Throughout intermingled relationships between protagonists, where actors play the same roles of conspiracy, leadership, virtue and vice, viewers float in a never-ending sea of plans, plots, conspiracy, disappointment, hypocrisy and cheating, identical in every possible way since the beginning of history.

### DIRECTOR'S PROFILE

Khaled Hafez was born in Cairo, Egypt during 1963 and is qualified in both medicine and new media and digital arts. Hafez has held 22 solo exhibitions in Egypt, France, Italy, Spain, Cameroon, UAE and has work in public international collections, including the British Museum, Barjeel Art Foundation and the State Museum of Contemporary Art in Greece, Centre George Pompidou in France, Saatchi Collection in London, MuHKA Museum of Contemporary Art in Antwerp, Kunstmuseum Bonn in Germany, Museum of Contemporary Art in Denmark, Yuchengco Museum in the Philippines, Instituto Tomie Ohtake in Brazil and many more.

### PRODUCER'S PROFILE

In 2008, Hossam Elouan received his M.A. degree in Cinema Studies from San Francisco State University, and received a post-production diploma from EAVE in 2011. In 2013, Hossam founded Transit Films to be an independent film production house. In 2010, he produced El-Batout's feature film "Hawi", winner of

best Arab film at the Doha Tribeca Film Festival. The film was also screened at the International Film Festival Rotterdam 2011 for its international premier.

### COMPANY PROFILE

Transit Films is a new production company established by producer Hossam Elouan. Known for "Hawi" 2010 by Ibrahim El Batout. Transit Films is an independent film production house specialised in producing low budget high quality Egyptian films that can break through the international film market. Transit Films focuses on fresh and new talent capable of becoming a source of innovation for the film industry and alternative and marginal cinemas in Egypt. Transit Films recently acquired the rights for the film "Ali", "The Goat", and "Ibrahim" written by Ibrahim El Batout and Ahmed Amer, and production is expected to start in 2015.

### GOALS AT DURBAN FILMMART

- Co-producers
- Financers
- Funds



Ashleigh Nash



William Collinson

**Producer:** Ashleigh Nash  
**Director:** William Collinson  
**Country:** South Africa  
**Feature/Documentary:** Feature  
**Running Time:** 120 minutes  
**Total Budget:** R5 443 000  
**Finances Committed:** R1 193 000  
**Production Company:** Black Envelope Films  
[www.blackenvelopefilms.com](http://www.blackenvelopefilms.com)  
[william@blackenvelopefilms.com](mailto:william@blackenvelopefilms.com)  
 +27 82 434 4292



SOUTH AFRICA

## Cold Stone Jug

### Director's Statement

"I live to create emotion through film and its disciplines, and I can think of no better storyteller I would like to share my talents of interpretation with than Herman Charles Bosman.

I have shot four feature films as a director of photography, three in Afrikaans and the other English. With "Cold Stone Jug" I see the opportunity to make a uniquely South African film. His is an incredibly authentic, charismatic voice and the reality and the people he wrote about will be a revelation for South African screen characters. Last, but not least, as the father of our country's unique and inspired canon of prison literature his tales need to find a cinematic home. Everything about his 'chronicle' is cinematic from the doom laden setting juxtaposed with the carnivalesque assembly of vividly drawn, compelling characters, the ironic humour pitched against a melancholic sense of reality and self.

As ways of telling stories on screen have changed, "Cold Stone Jug" seems like a work before its time as a film project. The worst thing any filmmaker could do would be to turn "Cold Stone Jug" into a piece of quaint masterpiece theatre. I'm going to make sure that never happens."

### SYNOPSIS

At the age of 21, Herman Charles Bosman was arrested for murder and sentenced to be hanged. However, he was granted a reprieve and after several reductions to his sentence, he was a free man again. Twenty years later, he wrote an autobiographical account of his prison experience, Cold Stone Jug, a coming-of-age story it was published in 1949.

"Perhaps the most startling characteristic of "Cold Stone Jug" is that it is pre-eminently humorous, largely a raconteur's holiday...as though a sojourn in the death cell and the miseries of imprisonment were essentially comic adventures."

"It is a tribute to Bosman's creative genuineness and psychological insight that the chronicle of his gao! years is not a document of

self-glorification, self-pity or indignation. Cold Stone Jug is totally original and, under its vast funniness, fully charged with intimations of horror and pity and misery so that it ends by being overwhelmingly poignant. The daringly light hand reveals all the awfulness of what men do to each other...in the throwaway roughness of this jokey fictionalised memoir Bosman expressed truth and beauty in rich and difficult ways, and has manifested in something we can only call genius."

Lionel Abrahams, Johannesburg, 1985

### DIRECTOR'S PROFILE

Not one to be limited by detail, William Collinson prides himself on being able to pull rabbits out of hats. William was nominated for a SAFTA in cinematography in 2014 and has won local and international awards with two Cannes and recently two Loerie Awards, under his belt. William has the innate ability to frame his shots in a way that makes him an in-demand cinematographer and director. Having shot on locations all over the world, William's unshakable ability behind the camera means that whatever you need in front of it will be a work of art.

### PRODUCER'S PROFILE

Ashleigh has been working in the entertainment industry for six years. Earning a degree in Journalism encouraged her to be inquisitive, ambitious and gregarious and to follow a path in television. She worked her way up through the ranks of production to acquire a holistic production skillset along the way. She has worked as Production Manager, Line Producer and now Producer on a range of projects with a range of budgets. Having earned her chops in short-form

(promos and commercials), she has now ventured into long-form projects alongside Blue Zone Media and this will be her first feature film.

### COMPANY PROFILE

Blue Zone Media is a level 3 EME with Doreen Morris and Sandra Kriek as business partners. Both have extensive experience in television production, including children's programmes, cooking shows, documentaries, live multi-cam productions, short form commercials and promotions. Black Envelope Films is a Level 4 EME with Michael Kolbe and William Collinson as business partners. It is a Johannesburg-based full service production and post-production facility. It works from concept to completion on projects ranging in size and budget, including music videos, corporate AVs, high-end film and TV commercials.

### GOALS AT THE DURBAN FILMMART

- Co-producers
- Financiers
- Pre-sales



Tapiwa Chipfupa



NAMIBIA

## Dances of Red – Oudano doutilyane



Oshosheni Hiveluah



Mutaleni Nadimi

**Producers:** Mutaleni Nadimi, Tapiwa Chipfupa  
**Director:** Oshosheni Hiveluah  
**Country:** Namibia  
**Feature/Documentary:** Feature  
**Running Time:** 90 minutes  
**Location:** Ovamboland, Namibia  
**Total Budget:** 292,610.83 €  
**Production Company:** Lushdreamer Creative Services  
**T:** +264 61 402 248  
**C:** +264 81 144 8848  
 lushdreamer@gmail.com

### Director's Statement

"With this film I would like to celebrate the storytelling aspects of my culture and explore people within their friendships and relationships. I want to incorporate traditional proverbs and their meanings relevant to this story, to give them an opportunity to live on through the medium of film. The main theme that interested me was to explore sacrificial love between Ndaty and Tiko and how the desire for something or someone can destroy you. I want it to be a love story that explores different aspects of love, love between sisters, love between friends, love between a man and woman, love for dancing, which is the big metaphor of freedom that runs throughout the story. This film is inspired by folk tales with no limitations as to what can happen. It will also allow the use of a fantastical element to layer the story with the richness of my culture. The story also contains elements of mysticism and spirituality through the use of symbolism, like the dead field to imitate and reflect on the spirit realm and how we are interconnected with it even if we are unaware of it."

### SYNOPSIS

"Dances of Red" (Oudano doutilyane) is a quirky coming of age melodrama that fuses the real world with the spiritual and the gross imagination of the narrator. A prose set mainly in a small all-girls missionary boarding school in a small northern Namibian village. The middle sister Ndaty is brutally murdered by her husband Tiko and after the funeral, her sisters Oletu and Tuli come to pack up her belongings. They find Ndaty's prose diary book and other items that evoke their memories of the one year when they attended boarding school together. It was also the same year when Ndaty and Tiko's relationship blossomed. Told through the eyes of the youngest sister Tuli who has a very sharp and active imagination that leads to funny and thoughtful moments in the film, they try to cope with the loss of their sister. It's a story of sisterhood, love and dance and a girl who wants recognition and acknowledgement through her dance so badly it 'destroys' her. However, Tuli learns that through interwoven dreams, visions and memories sometimes things can be

made right, when we just open ourselves up to believing.

### DIRECTOR'S PROFILE

Oshosheni Hiveluah is an experienced film director and writer. She started work as a self-employed freelancer and went on to direct her first film in 2004. She is also an independent casting director for Shooting Stars Casting Agency. She worked several years at leading film production companies in Namibia. She made her second film "Cries at night" in 2009 and left the film production service industry to focus on writing and directing. She has since then made "100 Bucks" in 2011/2 and has a short in early post production about a young Himba girl pursuing her dream. She has attended numerous film festivals and has been awarded several prizes, including Winner of best short film at the Images of Women International Film Festival (IIFF) November 2010.

### PRODUCERS' PROFILES

#### MUTALENI NADIMI

Mutaleni Nadimi is an independent film producer and has produced and acted in films in Europe and Africa. With a Bachelor of Arts in Film from Bennington College, Vermont, USA, and a Masters in Anthropology from Leiden University in the Netherlands, she was trained in filmmaking at the European Film College in Ebeltoft, Denmark, where she produced the award winning documentary short film "25 Kilometers" directed by Nahed Awwad. Since returning to her home country of Namibia she has produced the award winning short film "100 Bucks" written and directed by Oshosheni Hiveluah and is currently co-producing a feature film.

#### TAPIWA CHIPFUPA

A creative Producer/ Director/Writer- Tapiwa has worked on various films, documentaries, music videos and corporate projects.

In 2008 she graduated Cum Laude from AFDA. Her undergraduate films were acquired by SABC and MNET, and screened and won awards at festivals worldwide. Her current project – "The Bag On My Back" (2013) obtained several sales from European broadcasters and was selected as a LOUMA Catalogue Project for distribution in Europe and West Africa. The film premiered at the Encounters in 2013 to very positive reviews. She continues to develop various international features and documentaries and is currently based in Zimbabwe.

### COMPANY PROFILE

Lushdreamer Creative Services was established in 2010 by Mutaleni Nadimi. Lushdreamer Creative Services is a small creative hub that works primarily in publishing, film and media. Founded by owner, actor turned producer Mutaleni upon her return to Namibia, Lushdreamer is a company that aims to nurture and sustain arts education in Namibia. It's a small independent production company that believes in supporting local Namibian filmmakers that want to tell stories in an authentic and original way. Lushdreamer was created with the need to tell stories with a deep cultural entrenchment that have a fresh and original voice and promote Namibian storytelling.

