

The image is a complex visual collage centered around African cinema. It features several overlapping silhouettes of human heads. The most prominent one in the foreground is a black silhouette of a man's head facing forward. Behind it are various grey silhouettes of other faces, some looking slightly to the side. The background is white and densely packed with the names of movies in different shades of grey and black. Titles include "BLOOD & HONEY", "NYANGA/THE HORN", "STREAMS PLUNDERER", "OF VIRTUE AT DAWN", "SEARCHING FOR KIKHIA", "BE AS GOD CREATED YOU", "HOW TO STEAL A COUNTRY (AND WIN IT BACK)", "MASTER'S PLAN", "FITRAH: TO BE AS GOD CREATED YOU", "THE MOTHER'S SECRET", "ZINDE", "KA", "PICTURE FRAME", "AKA NYAN", "SHASHA NYAN", "STREAMS PLUNDERER", "OF VIRTUE AT DAWN", "HOW TO STEAL A COUNTRY (AND WIN IT BACK)", "FITRAH: TO BE AS GOD CREATED YOU", "THE MOTHER'S SECRET", "ZINDE", "KA", "PICTURE FRAME", "AKA NYAN", "SHASHA NYAN", "STREAMS PLUNDERER", "OF VIRTUE AT DAWN", "HOW TO STEAL A COUNTRY (AND WIN IT BACK)". In the bottom left corner, there is a small red map of Africa with the number "9<sup>TH</sup>" inside it. At the very bottom, a bright pink banner contains the text "Durban FilmMart" in white.

at the Durban International Film Festival 2018

## 20-23 JULY 2018

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# INTRODUCTION

## WELCOME TO THE DURBAN FILMMART 2018

**The Durban FilmMart (DFM) is a co-production forum cofounded by the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), and will take place from 20 – 23 July 2018.**

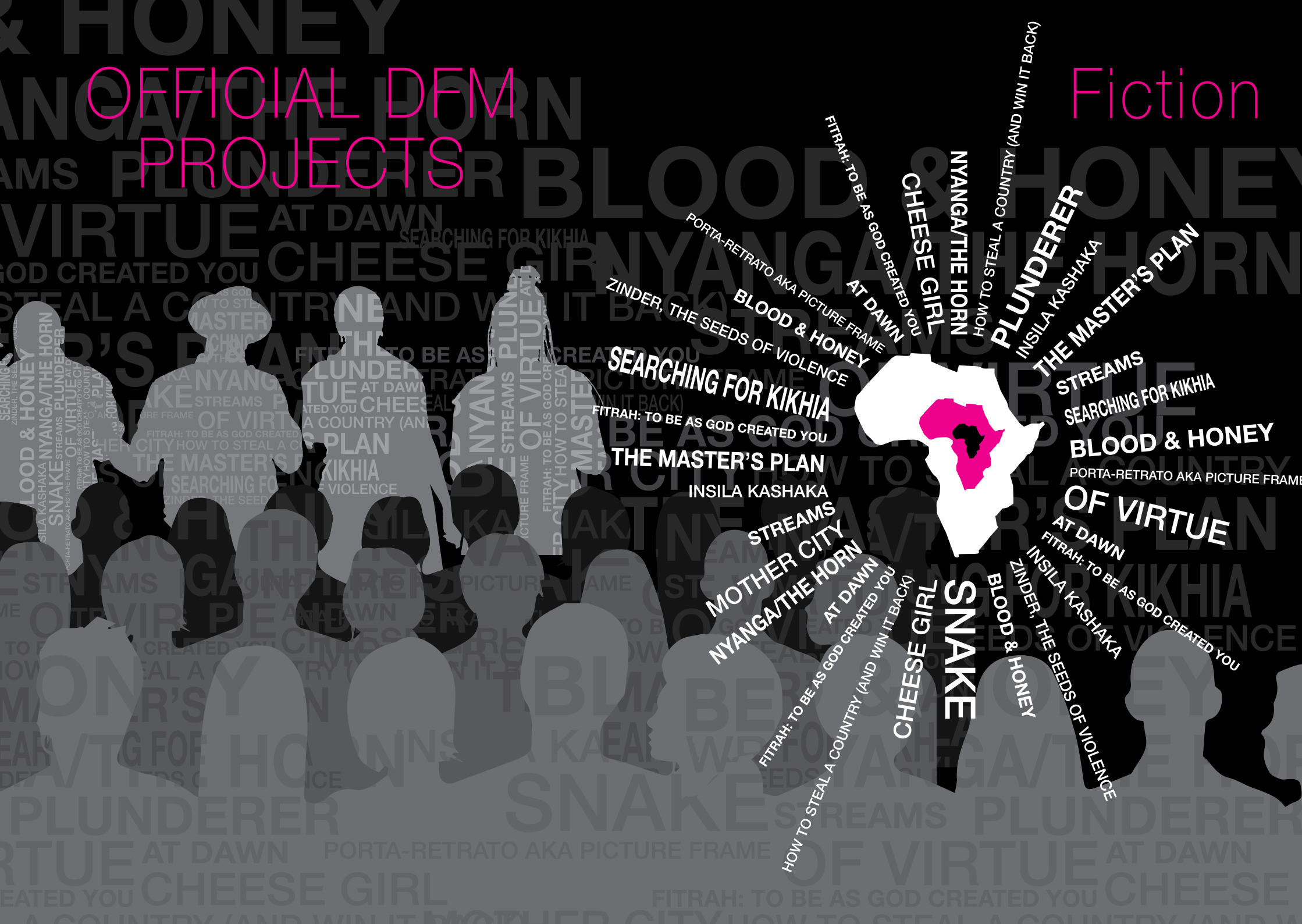
The annual event aims to bring visibility to African film projects and facilitate collaboration between African and international filmmakers, introduce new film projects to potential investors and partners, and to provide delegates with the opportunity to network with experienced, established local, continental and international industry associates through a series of workshops, master-classes and interactive forums which cover topical and relevant film-production themes.