### GOALS AT THE DURBAN FILMMART

- Financiers
- Funds



Amirah Tajdin



Bongwiwe Selane



Helena Spring



## Hawa Hawaii

### Director's Statement

"Hawa Hawaii" is set in my home country of Kenya and more importantly, Mombasa – an island I have a complicated relationship with, owing to its ancestral hold over my heritage and identity that continues to unravel itself to me. This coastal region has been the home of some of Africa's most colourful characters, inspired artists and tortured souls. Hailing from this Swahili background myself, I felt compelled to pen a story set within its sometimes restricting confines yet incredibly rich history. Being a misfit myself in regard to my expected role as a Swahili/Muslim woman, I could not pass up weaving a world of pain, beauty and mere observation, through the characters of this story. Music and oral traditions are slowly dying out in these coastal communities due to the growing conservative nature of a new world Islam. Despite having existed alongside Islam rather comfortably over centuries, this is changing and the art of wedding singing, poetry and Taarab music are being replaced with silence. Islands are lands littered with the sound of souls both old and new and it would be a shame for this to disappear because not enough of us made it a point to celebrate our histories.

### SYNOPSIS

Hamedi is a Swahili wedding singer and a part time drag queen who returns home to be by his dying mother's side. The film takes place over seven days in Mombasa and unfolds as an intense week for the protagonist who has to balance his mother's worsening cancer condition and the culmination of his wedding singer career. He discovers truths about his mother's past, revisits painful memories from his childhood and channels his emotions through his one true love – music. Thus the sounds of popular 'Taarab' music, Bollywood love songs and old Egyptian orchestral music accent Hamedi's island existence and more importantly his deeply fractured relationship with his mother who violently shuns his drag queen lifestyle and less than manly career choice. Hamedi finds comfort and wisdom from his aunt who truly understood his eccentricity. A gentle spirit and positive soul, he embarks on the daily trials and tribulations of

attending to his distant and disapproving mother, as well as finding solace with the family servants and his best friend, a seamstress who's been responsible for his 'outfits' but most importantly is the creator of his masterpiece, the ensemble set to accompany his final performance as his alter ego, 'Hawa Hawaii'.

### DIRECTOR'S PROFILES

Culturally disorganised, Amirah Tajdin is an artist and filmmaker who considers her ongoing romance with crazy cities and her mixed lineage as influences for most of her films, photography and general creative process. She graduated from Rhodes University with a Bachelor of Fine Art (Photography) in South Africa, was born and brought up in Nairobi, spent her teenage years in Dubai and currently considers everywhere and nowhere home. In addition, she forms one half of Africa based indie production company, SEVEN THIRTY Films, alongside her sister Wafa Tajdin (producer).

### PRODUCERS' PROFILES

**Wafa Tajdin** is a filmmaker and a founding partner at Seven Thirty Films, an Africa based indie production company. **HELENA SPRING** is widely recognised as one of the most accomplished and experienced producers in the South African film industry and has produced 28 motion pictures. **JUNAID AHMED** and his company Fineline Productions has received a number of national and international awards over the past eighteen years. **BONGIWE SELANE** is an award winning producer with over 14 years experience in television production. She has produced over 30 short films both in South Africa and across Africa through New Directions.

### COMPANY PROFILE

Societies have been obsessed with visual language since the first cave drawing. At Seven Thirty Films we work toward redefining the world through images both cinematically and photographically. Founded by Kenyan sisters Wafa Tajdin (the business) and Amirah Tajdin (the creative) Seven Thirty Films is more than just a production house. The company was founded in 2011 to tell African stories from an African perspective inspired by a globally nomadic experience, for both regional and international audiences. We focus on our own projects, including short films, documentaries and feature films.

### GOALS AT DURBAN FILMMART

- Co-producers
- Financers
- Pre-sales
- Funds



Junaid Ahmed



Wafa Tajdin





Matthew Griffiths



SOUTH AFRICA

## Nyanga Sky



Rafeeqah Galant

**Producer:** Rafeeqah Galant  
**Director:** Matthew Griffiths  
**Country:** South Africa  
**Feature/Documentary:** Feature  
**Running Time:** 100 minutes  
**Location:** Cape Town, South Africa  
**Total Budget:** \$800 000  
**Production Company:** Echo Ledge Productions  
 +27 82 969 6359  
 raf@echoledge.com  
 www.echoledge.com

### Director's Statement

"Nyanga Sky" is a film that will be a first for South Africa. A live-action adventure kids film with a positive optimistic view of township life. Almost all children's films these days are animated and the "Goonies" style of family entertainment is due for a revival. In Nyanga Sky, we will try recapture that magic, taking inspiration from early Spielberg work and the sense of community that exists in township life. A child's view of the township is completely different to the emotion of previous South African narrative film work. Seen through these children's eyes the township becomes a lively, vibrant place filled with adventure around every corner, and there are plenty of corners amongst the densely packed shacks and houses. With its inspiring tale of friendship that holds universal appeal, Nyanga Sky will bring something fresh to South African film and show a side of life here that the rest of the world hasn't seen.

### SYNOPSIS

Thabo is a young boy from an affluent background who finds himself in Nyanga Township. Lost and confused, he is unable to accept this new setting as his home. When he meets Mdu and Gadgets he is sucked into their project to build and pilot a model airplane and in the process encounters Mandla, the local school bully. Thabo's pride leads him into a confrontation with Mandla, causing Mandla to destroy the model plane. Mdu blames Thabo for the incident and their newfound friendship falls apart. However, Mandla also takes the opportunity to steal Thabo's most prized possession: his bicycle. Distraught, Thabo arrives at Mdu's door and tells him of the theft, explaining his parent's death and how the bicycle was from his father. The three boys come together and make a plan. Gadgets creates a distraction so Thabo can sneak in and grab the bicycle. Then Mdu pilots the revived plane to guide Thabo through the streets while Gadgets lays booby traps for Mandla and his gang. Mandla makes it through and catches up to the three boys. Mdu is finally prepared to stand up to him but Thabo, realising the day is already won, encourages the boys to just go home.

### DIRECTOR'S PROFILE

Matthew Griffiths grew up in Cape Town and has always had a creative spark. He enjoys all creative processes including; writing, filming, photography, art and graphic design. After graduating from AFDA he started Echo Ledge Productions as a platform to tell stories. As a director at Echo Ledge Matt has a wide range of experience, including music videos, short films, video info graphics and commercial work. Recently short-listed for Jameson First Shot, and with his short film "A Good Run" in Durban Film Festival 2014, Matt is currently working on projects in development and pre-production.

### PRODUCER'S PROFILE

Rafeeqah Galant is a producer and writer from Cape Town. While completing a degree in finance, she did several creative writing courses through City Varsity to continue pushing her creativity and then went on to start Echo Ledge Productions. Now in its fifth year, Echo Ledge has focused its strength of creative story telling in short films and music videos with feature length projects in development. Rafeeqah is a strong and passionate character. Using her passion for visual media and her business practicality, Rafeeqah is a producer who puts the needs of the project first and pushes for the best results.

### COMPANY PROFILE

In 2009, Matthew Griffiths and Rafeeqah Galant joined together to create Echo Ledge Productions as a way of establishing themselves as filmmakers in SA. His creative inspiration and her practical business sense has seen the company

grow over the last five years. Now in 2014, Echo Ledge reaches for new heights with a feature film in development and a short film in pre-production, all while continuing to make music videos for South African and International artists. Echo Ledge strives for excellence in visual media and creativity telling local stories with universal appeal.

### GOALS AT DFM

- Co-producers
- Financers
- Funds



Jan Lampen



SOUTH AFRICA

## The Boy in the Mask



Jennifer Mostert

**Producer:** Jennifer Mostert  
**Director:** Jan Lampen  
**Country:** South Africa  
**Feature/Documentary:** Feature  
**Running Time:** 90 minutes  
**Location:** Johannesburg and Limpopo, South Africa  
**Total Budget:** R5 874 965  
**Finances Committed:** R2 900 000  
**Production Company:** Mask Films  
[www.sinkwaproductions.tv](http://www.sinkwaproductions.tv)  
[jen@sinkwa.com](mailto:jen@sinkwa.com)  
 +27 82 9000 730

### Director's Statement

"The search for our true self is such a remarkable and painful journey for everyone. And the story of a little Venda boy who burns his face in a terrible accident really touched me. One image haunted me for years: It is the image of his Grandfather, a woodcarver walking up the mountain with his axe, seeking out a tree to carve the boy with the mutilated face a wooden mask. Of course, we all wear masks of sorts. And behind the pretense and the social expectations, we lose ourselves. The Boy in the Mask is a metaphor of what it is to be truly human. It is an inspiring tale of a bunch of characters who come in contact with the boy: A plastic surgeon who normally only nips and tucks women, his obese teenage daughter who feels ugly and inadequate and the Grandfather who, after making the mask, claims the boy as an extension of himself. It is a simple story, but at the heart of the film lies the truth that we all want to be seen for who and what we are. The Boy in the Mask is a celebration of individuality, feeling comfortable in your own skin and finding acceptance".

### SYNOPSIS

Tshimbiloni is a gentle-spirited Venda boy growing up in Limpopo. As a small child he falls into a fire and burns his face beyond recognition. The villagers reject him until his grandfather, a traditional wood-carver, carves him a beautiful wooden mask. At the age of 12, Tshimbiloni is selected for reconstructive surgery. The grandfather who accompanies the boy to Johannesburg has to accept that the doctors will now replace the face that he had created for the boy. When a violent strike breaks out at the General Hospital, grandfather and the boy decide to return to Venda. Dr Truter, the renowned plastic surgeon, offers to take Tshimbiloni into his ersatz Tuscan villa until his new face is complete. Dr Truter's wife Adele resents this additional responsibility and the presence of this monster boy triggers a crisis for Charlie, his obese teenage daughter who has always felt inadequate and ugly compared to her mother. In forgoing his own mask, the little boy from Venda forces everyone around him to drop theirs and in the painful construction

of his new face, he inspires everyone to face up to their own demons, their little indiscretions and dishonesty.

### DIRECTOR'S PROFILE

Jan started his career as an investigative journalist for Carte Blanche in the 90's. In recent years Jan scripted and directed episodes of Animal Planet's Emmy Award nominated "Battle Ground: Rhino Wars", is the series producer and head writer for Nat Geo's "Caught in the Act" and the Smithsonian Stories of Africa series. Jan scripted and directed "House of Love", a two-part drama mini-series for SABC 2. He wrote "The Boy in the Mask", a quarter finalist in the Blue-Cat Screenwriters competition and is working on two screenplays about the Angolan Bush War and a children's film.

### PRODUCER'S PROFILE

Jennifer's personal career highlights include the Sony Official World Cup 3D documentary and her work as the Producer of Marketing and Distribution on the reality show, "Clifton Shores", broadcast as "The Shores" in the US.

Jennifer is passionate about using film as a platform for storytelling and thereby informing a broader audience whilst always bearing in mind that a successful film project is a collaboration of many people who need to be managed with respect and care. She is creatively insightful and has a strong technical knowledge of film and new digital technologies.