An official selection of 16 African projects in development have been selected to participate in this year's finance forum. Projects will be afforded the opportunity to present to potential co-producers, sales agents, broadcasters and film funders.

We welcome all industry professionals to join us for the 9<sup>th</sup> Durban FilmMart.



# Fiction





# Blood & Honey



FICTION



Mohamed Siam  
Director & Producer



Guillaume de Seille  
Producer

Production Company: Arizona Films –  
ArtKhana Productions  
Running Time: 80 mins  
Total Budget: 800,000 USD  
Representative at DFM: Mohamed Siam

## DIRECTOR'S STATEMENT

This film will complete a trilogy of films about Authority. This world and subject matter have marked my life from childhood to adolescence to present time. My father was a criminal investigator and his line of work was involved with the state so much that it was secretive and exclusive, similar to the police line of work. That marked my memory and I developed an avid interest in themes such as power, psychology, authority, secrecy and totalitarianism, serving the institution and sacrificing the individual for the whole. My first film – **Whose Country?** – about a policeman 15

years older than I am, who represented a generation that is already in power, a generation that made its history. Managing the country with their own rules, these men have been destabilized by the upheavals made by the young people that my second documentary's main character represents – **Amal** – a young Egyptian girl 15 years younger than I am, who represents the future face of Egypt. It was through these two films and these two generations that I wanted to examine the past and the future of Egypt after the pendulum of extremes between which the country oscillates.

## SYNOPSIS

A low-ranking statesman who suffers from an acute panic disorder brought about by the repression of his fellow townsmen that he witnesses on a daily basis and is sometimes coerced into doing himself. He has the added pressure of being a secret aid to his highest superior, a senior ranking officer who is close to the ruling elite, and in charge of the repression of the long-time underdog: The Brotherhood. In a moment of fury, he pulls a gun on his immediate superior, and is forced to quit and go into hiding in his hometown in the countryside. He is summoned back to the Capital the day the country erupts into Revolution, the same day his boss is kidnapped and Adham has to rescue his 10-year-old daughter and cross the burning streets of Cairo to bring her to safety. A violent black comedy of the Badass-Kid genre, told in an episodic multi-temporal structure that consists of sequences of absurd errors and misunderstandings in a surreal macho violent metaphysical world – of occults, animals, children, crime and religion – a dissection of the hubristic ego of power and how shallow it turns out to be after appearances fall apart.

## DIRECTOR'S PROFILE

Mohamed Siam is a fiction and documentary filmmaker who is a Sundance, IDFA and Fabrique des Cinémas du Monde Fellow. His films have been screened in NYFF, Karlovy Vary and Journées Cinématographiques de Carthage where he won Best Cinematography. His recent film, **Amal**, was the 2017 IDFA opening film. Siam is a Berlinale, Durban and Beirut Talent Alumnus who has won a Robert Bosch Film Prize and a Thessaloniki award. He is a reader and jury in Göteborg Film Festival, IDFA Bertha Fund and Hot Docs, amongst others, as well as a fellow scholar and filmmaker resident in the American University in Paris.

## PRODUCER'S PROFILE

**Guillaume de Seille** has worked for Canal+ in the cinema department (pre-sales of European films) for ten years and as the commissioning editor and artistic producer for French public broadcaster, France 2. He is a seasoned producer with more than 50 non-French feature art-house films invited in every major festival in the world from Cannes, Venice, Berlinale, Locarno, NYFF, Sundance and Karlovy Vary. He is a 1998 EAVE graduate, member of EFA, mentor in Torino Film Lab and many other script and producing platforms and won a Cesar Academy and SPI in France.

## COMPANY PROFILE

Arizona Productions is a Paris-based company led by Guillaume de Seille, Bénédicte Thomas and Rémi Roy, mainly producing art-house feature films directed by non-French emerging talents. Some of the co-produced titles include: **Much ado about nothing** (2016) by Alejandro Fernandez Almendras (Chile) Sundance, Berlin and San Sebastian, **I, Olga Hepnarova** (2016) by Tomas Weinreb and Petr Kazda (Czech Rep) Berlin Panorama opening, Sofia, Vilnius, Hong Kong, **L'ultima spiaggia** (2016) by Thanos Anastopoulos and Davide del Degan (Italy) Cannes Official Selection, **Zoology** (2016) by Ivan I. Tverdovsky (Russia) Karlovy Vary, Toronto and San Sebastian, **My happy family** (2017) by Nana & Simon (Georgia) Sundance and Berlinale Forum.

## GOALS AT DFM

Finding the right collaborators, funds, markets, writing residencies and development aids.

# Insila KaShaka

SOUTH AFRICA



FICTION



Brian Khawula  
Director



Sibongile Nene  
Producer & Director

**Production Company:** Zulu Heritage Films  
**Running Time:** 120 mins  
**Total Budget:** R18 million  
**Finances Committed:** Pending  
**Representative at DFM:** Sibongile Nene & Brian Khawula

## DIRECTOR'S STATEMENT

Insila KaShaka started when my parents spent a romantic holiday on the uSuthu river in Swaziland and my mother shared the story of Insila KaShaka to my father. She had studied the book in high school. They went on to translate the novel by Dr John Langalibalele Dube, whose characters, Jeqe and Zakhi, had spent the happiest time of their lives falling in love in the 1800's, on the very same river as my parents in the seventies. Sibongile Nene developed the script with the belief that the dilemma of choosing calling over tradition would resonate with many. Jeqe's physical journey through the deepest forests of

KwaZulu-Natal in the mid 1800's, his internal battles with choosing the path less travelled and his triumphs over adversity would give the film a powerful and emotional journey for all kinds of people. Mimicking the scope of such films as **The Black Panther**, the director would anchor its roots in the authentic Zulu culture and encourage dialogue in old isiZulu with subtitles. Insila KaShaka is a fresh look at ancient traditions and how individualistic Jeqe was, to be able to penetrate his own psyche to find a unique path and emerge victorious, against all odds.

## LOG LINE

Jeqe is anointed King Shaka's closest man and when his duty to die for his king comes to effect, he absconds, becoming the most hunted fugitive of the Zulu Kingdom.

## SYNOPSIS

Insila KaShaka is a period drama, set in the 1800's, adapted from a Zulu novel 'Jeqe, Insila KaShaka'. The tragic assassination of King Shaka by his brother Dingane, forces a custom that requires Jeqe to volunteer his life to serve his king in the afterlife. Shaka's assassin wants Jeqe dead and buried with all the secrets of the kingdom lest that should interfere with his take over. Jeqe's ancestors instruct him to abscond, making him the most hunted fugitive of the 1800's. Traversing the deepest wild, defying disease and fierce wild animals, Jeqe crosses over to Tsongaland, where he finds love and his ancestral calling to heal. Jeqe's fame as a healer returns him to the Zulu Kingdom, where Dingane, has unknowingly invited him. In disguise, Jeqe returns to his hunters to perform miracles healing the very nation that hunted him. Insila KaShaka, is an epic tale of Jeqe, who defies tradition for ancestral calling, only to benefit the nation whose tradition almost killed him.