### COMPANY PROFILE

Mask Films (Pty) Ltd is a South African special purpose vehicle registered in February 2014 and was specifically created for sole purpose of owning, developing, producing and exploiting the feature film "The Boy in the Mask."

Mask Films is managed by Sinkwa Productions, it is envisaged that Sinkwa Productions will continue to support Mask Films until such time as the pre-production of "The Boy in the Mask" commences.

### DURBAN FILM MARKET GOALS

- Sales Agent
- Distribution
- Pre-Sales
- Co-producers
- Financiers
- Funds



Ahmed Amer



EGYPT

## The Story of a Kiss – Balach Tebosni

### Director's Statement

"Balash Tebosni (Don't Kiss Me) the Rise and Fall of the Kiss in Egyptian Cinema is a feature film that blurs the line between fiction and documentary. It pays homage to faux documentaries like "Man Bites Dog" and films about films like "Day for Night". The main story line is about Tamer, a young motivated director who wants to do a modern interpretation of Naguib Mahfouz's sexually charged novel "Al Sarab". Using "behind-the-scenes" faux documentary style, we follow Tamer's difficult journey to shoot a kissing scene. Questions regarding the role of cinema in our societies, state censorship and self-censorship will be addressed. Through the story of Tamer and his quest to make a beautiful film, we also explore the complex relationship between art and religion. The story of my film is allegorical to what is happening in Egypt right now with the country's identity being targeted by the Islamists forcing their ideology and way of life on all Egyptians. Through this film, I am hoping the kiss would win back its place in our films and our lives. If that is too much to aim for then at least my film will start an important debate."



Karim B Ghali



Wael Sayad El Ahl

**Producers:** Wael Sayad El Ahl, Karim Boutros Ghali, Alaa Karkouti  
**Director:** Ahmed Amer  
**Country:** Egypt  
**Feature/Documentary:** Feature  
**Running Time:** 90 minutes  
**Location:** Egypt  
**Total Budget:** \$792 000  
**Finances Committed:** \$297 000  
**Partners attached:** Middle West Films, IPS & Studio Misr  
**Production Company:** Middle West Films  
 wael@middlewestfilms.com  
 +201 000 927 303

### SYNOPSIS

Balash Tebosni; "The Story of a Kiss", is a mockumentary that follows the story of Tamer, a young and ambitious Egyptian director who faces issues while shooting a kissing scene in his new film. The leading actress Fajr, once a starlet known for her steamy roles, decides to quit the film before finishing it because she has 'found God' and now has a problem with kissing in front of the camera... jeopardising the completion of the highly publicised film, and more importantly, Tamer's vision. The story is interwoven with archival footage and interviews with heavyweight actors and directors from the Egyptian film industry and ones who come from the liberal eras of cinema who tell their own stories of kissing on film. They will also comment on their "colleague" the director Tamer and his problem with Fajr, blurring the line between fiction and the documentary. Famous preachers and "redeemed" actors will also present their case regarding what is halal and why they are pushing for "clean cinema" but all in the context of our story of Tamer and Fajr. This

film will examine the rise of conservatism in Egyptian cinema and society and its complex relationship between religion and art.

### DIRECTOR'S PROFILE

Ahmed Amer was born and raised in Cairo. "Balash Tebosni" was his first feature film after many years as a professional screenwriter for TV shows and a number of feature films in Egypt. His short film "Al Maktoub" shot in Dec 2012 screened at the Shorts Films Corner at Cannes 2013. Amer's script "Ali the Goat and Ibrahim" (in production) won awards from the Arab Fund for Arts and Culture, Arte France Cinema Award for International Relations, The Egyptian National Institute of Cinema and received an honourable mention award from Global Film Initiative.

### PRODUCERS' PROFILES

**Wael Omar** has been racking up a wide range of credits both as director and producer. He has worked up and down the production line, from inconsequential credits on Hollywood features, to filming "conflict zone" documentaries in Kenya. **Karim Boutros Ghali** owns an International Production Service which prides itself in the field of international production consulting. He also works on a wide range of projects from commercial, to independent documentaries. **Alaa Karkouti** is the co-founder and managing partner of the MAD Group. From 2004 to 2009, he was editor-in-chief of Good News Cinema Magazine and Good News TV Magazine.

### COMPANY PROFILE

Middle West Films was founded in 2008 by a small band of Egyptian indie filmmakers, heritage whores, news junkies, and digital activists looking to engage both the domestic and international markets with fresh new multicultural media products. Based in downtown Cairo, we are a company which seeks to develop, incubate, produce, co-produce, and sell films of multicultural appeal. With an anti-excess production philosophy we harness new technology, access a savvy and creative roster of talent, above the line contacts in the Middle Eastern and European markets, and make films with impact and flavour.

### GOALS AT DURBAN FILMMART

- Co-producers



Alaa Karkouti





Licinio de Azevedo



Pablo Iraola



Pandora da Cunha Telles



MOZAMBIQUE

## The Train of Salt and Sugar - O Comboio de Sal e Açúcar

### Director's Statement

"During the war in Mozambique I've heard several accounts on the train traffic in the North of the Country, which for me acquired the dramatic greatness of an epic poem. I was in Lichinga, the capital of Niassa, on the last train stop before the border of Malawi, its final destination. The city was isolated from the rest of the country by road. The train arrivals got increasingly spaced in time and were a huge occurrence in Lichinga. A large crowd would gather in the station to meet them. The film is meant as a demonstration of the way human beings, when forced by the need to survive, in a country torn apart by war, submit themselves to extreme conditions, and accept them in their daily lives. To portray the train of salt and sugar is to ponder upon the contemporary options of strategic investment in the interior of the country and how the populations are so dependent on this means of transportation: the train of passengers, cargo, and also emotions."

### SYNOPSIS

Mozambique is in the midst of a civil war. The train that connects Nampula to Malawi is the only hope for hundreds of people, who are willing to risk their own lives to guarantee the survival of their families. Running 5 km per hour over sabotaged tracks, the train journey is filled with obstacles and adventure, where the violence of soldiers against the people they are supposed to protect is tangled with the enemy's violence.

This is the story of the stoic Mariamu, a frequent passenger who continues doing the same journey to take salt from the coast of Mozambique and is bringing back sugar from Malawi; of nurse Rosa, who is going to the hospital where she was placed, living the reality of war for the first time; and of the Lieutenant Tair, who only knows the reality of the military life. Stories of love and war that defy death and despair, creating a space for hope filled with the traditional African oral stories.

### DIRECTOR'S PROFILE

Experienced director of documentaries, Licinio portrays the Mozambican reality since he entered the National Institute of Mozambique, in the years that followed the Independence, with different directors like Godard and Jean Rouch. Natural storyteller, he had his last film premiered in TIFF and showed over 20 countries. He received several awards in fiction and documentary.

### PRODUCER'S PROFILE

Pablo Iraola worked at the Patagonik Film Group (company with shareholders including Disney, Canal 13, Telefónica (ES) and Cinecolor) at the Market development for Latin America, including the responsibilities for film commercial exploitation in all its territories, many times also being in charge of its direct distribution. He also handled with the release in Argentina for more than 25 films - from author movies to huge commercial successes. In June 2008, he left the company, moving to Portugal, where he created, with his Portuguese associate Ukbar Filmes. Since February 2009 Ukbar has produced several films and TV miniseries.

### COMPANY PROFILE

In search of good stories from around the world, Ukbar Filmes produces documentaries and fiction with a tendency for the epic. Social, women's and historic subjects are transversal over the last productions, most of them internationally financed. Florbela was top 5 in the Portuguese BOXOFFICE. Pablo and Pandora run Ukbar in a mix of Pixar meets Bergman and they are keen in African projects.

### GOALS AT DURBAN FILMMART

- Financiers
- Co-producers
- Pre-sales
- Funds



Elias Ribeiro



John Trengove

**Producer:** Elias Ribeiro  
**Director:** John Trengove  
**Country:** South Africa  
**Feature/Documentary:** Feature  
**Running Time:** 90 minutes  
**Location:** South Africa  
**Total Budget:** R6 844 787  
**Finances Committed:** R395 213  
**Partners Attached:** Gloucester Films UK, Salzberger World Sales and DTI  
**Production Company:** Urucu Media  
**T:** +27 11 447 05 35  
**C:** +27 71 844 5435  
**er@urucumedia.com**  
**www.urucumedia.com**



SOUTH AFRICA

## The Wound – Inxeba

### Director's Statement

"As a gay South African filmmaker, I am increasingly disturbed by the wave of homophobia that is sweeping this continent. Draconian laws exist in Uganda and Nigeria that threaten the lives and human rights of all gay citizens. In my own country there is a disturbing lack of outrage to these developments, and a pervasive attitude that homoerotic desire is somehow "un African", posing a threat to "traditional" culture. My film is located in the secret male-only world of the Xhosa circumcision initiation and the story presupposes that same sex desire is as old as African culture itself. I am not trying to challenge a particular cultural practice, or to provide any objective representation of a culture that is not my own. The Wound is personal. It is subjective. It is emotional. The main characters are manifestations of my own psyche, and the narrative flows from imagining what happens when men are forced (or force themselves) to conceal their feelings at every cost."

### SYNOPSIS

Kwanda, a rebellious and sexually confused teenager from the city, travels to the rural settlement of his family's origin to be circumcised in a traditional rite-of-passage into manhood. For three weeks Kwanda and his fellow initiates - a group of rural boys - live in isolation, recuperating in mountain huts. He forms an intimate bond with his caregiver - Xolani - a mysterious rural man who helps him endure his first week on the mountain. Kwanda's curiosity is piqued when he begins to suspect that Xolani is involved in a closeted sexual relationship with Vija, a charismatic and volatile alpha male from the village. Kwanda is drawn to Vija and seeks out his approval as a father figure, igniting a jealous rivalry between the two rural men. When it is discovered that Kwanda has witnessed a sexual encounter between them, Vija, fearing exposure, goes on the hunt for the city boy. Forced to choose between his compassion for Kwanda and his loyalty to Vija, Xolani helps Kwanda escape. As they descend the mountain, Kwanda discovers too late that he has been ambushed when Xolani pushes him off a mountain ledge to his death.

### DIRECTOR'S PROFILE

John Trengove is a Johannesburg based director with a master's degree in filmmaking from New York University. Named one of the Mail & Guardian's 200 Young South Africans in 2010, his career spans theatre, television drama, documentary, commercials, short film and experimental video. His viral campaign for Absa L'Atelier earned him a Loerie Gold craft award in 2010, and his critically acclaimed miniseries "Hopeville" received the Swiss Rose d'Or for best drama and was nominated for an International Emmy the following year. John's short film "iBhokhwe" was screened in the Berlinale Generation programme in 2014 and he is currently developing his first feature film "The Wound" about male circumcision rituals in South Africa.

### PRODUCER'S PROFILE

Elias Ribeiro is a Brazilian filmmaker. He moved to Johannesburg in 2010 to pursue a MA in Film Producing and founded Urucu. He speaks four languages and worked in media in different capacities. He started production-assisting, talent scouting and casting, trained as an editor, worked as a videographer and moved into directing and producing over the years. His travelling gave him great understanding of universal themes. The opportunity to work in all departments within production affords him the ability to effectively communicate with his team. He has delivered content for broadcast, theatrical, educational, airlines and VOD and has shot in over ten countries. He has worked on short fiction formats, feature documentaries and

currently developing five features and two TV series. Elias is an EAVE producer.

### COMPANY PROFILE

Urucu Media is an independent production company dedicated to nurturing new voices in South African film. In the 3 years since its inception, we have showcased work in Venice, Berlinale, Cannes and other 50 International Film Festivals. We have a focus on building the local industry and talent through international co-productions and distribution. The company has attracted private equity investment, public funders and sold content to top broadcasters.

### GOALS AT DURBAN FILMMART

- Co-producers
- Financiers
- Pre-sales
- Funds
- Network



Eduan van Jaarsvelt



SOUTH AFRICA

## Tree of Crows



Stephen Abbott

**Producers:** Stephen Abbott  
Eduan van Jaarsvelt  
**Director:** Stephen Abbott  
**Country:** South Africa  
**Feature/Documentary:**  
Feature  
**Running Time:**  
100 minutes  
**Location:** South Africa  
**Total Budget:** R5 887 333  
**Finances Committed:**  
R1 956 300  
**Partners Attached:** NFVF,  
Stealth Donkey Moving  
Pictures, Moonyeenn Lee  
Associates, and Rechord  
Audio  
**Production Company:**  
Stealth Donkey Moving  
Pictures  
stephen@stealthdonkey.  
com  
+27 83 367 9330

### Director's Statement

"Tree of Crows is an exciting new South African film. Classically structured yet fantastic in setting, it is a science-fiction-meets-western thriller that can tap into a broad spectrum of audiences. In its imagining of a rural post-apocalyptic South Africa, Tree of Crows will echo and contrast local stereotypes, cultures and histories. Exceptional local acting talent will be put to good use on meaty roles and remarkable characters. A beautiful winter setting in the South African desert will provide a fresh backdrop for this tale of remorse, sacrifice and redemption. Religious undertones run deep. The protagonist is Cain, and in a sense he has been walking the earth since he murdered Abel. While I don't see Tree of Crows as being overtly religious, I am excited to think of it as a kind of moral tale for adults—an exploration of morality, guilt, race, the future, society and the individual. Tree of Crows is a science fiction film, though I prefer to think of it as a low-fi fantasy-western. Both these genres make strong use of story-wide metaphors that represent the world of today, and I find this an incredibly powerful arm of cinema."

### SYNOPSIS

Cain is a violent man who suppresses his murderous past as he ekes out survival in a rural post-apocalyptic South Africa. In this desperate and decrepit future, old prejudices have taken new forms: racism flares, the police sell bodies, the news investigates, the travellers provide transient slave labour, and no-one returns when they leave for the distant city. When Cain is confronted by an alluring traveller, Helen, his dormant conscience begins to stir. Could he find peace from his past?

A powerful journalist from the city begins an investigation into the murder—unsolved until now. Cain strains to conceal his evil deeds. He begins to see visions of the ghost of murders past. Cain falls for charming Helen and the absolution she seems to offer. His two murderous accomplices follow diverging paths: one spirals into madness and suicide, and the other into more murder and intimidation, clashing with Cain over his changing resolve. Cain's

visions grow clearer and more horrific. Meanwhile, the investigation draws ever closer to the wicked truth. Cain seeks redemption, but must admit to the evils of his past, face his depraved accomplice, and sacrifice his freedom and ultimately his life for the woman he has come to love.

### DIRECTOR/PRODUCER'S PROFILE

Stephen is a writer, director and sometimes editor. He studied acting and film at Wits University, graduating in 2004. Stephen co-wrote and directed the 2011 short film "Dirty Laundry", selected as part of Focus Features' Africa First programme, winning both the best South African and overall best short film awards at the Durban International Film Festival, plus the best short film SAFTA. In 2013, Stephen directed "Takalani Sesame", the children's television show. Beyond his studio directing of the loveable muppets, his technical oversight was instrumental in the show's transition to a full green screen studio. Stephen makes a great caffè latte.

### PRODUCER'S PROFILE

Eduan is a producer, writer and actor, forging a diverse career over the last decade. Perhaps best known for his work as an actor, he has been seen in many features and creative projects, including "Catch a Fire", "Tsotsi", "Triomf", "Goodbye Bafana", Jozi and the lead in Fanie Fourie's Lobola. In 2011 Eduan co-wrote and produced the award-winning short film Dirty Laundry for Focus Features and the NFVF. In recent years Eduan has honed his skills as a sought-after freelance line producer and first assistant director. Eduan makes a killer grilled cheese sandwich.

### COMPANY PROFILE

Stealth Donkey is an award winning kick-ass creative film production company from South Africa. We make films with bite. Our dark comedy short film "Dirty Laundry" was acclaimed both in South Africa and abroad. We are seeking finance and distribution for our post-apocalyptic thriller feature Tree of Crows. We believe that South Africa has a wealth of stories to tell, and are pretty excited to bring them to life through the art of moving pictures.

### GOALS AT DFM

- Producers
- Co-producers
- Financers
- Pre-sales
- Funds



Makgano Mamabolo



## Tjovitjo



Vincent Moloi

**Producer:** Makgano Mamabolo  
**Director:** Vincent Moloi  
**Country:** South Africa  
**Feature/Documentary:** Feature  
**Running Time:** 90min  
**Location:** South Africa  
**Total Budget:** R 11 661 640  
**Finances Committed:** R200 000  
**Partners Attached:** NFVF, Hubert Bals Fund  
**Production Company:** Puo Phara Productions  
 info@puopha.co.za  
 Tel: 011 719-4301  
 Fax: 011 719-4040

### Director's Statement

To me this film is a fascinating attempt to deconstruct the human spirit's psychological, sociological, and moral compass. The actual physical portrayal of the respective characters and their aesthetic representation, are merely our shared reality expressed through the medium of film. Dance in itself is an extension of this expression and it's very aesthetic representation. In the case of Tjovitjo, sePantsula, as a rare and dying dance form only practiced in South Africa, is an enticing uncharted dance culture of the underdogs. Our characters have even a taken it a step deeper by dancing S'khanda, which is an underground sect of the sePantsula dance form. So in my visual representation of these characters, in this particular community, I cannot be conventional. Things need to be edgy, gritty, but most importantly, true to real life, telling a nuanced story that mirrors the misery of real life. After all, we have chosen to turn the camera's eye on an everyday people, who are somehow dancing with their conscious disconnection from normal life, because it long forgot about them.

### SYNOPSIS

Imagine the craziest street dance trends, and you are still nowhere close to the mesmerizing moves of Ma'Fred and his motley crew, living in a forgotten shanty, at the bottom of a mine dump, in the heart of Johannesburg. Illiterate and desperate, all Ma'Fred knows is dance – Spantsula... it's his lingo-franco and he has had to be the best at it, in an effort to survive and find social standing, where the violent indignity of poverty is rife. Now left destitute from yet another shack fire, Ma'Fred leaves the shanty town that he has always known as home, since his mother had left him for dead as a baby. What he didn't bargain for, is that his ex, who he didn't know was pregnant, would be abducted by a rival gang lord Buttons, who keeps her captive until Ma'Fred agrees to pay off an old debt. He wants Ma'Fred to dance for him at an upcoming competition.

Now with the prospect of fatherhood and a score to settle, Ma'Fred is forced to defend his honour, and uses the one thing

he knows: Spantsula – so he drums up the best dancers to start his own crew to beat Buttons at his own game and win big to get his girl back. However, Ma'Fred gets a rude awakening on the day of the competition, when he is confronted with his long lost mother, who almost costs him the win he and his new dance family so desperately needs.

Will Ma'Fred give in to his burdensome fate, abandoning his baby like his mother did to him then, or will he dance to the bitter end? The judges word is final... as only dance, is fair in love and war.

### DIRECTOR/PRODUCER'S PROFILE

Vincent Moloi's film career started in documentaries, and moved to fiction when he was then mentored by Hotel Rwanda's Director, Terry George. Since then, he has directed ten different TV drama series and short films. He completed his Media Studies Certificate from Boston Media House and continues directing all kinds of fiction and non-fiction work. Vincent has come a long way from his days of community TV initiatives, to now being one of South Africa's trailblazers of a new breed of TV directors, and has now joined Puo Pha Productions as one of the company directors.

### PRODUCER'S PROFILE

Having groomed her love for storytelling at the National School of the Arts as a Drama major, Makgano Mamabolo then acquired her Bachelor of Live Performance Degree from AFDA (The African School of Film and Dramatic Art) in 2001. She started her career as a professional actress and has for the past twelve years, covered a spectrum of genres from presenting, soap opera, sitcom, drama, film, as well as theatre, having performed Miss Kwa Kwa – a one woman stage production, for theatres country wide for four years. She