## DIRECTOR'S PROFILE

Brian Mandlakayise Khawula is a South African Director whose works include, **Gangster Love** for Mzansi Magic and **Jersey Number 10**. In post-production, Khawula is working on **Scelo** and in development is **Ubuzwe Bethu**, a one-hour documentary film about King Cetshwayo (funded by the KZNFC and the NFVF).

## PRODUCER'S PROFILE

Sibongile Nene is an emerging producer on her debut feature film, **Insila KaShaka**, an adaptation of the 'Jeqe, Insila KaShaka' novel by Dr John Langalibalele Dube, which was commissioned by the Durban Film Office for development. Nene's career in production began as an assistant, then as an actor on films such as, **A Dry White Season** (Starring Donald Sutherland), **L'itinaire D'enfant Gate** (French), **Consequences** (Zimbabwe) and **Under an African Sky** (Zimbabwe). Her debut in the Durban FilmMart Jumpstart program gave birth to Insila KaShaka in 2015. Nene is currently based in KwaZulu-Natal where she is producing multiple projects through her production company, Zulu Heritage Films.

## COMPANY PROFILE

Zulu Heritage Films raises African heritage through film and media by Africans, for Africans and the diaspora to empower the stories from Africa in the global discourse. ZHF is based in Durban and develops writers and producers, as well as fosters partnerships to produce films for cinema and television. In current development are: **Insila KaShaka**, an epic drama (feature) set in the 1800's, **Virgins Close Your Legs** (mini-series) about virgins seeking closure, **An African Girl**, a musical drama (feature) and **Isiphiwo** (feature) about a Doctor called to ancestral medicine.

## GOALS AT DFM

Zulu Heritage Films aims to secure financing for Insila KaShaka.

# Nyanga/The Horn



FICTION



Brett Michael Innes  
Director & Producer



Sue-Ellen Chitunya  
Producer

**Production Company:** 263 Reels  
**Running Time:** 100 mins  
**Total Budget:** \$ 885,525  
**Finances Committed:** 25% through the DTI  
**Representative at DFM:** Sue-Ellen Chitunya & Brett Michael Innes

## DIRECTOR'S STATEMENT

My time working as a documentary filmmaker led to me spending a lot of time with rhinos and those operating in the conservation movement. As my career moved into narrative fiction, I continued to be haunted by these experiences which led me developing a feature narrative that explores some of the things that I witnessed in the bush. I would like to explore the experience of a poacher and find the humanity in an identity that has been reduced to monster by the conservation movement. While motivated by good intentions, the group

that fights for the protection of rhinos are often from a wealthy economic bracket who have very little understanding of the motivations of those who they are fighting. I enjoy exploring the shades of grey between polarising opinions and believe that this narrative, one which delves into the experience and motivation of an impoverished poacher, will do just that. I do not seek to judge his choices but rather show what would lead someone to make them. My desire is to ask/present questions and leave the audience to decide what they feel about it.

## SYNOPSIS

Chuma, a Shona man in his late forties, works as a game ranger at a game park in Southern Zimbabwe where he lives with his wife, Maria, and five children. Together with three other men. He has been tasked with protecting Magumo, the last white rhino in the reserve. Armed with assault rifles, they rotate shifts to guard the endangered animal. He also has a long history with Magumo, having been the person who raised the rhino when poachers killed Magumo's mother over a decade earlier. Chuma's life takes a turn for the worse when his youngest daughter is diagnosed with leukaemia, the treatment for which is outside of his financial means. He finds himself faced with a difficult choice when a South African trader offers to pay big cash for Magumo's horn, enough money to pay for his daughter's treatment and also rescue his entire family from poverty. Out of desperation, he decides to carry out the dangerous mission, agreeing to hunt Magumo and deliver the horn to the trader who will secure his family safe passage into South Africa.

## DIRECTOR'S PROFILE

Brett Michael Innes is a SAFTA (South African Film and Television Awards) award-winning writer and director of the critically acclaimed film, **Sink**. He is also the author of the South African best-seller, **The Story of Racheltjie de Beer**. He is currently based in Johannesburg.