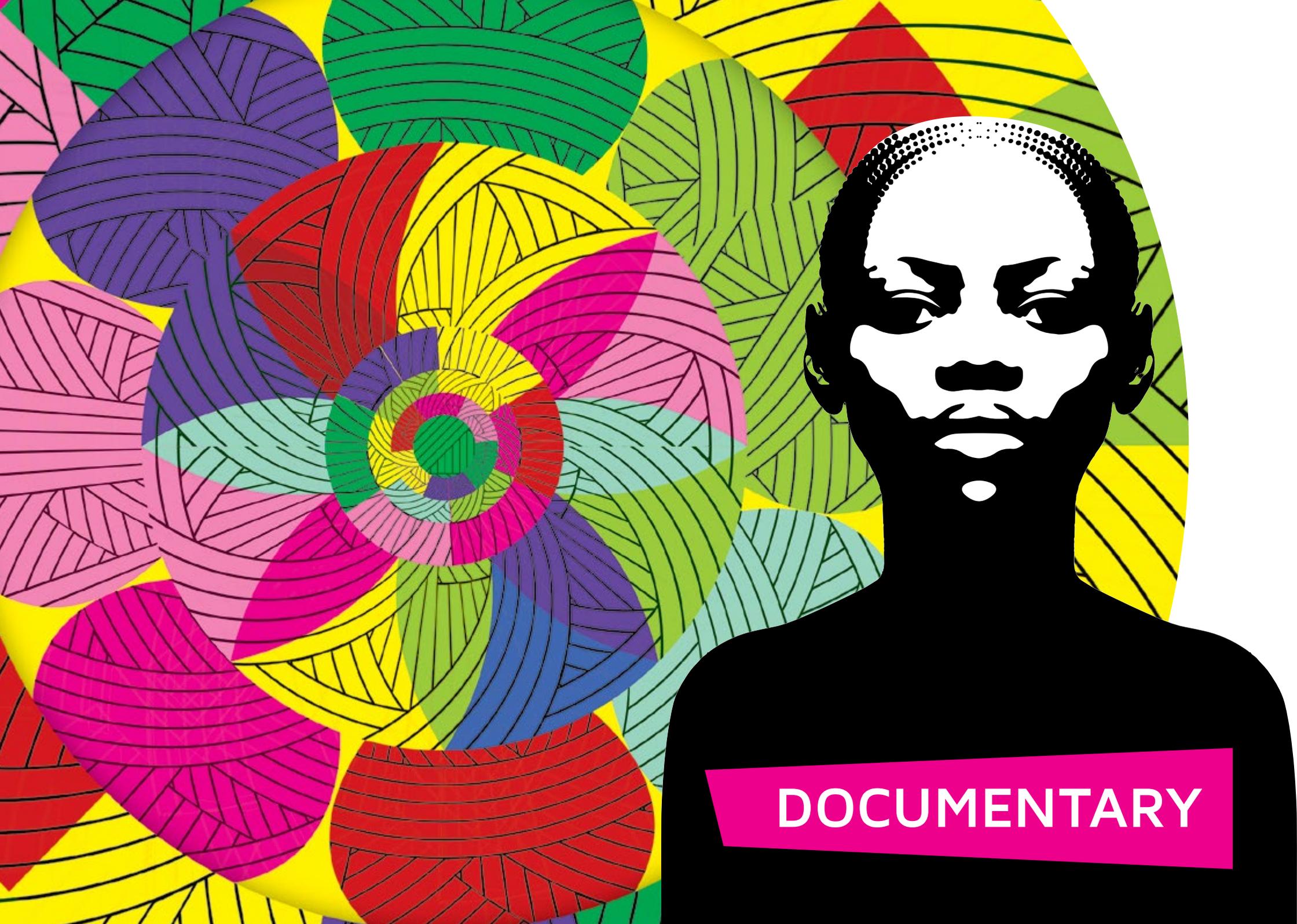
is not just an actress however, but moves very comfortably from in front of the camera, to behind the scenes. A producer, script writer as well as a director, she is now the Managing Director of Puo Phara Productions. She has had the honour of being on the Golden Horn Awards judging panel since 2008 and currently sits on the board of the African Craft Trust. Makgano Mamabolo also avails herself for talks on the industry as an actress, writer and young producer.

### COMPANY PROFILE

Puo Phara Productions (Pty) Ltd is a young production company headed by Makgano Mamabolo and Lodi Matsetela, with Vincent Moloi being the latest addition to the company. All three filmmakers are passionate about producing great film and television, regardless of genre or format from fiction to documentary. The company is currently developing a feature film titled Tjovitjo as their short film. Berea, recently premiered at the Durban International Film Festival, which then went off to the Toronto Film festival in September 2013, and had it's European Premier at the Rotterdam film festival in 2014, and then started it's worldwide tour, at the Santa Barbara Film Festival. Puo Pha's mission is to facilitate the growth of other young filmmakers – Directors, Cinematographers, Art Directors, Performers and Writers; all in an effort to ensure that there is a generation of experienced filmmakers who will also in turn transfer their skills to an upcoming crop of filmmakers in South Africa.

### GOALS AT DURBAN FILMMART

- Pre-sales
- Co-producers
- Funds
- Distributors



**DOCUMENTARY**



Amber (Arya) Lalloo

**Producer & Director:** Amber (Arya) Lalloo  
**Country:** South Africa  
**Feature/Documentary:** Documentary  
**Running Time:** 52 and 90 minutes  
**Location:** Durban, South Africa  
**Total Budget:** R2 604 525  
**Finances Committed:** R140 000  
**Partners Attached:** National Film and Video Foundation  
**Production Company:** Reality Principle Productions  
 arya@realityprinciple.co.za  
 +27 84 304 1441



### Director's Statement

**"I grew up listening to the music of The Flames. As a teenager looking to the past for heroes, The Flames were the only ones I had not forged from politics and revolution, whose quest for freedom had nothing to do with the dominant apartheid narrative. They were just "lighties from Durbs", yet they'd somehow penetrated the heart of the 60's rock 'n' roll revolution and become part of its beat. I have since then been drawn to the myth and mystery of their meteoric success and sudden disbanding. When I finally tracked down 70 year old founding member Steve Fataar in a tiny bar in Durban, the story I was looking for became clear. The big global narrative of glitter and glory began to dim in comparison to the personal, intimate and local. Steve turned away from the international stage in 1971 as the band stood poised for fame and instead chose to come back home... to apartheid SA. What a story. It evokes themes that range from the personal, such as freedom, memory and regret, to the political, such as race, class and power. It's one I feel compelled to tell while the legend lives among us; to celebrate an icon, explore a rich and diverse local cultural history and reveal a life lived on its own terms no matter the cost."**

### SYNOPSIS

Afterglow tells the story of Steve Fataar, the founding member of The Flames, a band of brothers that become known in the early sixties as the "South African Beatles". Following an overwhelming local response, they embarked on a successful international tour that led to a record deal with The Beach Boys and a meteoric rise through the American pop charts. The Flames were poised for stardom but the pop machine was tearing the band apart with its mechanical production and general hedonism. So in the early seventies Steve traded the absolute freedom of Hollywood for his hometown Durban and tried to assume a normal existence.

Now in his seventies, the film finds Steve in the sunset years of a life defined by a boyhood fantasy that came true. It will explore the lasting consequences of one moment so big, it shaped everything

that followed. A cinematic journey into the life of a local legend "Afterglow" explores one man's battle to make peace with his past and casts light onto one of the most dynamic periods in popular culture from a whole new source.

### DIRECTOR AND PRODUCER'S PROFILE

Born in 1980 in Durban, Arya has worked in commercials production, written and directed numerous TV documentaries and script-edited an award-winning 13 part drama series since entering the industry in 2007. She has also creatively produced large-scale film events such as Michel Gondry's "Home Movie Factory" in Johannesburg and The People to People International Documentary Conference, which led her to found her own company, Reality Principle Productions in 2013. In 2013 Arya also wrote and directed her first feature documentary "Jeppe on a Friday" (with Shannon Walsh), which has screened in competition at numerous local and international festivals. "Afterglow: The Life and Times of Steve Fataar" is her second feature documentary.

### COMPANY PROFILE

An independent film company based in Johannesburg, Reality Principle Productions was founded in 2013 to encourage the development of female filmmakers with distinctive creative visions. Reality Principle aims to produce at least one feature film per year conceived and led by a strong female creative team with no other prescriptions. In addition the company will ensure its associated filmmakers hold a meaningful share in the IP of their projects in order to support their continued independence and creativity.

"Afterglow: The Life and Times of Steve Fataar" is the company's first feature film offering.

### GOALS AT DURBAN FILMMART

- Co-producers
- Financiers
- Pre-sales
- Funds



Engelbert Phiri



Guy Bragge

**Producer:** Guy Bragge  
**Director:** Engelbert Phiri  
**Country:** South Africa  
**Feature/Documentary:** Documentary  
**Running Time:** 110 minutes  
**Location:** Johannesburg, South Africa  
**Total Budget:** \$279 424  
**Finances Committed:** \$1 600  
**Production Company:** XCUT  
 guy@xcut  
 +27 82 517 1794  
 engelbertphiri@gmail.com  
 +27 79 829 3009



## Alex on Seventh

### Director's Statement

"I have always been passionate about passion and even more passionate about people. I make documentaries because I want not only to entertain but also to engage an audience and try to make a difference. I like to tell stories about people who inspire me.

I need to feel a personal resonance with the stories I try to tell. In other words, there is an unapologetic personal interest involved here. In the main protagonist Claire, I see my own paternal grandmother. My grandma who also epitomises a concept and time where people were judged not only according to their individual merits but also by their ability to contribute to the community. In the other protagonists I see a creative and a bunch of dreamers that look a lot like me. As a creative, I love liberated art made by artists that are not trying to fit into predetermined categories. I believe that, only when I manage to create outside the narrow realms of such categories will I be able to talk about universal concerns in a unique manner. With this film, I am going in search and hopefully find and create my own unique and singular grammar."

### SYNOPSIS

A stone's throw from the excesses and privilege of Africa's richest square mile - Sandton, South Africa is a very tough neighbourhood - Alexandra - whose socio-economics couldn't be more diametrical. Here, we meet a very pretty 86 year-old matriarch - Claire and Lulu her cat. Claire and Lulu are passionate about the mean-looking and sculpted bodybuilding young-men in Claire's backyard gym. The tiny gym doubles up as a tattoo parlour and fine art studio. The seemingly claustrophobic gym harbours the aspirations of many who include; Tumi, unpredictable like a volcano at rest is an agonising fine artist, tattoo artist and body-builder. Bobo, is an introspective body-builder, cum-commuter taxi driver and arm wrestler and Gino, a complex, multi-layered struggling boxer and single parent to an ambitious little girl. Over two years, the film follows Claire, Lulu and the guys from the gym navigating an escalating series of treacherous streets and decisions. The film unveils and presents an

intimate portrait of these protagonists with similar problems yet different aspirations for their lives. They are human and filled with contradictory characteristics and motivations. It is through their raw perspective of life that the story of the other South Africa can be felt - not told.

### DIRECTOR'S PROFILE

Engelbert studied Graphic Design and later Media Studies. He balances independent filmmaking with work as an award-winning senior creative at one of South Africa's leading Advertising Agencies. He has written a number of short films including the award-winning "Bloodstones" and directed the grant-winning short "Stanley" that ran the international festival circuit. He is developing another feature documentary project titled "Today I Die A Little". 'I want to grow as a visionary filmmaker and through film engage audiences to motivate positive change. I strongly believe that creative documentary is a mechanism through which art and stories truly can make a difference'.

### PRODUCER'S PROFILE

Guy holds a Bachelors degree in Drama and Film, an Honours degree in Development Studies and is currently completing his Masters degree in International Relations at Wits University. He has twenty-five years of experience in the film and television industry. He has worked as a Line Producer, Producer and Director and on a number of international feature film productions shot in South Africa. He has also directed numerous television commercials. Guy hopes to be able to interrogate and leverage the power of meaningful stories and filmmaking to promote exciting and robust dialogue about global social issues.

### COMPANY PROFILE

After years of producing and directing many critically acclaimed television commercials, feature films and short films, Producer/Director Guy Bragge founded XCUT. The company seeks to develop and produce intelligent documentaries, short films and other audio-visual products of the highest quality. As an independent production company, XCUT is able to maintain its focus on making cutting edge and innovative work. It is committed to making thought-provoking and distinctive work that surprise, engage, move and entertain. The company is also producing another exciting creative feature documentary film project being developed and directed by Engelbert Phiri titled "Today I Die A Little".

### GOALS AT DURBAN FILMMART

- Co-producers
- Financiers
- Funds



Amy Nelson



Uga Carlini

**Producer:** Amy Nelson  
**Director:** Uga Carlini  
**Country:** South Africa  
**Feature/Documentary:** Documentary  
**Running Time:** 90 minutes  
**Location:** South Africa  
**Total Budget:** R4 599 481  
**Finances Committed:** \$15 000  
**Partners Attached:** NFVF  
**Production Company:** Spier Films  
 amy@spierfilms.com  
 +27 82 060 5689



Alison

## Director's Statement

**"Rape and violent crimes are escalating. It is estimated that ninety percent of these crimes are never reported. This is because, except for the obvious trauma, what most victims yearn for is a life of "normality" to return. Alison is the voice and the proof that a normal life on your terms is possible again after the worst kind of living nightmare. She is the reminder that even though the trauma never goes away, with every passing day one gets a little bit better at dealing with it.**

**Through Alison's story I saw a global opportunity to make good where the hope might be lost, to shine a light in the dark and to show that "light" at the end of the tunnel is in fact you. She has this uncanny ability that challenges you to think more, to believe in the unbelievable and to imagine the unimaginable. Epicurus states that only one principle will give you courage. That no evil lasts forever or indeed for very long. I love how in this case, too much of a good thing can be wonderful."**

## SYNOPSIS

In December 1994, two men raped, stabbed and disembowelled Alison after they abducted her from outside her home. They then slashed her throat 16 times to make sure she was dead. But Alison defied death. And more than that, she denied her attackers the satisfaction of destroying her life.

Nineteen-year-old Tiaan Eilerd found her next to the side of the road. He was a veterinary student, which meant he had some medical knowledge. Dr Angelov was on call at the Provincial Hospital. He was a thoracic surgeon and capable of dealing with Alison's severe throat injuries. Alison lived to tell a story that would break a code of silence about rape and brutal assault. She was the first South African to ever speak out publically about rape. Just one year after the attack, Alison gave her first public talk. She spoke from the heart, sharing the pain and ultimate inspiration she discovered within herself during the attack and subsequent recovery. She is now one of the most sought-after speakers in South Africa, has visited over 20 countries worldwide to share her story to enraptured audiences and has received numerous awards.

## DIRECTOR'S PROFILE

Filmmaker Uga Carlini, President of Towerkop Creations, specialises in female driven heroine stories. Her extensive film career stretches over continents that include South Africa, the United Kingdom, Australia and Fiji. In Fiji she compiled and pioneered the syllabus, a first of its caliber for the South Pacific, for acting, screenwriting and filmmaking for the National University of Fiji. Uga is a PUMA Catalyst Audience Award winner for her short 'Good Planets are hard to find', an ATKV Media Veertjie nominee for Zyron Films documentary series 'Sewe Sakke Sout' and was voted one of 2012's most extraordinary women of SA.

## PRODUCER'S PROFILE

Amy is based in the Cape Town office, working to finance, produce and distribute documentaries. She has a particular interest in bespoke campaigning and distribution through a combination of events, television and online. Recent Spier Factual Pieces include Vive La France, which has just premiered at Goteburg, Trend Beacons and I Want to be Weird. Before joining Spier Films, Amy was Head of Programming at TVF International in London, a distributor of documentary and factual programming. Amy has an M.Math. Phil from the University of Oxford.

## COMPANY PROFILE

Spier Films is an award-winning production and finance company with offices in Cape Town, London and Reykjavik. We are part of a family-owned group of companies, including six of the top South African insurance companies and two food franchises in 30 countries. We create and

support films which have both critical and commercial success and often work with highly respected international producers. Our recent productions and co-productions include "Young Ones", "The Salvation" and "Of Good Report". Spier Films is the only production company in South Africa that is able to cash-flow the South African production rebate and pre-sales.

## GOALS AT DURBAN FILMMART

- Financers
- Pre-sales
- Funds



Joost Verheij



Peter Goldsmid



Zanele Muholi



SOUTH AFRICA

## Beyond the Barricades

### Director's Statement

**ZANELI:** I live under constant threat of rape, violence and murder. And why? Because I love other women! Only that!

**PETER:** Our film is a personal investigation into hate crimes against LGBTI people in South Africa, especially "corrective" or "curative" rape of lesbians. It's crazy to think that such brutality could change "deviant" sexual orientation, yet it's all too real here, where someone like Zanele is twice as likely to be raped as her heterosexual sister.

**ZANELE:** Why do lesbians make some people so angry? That's the question I want answered as I encounter not just rape survivors but also perpetrators, "the enemy". Will I be able to photograph them with the openness I have for my sisters? There are physical and emotional risks to me, but I feel compelled to do it. I want to understand, and, if I can, forgive. But can I? I don't know.

**PETER:** Zanele's central role and moving photography will make for an original, compelling film that will create not only empathy for victims and survivors, but also provoke dialogue on the growing homophobia in South Africa and Africa. Like its acclaimed predecessor "Difficult Love", it will be both highly relevant and commercially viable.

### SYNOPSIS

This is a personal journey into the "heart of darkness" in which lesbian photographer and activist Zanele Muholi investigates violent hate crimes against LGBTI people in South Africa. Can she not only understand but also forgive? That is the dramatic question that also provides the arc of the story. We will meet not only survivors and their families but also perpetrators - and Zanele will photograph them. We will observe her as she works and tries to grasp the issues, context and motivations. The impact on her will be emotional and dramatic. Her photographs will provide intense, brief, focused moments interpolated into the narrative. The journey starts in Umlazi, Zanele's home, ending up in "gay-friendly" Cape Town, whose dormitory townships of Gugulethu, Nyanga and Khayelitsha regularly see horrific hate crimes. But it will include lighter moments, documenting gay pride events and beauty contests.

We will meet the heteropatriarchy, gaining access to both men both

in prison and male and female traditional leaders.

We will revisit a crime scene with both the survivor and perpetrator. The film's climax will be a dramatic survivor-perpetrator encounter.

And the final questions: How has the journey changed Zanele or helped her deal with her anger?

### DIRECTORS' PROFILES

#### PETER GOLDSMID

Peter Goldsmid writes, produces and directs prize-winning documentaries and dramas with human rights themes, including the multiple-award-winning "Difficult Love" (2010) with Zanele Muholi. More recently "Dance up from the Street" (2013), about dance liberating former street kids of Kigali, Rwanda, was at the Pan African Film Festival and Cannes.

#### ZANELE MUHOLI

Photographer Zanele Muholi is a tireless activist for black LGBTI rights in South Africa and beyond, documenting the history of discrimination and violence against lesbians and celebrating queer sexuality in images of arresting tenderness and directness. Muholi's latest international awards include the Freedom of Expression Index Award and the Netherlands's Prince Claus Award (2013).

### PRODUCERS' PROFILES

#### JOOST VERHEIJ

With a background in cultural anthropology, Joost Verheij has produced and directed documentaries since 1984, including Emmy-nominated 'Lomax the Songhunter', 'The Silence' (2005) by Kim Landstra, 'In my Father's House' by Fatima Jebli Ouazzani (e.g. Hot Docs and Golden

Calf Awards 1998) and 'Miss Interpreted' (1997) about the South-African artist Marlene Dumas.

#### PETER GOLDSMID

Peter Goldsmid is a multiple-award-winning writer-producer-director of documentaries, dramas, drama series and a feature film, "The Road to Mecca" starring Kathy Bates. His documentary "Difficult Love" with black lesbian activist and photographer Zanele Muholi is shown world-wide, winning numerous international awards. This will be their second collaboration.

### COMPANY PROFILES

Joost Verhey and Frank van Reemst founded Doc.Eye Film in 2007, following long, successful careers as Netherlands-based producers of prize-winning documentaries. They formed this new company to create internationally-orientated, challenging documentaries with a special interest in exposing and combatting social and cultural inequality. Doc Eye's collaboration with Peter Goldsmid's Southern Exposure (founded 1989) follows naturally from this. The two companies share a commitment to changing attitudes by creating empathy, dialogue and understanding through great storytelling. Southern Exposure produces award-winning programming that includes dramas, documentaries, drama series and a sitcom. It has produced more than 70 hours of prime-time broadcast television.

### GOALS AT DURBAN FILMMART

- Production funding
- Sales Agent
- Distribution
- Broadcaster commitment
- Pre-sales
- Co-production deals



Iman Kamel



Talal Al-Muhanna

**Producer:** Talal Al-Muhanna  
**Director:** Iman Kamel  
**Country:** Egypt  
**Feature/Documentary:** Documentary  
**Running Time:** 70/52 minutes  
**Location:** Egypt  
**Total Budget:** \$ 158 000  
**Finances committed:** \$ 72 000  
**Partners attached:** Doha Film Institute, City of Berlin, Linked Productions and Nomads Home Productions  
**Production Company:** Linked Productions  
[www.linkedproductions.com](http://www.linkedproductions.com)  
 T: +965 2522 0651  
 C: +965 5501 7200  
 +49 176 63 65 67 68  
[contacttalal@hotmail.com](mailto:contacttalal@hotmail.com)



EGYPT

## Egyptian Jeanne d'Arc – Jeanne d'Arc Masriya

### Director's Statement

**"For 18 days in Tahrir Square in 2011 there existed a Revolution-Republic where women and men seemed to be equal. All stood on the frontlines against the rigid regime of Mubarak and in favor of a new and free Egypt. Was this not the birth of a new society? The discovery of a newfound spirit? Of a dynamic new relationship between men and women? Egypt in the present day fails to fulfill these aspirations. Inspired by the story of Joan of Arc, this film confronts these questions through a form of poetic storytelling that combines documentary with fiction and narration with dance. It's my personal metaphor for the situation of so many women in Egypt today."**

### SYNOPSIS

"Jeanne d'Arc Masriya" (Egyptian Jeanne d'Arc) is a creative documentary that explores issues of female emancipation in post-revolutionary Egypt. Beginning with the return journey to Cairo of a filmmaker long absent from her own country, the film weaves a series of intimate portraits composed of interviews, poetic voice-over and dance; exploring themes of oppression, guilt and faith with Egyptian women, many of them artists. Reflecting on Carl Theodor Dreyer's 1928 film "The Passion of Joan of Arc" – in which the female figure is martyred by the patriarchal forces surrounding her – 'Jeanne' is a contemporary commentary that melds various expressive elements to arrive at the core of the filmmaker's enquiries into the circumstances of women in Egypt today.

### DIRECTOR'S PROFILE

Egyptian filmmaker Iman Kamel followed interdisciplinary studies in art, dance and film at the Berlin Academy of Arts. She is always on the move and has travelled extensively in southern African countries and in China. Since 1995 she has directed five short films including 'Hologram' (awarded by Euromed 2004). Her debut feature documentary 'Beit Sha'ar' ('Nomad's Home') received a Jury Special Mention at Dubai IFF and the awards for Best Director and

Best Cinematography at the Independent Film Festival in Cairo. Iman is currently undertaking a fellowship on the Global Master of Arts programme at The Fletcher School/Tufts University (Boston).