## PRODUCER'S PROFILE

Lydia Sue-Ellen Chitunya is an emerging multilingual filmmaker who hails from Zimbabwe. She is the 2016 Roger and Chaz Ebert Foundation Fellowship recipient. She's a 2016 ZIWA (Zimbabwe International Women's Awards) Media Professional of The Year recipient. She is an alumna of, Women in Film Mentoring Circle, Film Independent's Project Involve, Berlinale Talents, Durban Talent Campus, Cannes Film Festival's Marche Du Film Producers' Workshop and Kyoto Filmmakers' Lab. Chitunya has produced several shorts that have screened at ZIFF, BFI London, OutFest, Iris Prize, Havana, and Atlanta film festivals. She aspires to create groundbreaking projects that transcend cultures and genres.

## COMPANY PROFILE

263 Reels, based in Zimbabwe, was founded by Sue-Ellen Chitunya. The inspiration came after she experienced one of the biggest congregations of established and aspiring African Filmmakers, when she first attended the Durban International Film Festival in 2011 as a Durban Talent fellow. 263 Reels aims to carefully develop and produce content that transcends borders and genres with a strong sense of narrative and multi-culture. Recent project, **Restoring Focus**, premiered at the Zimbabwe International Film Festival and was nominated for best Zimbabwean documentary.

## GOALS AT DFM

Secure funding, network with participants, watch films and meet financiers/funders, sales agents and distributors.



# Snake

SOUTH AFRICA



FICTION



Meg Rickards  
Director



Paul Egan  
Producer



Mustapha Hendricks  
Producer



Stanford Gibson  
Producer

Production Company: Boondogle Films

Running Time: 90 mins

Total Budget: R10 million

Finances Committed: N/A

Representative at DFM: Paul Egan & Mustapha Hendricks

## DIRECTOR'S STATEMENT

**Snake** is a story that quivers and pulsates with excitement, combining chilling terror with transcendent beauty. As a psychological thriller, **Snake** deals with the human mind, and in this case, the theme of truth versus lies; and of revelation versus buried shame. Tracey Farren's remarkable script deftly escapes the clichés, working insistently on an emotional level to draw its viewers in. It does so by telling the story from the child's innocent point of view, distinguishing it from other films in the genre – and giving the film its extraordinary tenderness. Politics frequently play a role in the thriller genre, and in **Snake**, the

politics of the characters' private lives are a metaphor for the unsolved politics of land. The inadequate redressing of land inequality is one of South Africa's most explosive time bombs. Elgin, the fruit-growing area where **Snake** is set, has been the site of some of the most vociferous farm strikes of recent years. In **Snake**, Stella's family live as squatters on their own ancestral land; inequality is shown to be both untenable and dangerous: the peril of ignoring the need for land and economic redress is the film's grave sub-textual warning.

## SYNOPSIS

Ten-year-old Stella lives with her family in the fruit-growing region of Elgin, as squatters on their own ancestral land. When a luminous stranger, Jerry, arrives on the farm, Stella is thrilled that her father stays sober for the first time in years, and her mother begins to laugh again. Stella is enchanted by Jerry's silver flute, which he teaches her to play. However, Stella's joy is soon shattered when she witnesses Jerry murdering a policeman. Scared and confused, Stella acquiesces to lie on Jerry's behalf. Jerry gains Stella's silence with the gift of the flute, locking her into his cruel mission. Stella's lie is a password into Jerry's tragic past: he burdens her with his boyhood trauma. At the same time, he seduces her mother and encourages her father to drink. And with devastating cunning, he sabotages their plan to buy land from their employers and gain the home and dignity they dream of. When Stella tries to expose Jerry, he threatens to kill her baby sister. The farm turns into a terrifying battleground, with Stella pitted against Jerry. Eventually, Stella defies his order of silence, driving Jerry into deadly violence – leaving her to fight for her family and her life.

## DIRECTOR'S PROFILE

Meg Rickards recently completed her first fiction feature, **Tess**, which has garnered a number of awards, including Best South African Feature Film at the Durban International Film Festival in 2016. Prior to that, Meg co-directed the documentary feature **1994: The Bloody Miracle**, together with Bert Haitsma. Meg's mini-series, **Land of Thirst**, which she wrote and directed, was translated into several languages and distributed widely. Meg holds a PhD in Film Studies from the University of Cape Town, studied at London Film School on a British Commonwealth Scholarship, and completed the Writers' and Directors' Programmes at the Binger Film Lab in Amsterdam.