### CO-PRODUCER'S PROFILE

Talal Al-Muhanna is an arts and media producer based between Kuwait, Germany and the United States. Since 1999, he has curated and co-/exec-/produced numerous media-based and cultural projects internationally, including in the USA, Europe, Middle East, Africa and Asia. Projects which he has worked on have been invited to participate in pitching and co-production forums including Africa Produce, Amiens Screenplay Development Fund, Dubai Film Connection and more. Talal holds a BA and MA in Film & Moving Image Production, a Certificate in Fundraising and - prior to filmmaking - has enjoyed an extensive career working internationally in the performing arts sector. In 2013 he participated in the EAVE European Producers Workshop with the support of MEDIA Mundus.

### COMPANY PROFILE

Linked Productions develops and produces narrative documentary and fiction films in Asia, Africa and the Middle East - with a particular emphasis on filmmakers of Arab descent and projects in the Arts & Culture genre. The company seeks to bring bold, imaginative and fresh projects to the international marketplace through the development of original works of fiction and documentaries of exceptional artistic quality. Currently, Linked is the co-executive producer of 'Rise of the Gulf, Beyond Black Gold' – a 2-part series for French broadcaster ARTE and

a dance documentary about world-renowned choreographer Nacho Duato, in coproduction with ZDF.

### GOALS AT DURBAN FILMMART

- Co-producers
- Financiers
- Pre-sales
- Funds



Kayambi Musafiri



## Home Expulsion

**Producer & Director:**  
Kayambi Musafiri  
**Country:** Rwanda  
**Feature/Documentary:**  
Documentary  
**Location:** Rwanda and Tanzania  
**Total Budget:** \$94 655  
**Finances Committed:**  
\$4 000  
**Production Company:**  
Almond Tree Films  
kayambidvne@gmail.com

### Director's Statement

**"As a Rwandan man who has witnessed turmoil in my own country and people, I wanted to create a film that could show that ethnic conflict continues to be an issue in my part of the world. Many of the crimes in my region have occurred because of information on identity cards, national borders, and ethnic identities – all to serve political agendas of those in power. I believe this recent story is not a small story of a tragic governmental policy, but a symptom of the ongoing struggle ordinary East Africans have faced, including ethnic violence and exploitation."**

**"After studying the subject and meeting the characters I want to portray, I hope that this film can show the need for justice and the ways in which violence and turmoil become thrust upon and hidden within the mundane, day-to-day lives of citizens. I also hope to show the way in which these mundane activities can be an act of resistance – by living as humans and maintaining their dignity, these victims testify to a hope of a better and more secure world."**

### SYNOPSIS

In 2013, government officials in Tanzania ordered the deportation of over seven thousand ethnic Rwandans, claiming that they were in the country illegally and were a threat to the security of the country. Ethnic Rwandans, many whose families had lived in Tanzania for generations, left behind family members, land, houses, livestock, and other property because of the government policy.

This documentary focuses on four individuals who are victims of this mass expulsion as they adapt to their new situations. It begins with Christopher Rubamba Matata, 63 years old, a musician living in a refugee camp in Rwanda. Matata provides a historical account of the thousands of Rwandans who immigrated to Tanzania. The next portrait is of Kayinamura Angel, 18 years old, born and raised in Tanzania to Rwandese parents. She lives with her neighbours after the government razed her family's house during the expulsion.

The third portrait follows Vena Kamihanda, 50, Angel's mother, wheelchair bound and living in a refugee camp. The film ends with Agnes Alida, 45, a radio hostess in Tanzania. She was separated from her Rwandese husband and one of their children during the deportation and is unable to locate him.

### DIRECTOR'S PROFILE

Kayambi Musafiri, is a Rwandese film director, born in 1986. In 2010, he won a short script writing competition commissioned by Almond Tree Films and funded by Tribeca Film institute (USA, NY). He attended his first short film screening at Tribeca Film Festival in 2011 in the United States. In 2011, He worked on a documentary called "A Place for Every One" as production Designer, the film was financed by the European Union and produced by a Belgian Company. In March, 2013, he was selected to attend the scriptwriting workshop in Luxor African Film festival that was conducted by Ethiopian Director Haile Gerima.

### COMPANY / PRODUCER'S PROFILE

Almond Tree Films Rwanda is a film collective and a production house located in Kigali city. The company was created in 2010 and it produces short, feature length documentary films. These films have been screened and awarded at various international film festivals. Since 2009, Almond Tree Films Rwanda supports emerging Rwandan filmmakers through various training and workshop programmes, as well as funding initiatives. For now, Almond Tree Films Rwanda is considered as one of the leading professional production houses in the East

Africa region, which aims to establish an artistic film industry in Rwanda.

### GOALS AT DURBAN FILMMART

- Financiers
- Co-production
- Funds



Caroline Kamya



Keren Cogan

**Producer:** Keren Cogan  
**Director:** Caroline Kamya  
**Country:** Uganda  
**Feature/Documentary:** Documentary  
**Running Time:** 90 minutes  
**Location:** Uganda and Spain  
**Total Budget:** 120,709.75 €  
**Finances committed:** 6 500 €  
**Production Company:** iVAD  
 ckamya@ivadproductions.com  
 +414 251 698  
 +782 32 78 78  
 Keren Cogan Films  
 info@kerencoganfilms.com  
 +31 20 6260255



UGANDA

## In search of African Duende: The Uganda Flamenco Project

### Director's Statement

**"In this film the creative challenge that I embrace is to weave the different layers bringing to life the history of the dance form and the contemporary world of Kampala today.**

**As we follow the individual paths of the young passionate yet somewhat disenfranchised dancers, from the initial workshop to the final public performance. I aim to paint an intimate portrait of their young lives through their eyes, overcoming daily challenges from deep inside the urban sprawl of the city known as is "Kampala". A city that is reputed to have more youth than any other city in the world. The youth search for a space/ somewhere to belong. Their journey runs parallel to those who came before and catapulting us into the future through the energy, resilience and passion of the cities' optimistic youth."**

### SYNOPSIS

En "En Busca del Duende Africano" we open up both the practice and history of flamenco through its undeniable but little known connection to Africa.

This journey follows a small group of young Ugandans over a period of twenty-four months. Their aim, to put on the first Flamenco Dance performance in Uganda at the National Theatre in Kampala. Against the backdrop of the poverty of inner city Kampala, the individual obstacles that each young Ugandan must overcome; some of whom are refugees, and orphans; form the spine of the documentary. Their stories are interspersed with a narrative history of black Africans in Spain, and how their oppression together with the persecuted Gypsies and Jews, led to the birth of flamenco.

### DIRECTOR'S PROFILE

Caroline Kamya is an award winning filmmaker and visual artist. Her work is often concerned with identity and the search for meaning through art. She works alongside her sister, anthropologist, writer and researcher Dr. Agnes Nasozi Kamya with whom she develops

and produces innovative projects and challenging narratives firmly rooted in Uganda. This dynamic team work on fiction, documentary and mixed genre projects. Caroline continues to shape her unique visual language and artistic expression with each new project

### PRODUCER'S PROFILE

Keren Cogan is an Israeli-born Dutch resident. Keren has a deep interest in understanding people from various backgrounds. This enables her to work creatively on a high level with all kinds of filmmakers.

With over a decade of experience in both the Dutch and International cinema scene, she has a good eye for talent and challenging films that require thinking outside the box.

### COMPANY PROFILE

#### iVAD

iVAD (Uganda) was set up in 2004. This highly ambitious pioneering company produces enlightening films from Uganda and the rest of Africa and has been broadcast both locally and internationally. The strategy that iVAD uses is to produce local media content in order to finance the independent and training sector. iVAD continues to nurture feature film projects and talent from Uganda through both providing training through their training arm UAMA and hands on experience on all our productions. IMANI produced at iVAD has been the most awarded Ugandan film to date.

#### KEREN COGAN FILMS

Keren Cogan Films (the Netherlands) is founded and run by Keren Cogan in partnership with Phanta Vision Film

International working on development and finance of various films. KCF is committed to help and challenge filmmakers to fulfill their creative potential and therefore creating artistic high quality feature length shorts and features. Keren excels in recognising the universal potential of local stories.

### GOALS AT DURBAN FILMMART

- Co-producers
- Financers
- Pre-sales
- Funds



**Inadelso Cossa**

**Producer & Director:**  
Inadelso Cossa  
**Country:** Mozambique  
**Feature/Documentary:**  
Documentary  
**Running Time:** 70 minutes  
**Location:** Maputo,  
Mozambique  
**Total Budget:** 45 000 €  
**Finances Committed:**  
1 000 €  
**Production Company:**  
16mm Films  
inadelsocossa@gmail.com  
+258 828 673 789



MOZAMBIQUE

## Kula: a Memory in Three Acts

### Director's Statement

"In 'Kula: a memory in three acts' the story takes place in the interrogation room where former political prisoners recreate the same scenario today, they play a role in their own memories, I found this issue while I was researching for my short film "Xilunguine, The Promised Land" at the time I could not turn away from my point of view, but now I have decided to shoot this project because I believe it will tell us a lot about our history. As a filmmaker, I understand how delicate it is to deal with those characters who have suffered the brutalities of colonial oppression, as it is something always present in their everyday lives. I do not intend to make just a docudrama or historical film, but a hybrid genre of storytelling."

### SYNOPSIS

Kula was the name of the PIDE brigade of the 60s during the Portuguese colonial regime in Mozambique, where political prisoners used to be interrogated and tortured, and forced to reveal their connections with liberation movements. Today 35 years later, those former political prisoners decided to go back to the same place to use their memories as a treatment for their post-torture trauma.

### DIRECTOR'S/PRODUCER'S PROFILE

Inadelso Cossa is an independent film producer and director based in Mozambique. He has been in the film business since 2006, producing shorts, feature films, creative documentaries and video art, co-producing with international film companies. In 2010 he was invited to be an assistant director in the feature film "Children's republic" directed by Flora Gomes. A Durban Talent Campus 2013 alumni, he was recently awarded with Estação Imagem - Mora prize for best documentary at FIKE - Évora International short film festival 2013 and Special Jury prize at FFER - Recife International

Ethnographic film festival 2013 with a short film "Xilunguine, The Promised Land".

### COMPANY PROFILE

16mm Films is a production company based in Mozambique, producing shorts, feature films, creative documentaries and video art, inspired by the Cinema Verité movement, and the concept of "auteur cinema" Since its foundation in 2009 it has have produced and co-produced films that were awarded at international festivals.

### GOALS AT DURBAN FILMMART

- Financiers
- Funds



Khalid Shamis



Steven Markovitz

**Producer:** Steven Markovitz  
**Director:** Khalid Shamis  
**Country:** South Africa  
**Feature/Documentary:** Documentary  
**Location:** Libya  
**Production Company:** Big World Cinema  
 steven@bigworld.co.za  
 +27 83 261 1044



SOUTH AFRICA

## The Colonel's Stray Dogs

### Director's Statement

**"This film is an intricate blend of rare first-hand accounts, propaganda archival material turned on its head, evocative cinematography and an alternative history of a country very few know about.**

**The Colonel's Stray Dogs is a 72-minute documentary that explores lives lived in exile, revolution and rebellion that manifested courage, determination and a dream. Memories and accounts are interwoven with archival footage from inside Libya originally intended for pro-Gaddafi propaganda. Evocative cinematography will be utilised to stimulate time and space through the accounts remembered and retold. All of this will culminate in an unconventional historical narrative of Libya under Gaddafi and an inside view of the current and future problems and possibilities of the new country. My father is one of our characters and through him and his former National Front comrades we access the new Libya amid its constantly changing politics and ever increasing instability.**

**The product is a biographical narrative telling the ongoing story of a country, a movement and a dictator through that of men who lived on the edge and are now at the centre of a new country with a revolution still in progress."**

### SYNOPSIS

In 1981, seven Libyan exiled revolutionaries gathered to form the National Front for the Salvation of Libya (NFSL). My father was one of these 'Stray Dogs' and their main objective was to use armed warfare against Gaddafi. But soon the Front found itself mired in political wrangling, infighting, personal loss and dissipation. The NFSL's main mission was to rid Libya of Gaddafi, but it was the people inside Libya who eventually chased him out and killed him. Suddenly there was a void of power and these stalwart revolutionaries in exile rushed back home to be part of their new country, taking up positions in and around the interim government. However, it soon became apparent that they had jumped into a volatile situation and were not the only ones vying for power. Unnamed armed militia,

Islamic extremists, politicians, peasants and returning exiles now all compete for a piece of the pie.

A luta continua, but victory is far from certain.

When all efforts are focused on the freedom of a faraway land, what is sacrificed and what is achieved in the process? Now that the future of Libya hangs in the balance, does the expectation of freedom ever live up to the dream?

### DIRECTOR'S PROFILE

Trained as a Writer, Director and Editor in the Film and TV industry, Khalid Shamis has been an active member of the UK film industry from 1997 and the South African industry since 2005. Hailing from a Libyan heritage, Khalid runs his production company, tubafilms, from Cape Town. He has recently completed his debut feature length independent documentary, Imam and I, claiming awards and critical acclaim. He is passionate about filmmaking in Africa and South Africa and is a member of the South African Screen Federation, the Independent Producers Organisation, the Documentary Filmmakers' Association and the South African Guild of Editors.

### PRODUCER'S PROFILE

Steven Markovitz has been producing documentaries and fiction for 20 years. His documentaries include "Behind the Rainbow" by Jihan El-Tahri (ZDR-arte, ITVS, VPRO, SVT, SBS, SABC), "One Day After Peace" by Erez Laufer (Hotdocs, IDFA), "Congo in Four Acts" (Berlinale, Hotdocs, IDFA), It's My Life (IDFA Competition) and "Project 10" (Sundance, Hotdocs, Berlinale, Tribeca, IDFA). Current projects include an

Al Jazeera English series, documentaries in Ghana, Sudan, Liberia and Libya, a new Yoav Shamir documentary (Defamation, Checkpoint) and feature films in Namibia, DRC and Kenya. His fiction work screened at Cannes, Berlinale, Toronto, Sundance and has an Oscar nomination.

### COMPANY PROFILE

Big World Cinema led by Steven Markovitz, was established in 1994 and has produced, co-produced, and executive-produced feature films, shorts and feature documentaries. International co-productions include: "African Metropolis, Viva Riva!" and "Congo in Four Acts". tubafilms is run by Khalid Shamis and is an independent production company based in Cape Town since 2005 and is dedicated to the full panorama of filmmaking taking projects on board from conception through to development, post production, broadcast and specific delivery. tubafilms is a full member of the South African Screen Federation, the Independent Producers Organisation, the Documentary Filmmakers' Association and the South African Guild of Editors.

### GOALS AT DURBAN FILMMART

- Broadcasters
- Funders
- Distributors
- Sales agents



Kofi Zwana



Sara Gouveia

Produced and Directed by:  
Kofi Zwana, Sara Gouveia  
Country: South Africa  
Feature/Documentary:  
Documentary  
Running Time: 75 minutes  
Location: Maputo,  
Mozambique  
Total Budget: R 99 971  
Production Company:  
Independent  
kofi@7films.co.za  
+27 71 883 3011



## The Sound of Masks

### Director's Statement

"The main appeal of this documentary lies in combining poetic observation with experimental dance sequences to create an interpretation of Mozambique's history. Like the film 'Bombay Beach' by Alma Har'el, we're blending the world of documentary and experimental film to create a unique, sensual and spectacular visual journey through the story of the country unlike anything seen in the African context. Within five chapters, we will demonstrate key moments in Mozambique from colonisation to capitalism through two complimentary visual styles – poetic observational sequences following our characters' lives and hearing them recount their stories, and more abstract sequences of the dancers interpreting the stories in setup environments. Looking at films like Wim Wenders' Pina and Carlos Saura's Fado, there's a space for visually and technically incredible films like this to be made. The Mapiko dance is perfect for this execution because the masks, movements and attire tell stories of the past and the present so the visual history is already there. We can interpret those performances for film, putting the masked dancers in studio or setup environments with high speed cameras and simple rigs that combined with the movement, will give us something that will blow the audience away."

### SYNOPSIS

A visual account of Mozambique's past and present as told through dance. The Mapiko dance is part of their culture that has been going on for centuries. What makes it different from a regular ritualistic dance is that it's always changed and adapted to tell the story of what people are going through at any specific point in history. The result is a living, breathing visual archive of a people's journey through colonialism, independence, civil war and ultimately democracy. After the war, most of the Makonde were given land and areas as a reward for their struggle. One of these areas in Maputo – the Zona Militar – forms the scene for our film. As a result of the forces of capitalism, these ex-combatants and their families are being kicked out to make way for condominiums and plazas for

the wealthy. This is the current struggle of the people versus their government. And like in all past conflicts, the Mapiko dance is interpreting this story and rallying people to fight against it. Through the experiences of people from different generations of the dance, a parallel emerges between how people have struggled through change in the past and continue to adapt in the present.

### CO-DIRECTOR, CO-PRODUCER, CO-EDITORS' PROFILES

#### SARA GOUVIA

Born in Lisbon, Sara C. F. de Gouveia is an award winning filmmaker and photographer. Her documentary "Mama Goema: The Cape Town Beat in Five Movements" won the audience award for Best Feature Length Documentary Film at the Tri Continental Film Festival 2011. Sara has worked as a director, editor and cinematographer for documentaries for China Central Television, SaltPeter Productions and various NGOs in South Africa. Sara's photographic work has been published in a variety of magazines and has been exhibited in Portugal, the United Kingdom, China and South Africa. Sara currently works as a freelance filmmaker and photographer in Cape Town.

#### KOFI ZWANA

Kofi Zwana is an award winning commercials director. In his short career, he has won a Silver Loerie Award in 2012, Creative Circle Ad of the Month in 2012, Best Cinematography and Best Script at the South African TAG Awards in 2011, and Gold in the International Sports Advertising Awards in 2009. His documentary short "Unlearning Violence" was selected as part of the Encounters Film Festival 2013 and his photography has been exhibited

in France, the United Kingdom, the United States, Zimbabwe and South Africa.

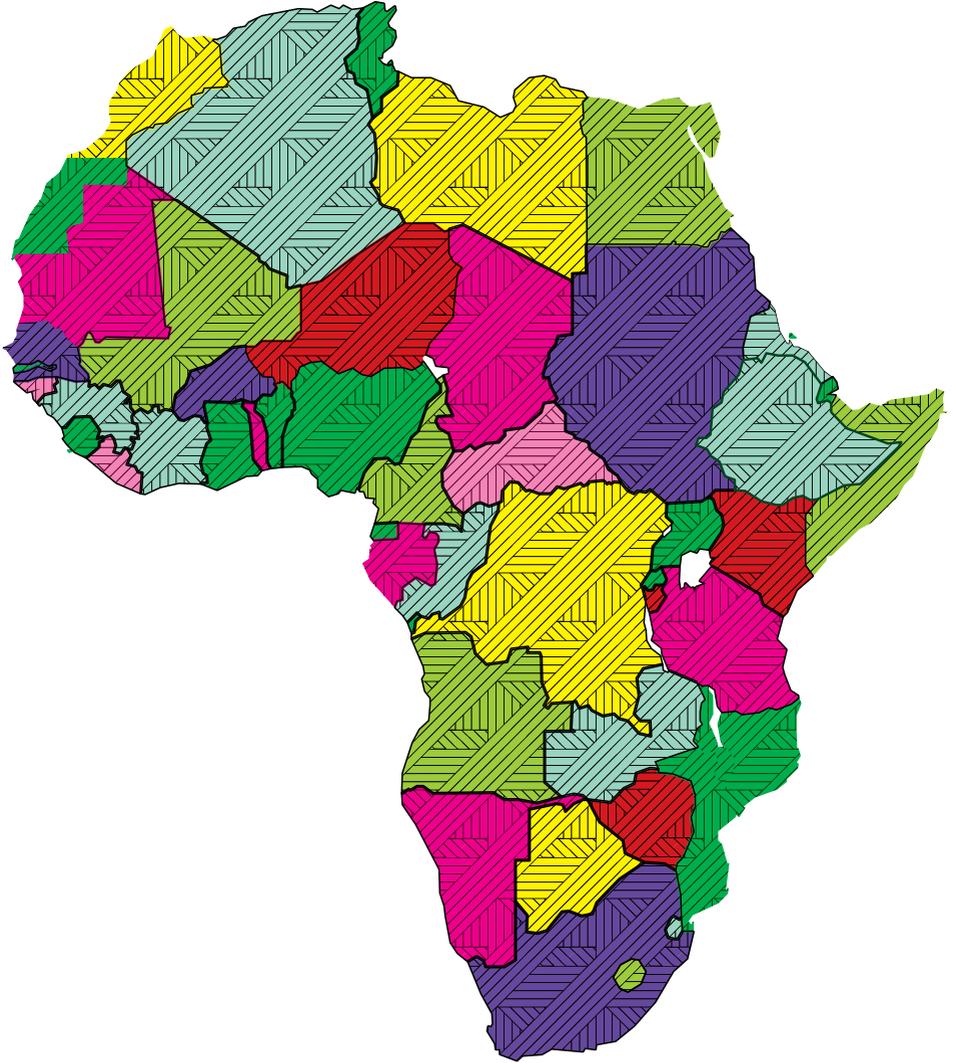
### GOALS AT DURBAN FILMMART

- Financiers
- Funds



## Partners, Sponsors and Supporters





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