## PRODUCER'S PROFILE

### Paul Egan

In 2016, Paul Egan co-produced **Tess**, and in 2014 he produced **1994: The Bloody Miracle** – screened extensively by eNCA, eTV, and VPRO. In 2011, he produced the award-winning documentary, **Forerunners** (dir. Simon Wood), which was also broadcast by Al Jazeera. Paul holds an MBA from the University of Stellenbosch.

### Muhammed Mustapha Hendricks

Mustapha Muhammed has written more than 200 scripts for animated children's TV shows, international e-learning programs and drama series. In early 2017, Mustapha produced his first feature documentary, **The Activation Camp**. A year ago, Mustapha joined Boondogle Films as a writer and creative producer.

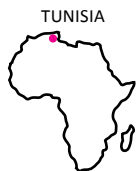
## COMPANY PROFILE

Most recently, Boondogle Films produced the feature **Tess**, which won the Best South African Film, Best Editing and Best Actress Awards at the Durban International Film Festival and went on to play widely on the festival circuit and was picked up for sales by The Little Film Company (Los Angeles/London). In 2014, Boondogle Films produced the documentary, **1994: The Bloody Miracle**, winning the Audience Award at Durban. The film was broadcast by the eNCA and eTV throughout Africa as well as by the VPRO, and was screened widely by Nelson Mandela Foundation to initiate dialogue around democracy and reconciliation.

## GOALS AT DFM

Co-production partners, pre-sales, financing and sales agents.

# Streams



FICTION



Mehdi Hmili  
Director



Moufida Fedhila  
Producer

**Production Company:** Yol Film House  
**Running Time:** 110 mins  
**Total Budget:** 750 000 €  
**Finances Committed:** 320 000 €  
**Representative at DFM:** Moufida Fedhila  
& Mehdi Hmili

## DIRECTOR'S STATEMENT

**Streams** is a fundamental encounter. It is the entanglement of three themes that have always haunted me: family, guilt and redemption. Through these themes, I'm looking to depict and translate in a minimalistic way, the complexity of the family existence. The loss, which is operating like a watermark in the whole story is fraying the most tenacious illusions without destroying them. Aren't we, finally, the sum of what we have lost? It is through this lucid observation, which is sometimes brutal, that I tried to lay bare the equivocal power of the intimate. Only images can

show what words fail to express. The tragic is at the heart of sociological challenges and all the feelings and emotions shaping **Streams**. This story of the fallen family is a way to throw the spectator in the inner life of the Tunisian Man today. A society in a total fall. It is an entirely emotional film, a breathless tale carefully orchestrated between the axe characters of the family, Moumen and his descent into hell, Tahar and his redemption and Amel and her path to salvation. In its initiatory journey, the family finds out, while struggling against evil, the redemptory power of love.

## SYNOPSIS

Amel works in a factory in Tunis. She lives with her alcoholic husband, Tahar, a former local football player, and their only son, Moumen, a talented teenage football goalkeeper. To convince the boss of the factory to provide her with connections for her son, Amel betrays her fellow workers, who have been organising a strike. The connection, Imed, a wealthy businessman, takes advantage of the situation and abuses Amel. She surrenders to his advances in order to offer her son the opportunity of a lifetime but the police catch them. Amel is imprisoned, accused of adultery and prostitution. Moumen is destroyed by the scandal. He becomes violent, stops his football career and starts drinking and taking drugs. After her release, she searches for Moumen in the lower and violent streets of Tunis. In this long quest for the missing son, Amel and her husband face the falling Tunisian society. After stealing money and drugs from a corrupt cop, Moumen stabs him in a fight. The couple go to Hammamet and find Moumen in prison. All three are sitting, looking at each other in silence. Moumen holds the hand of his mother, then that of his father and the family is reunited.

## DIRECTOR'S PROFILE

Mehdi Hmili was born in Tunis and graduated from the Paris Film School. While in France, he directed his black-and-white trilogy about love and exile: **X-Moment** (2009), **Li-La** (2011) and **The Night of Badr** (2012). His first feature-length film, **Thala Mon Amour** (2016), a drama that takes place during the Tunisian Revolution, was part of the official selection of the Carthage, Rome, Angers and Torino Film Festivals. Hmili is also a popular poet, known for his poems against the regime of Zine El Abidine Ben Ali. A former football player, Hmili recounts his own story in **Streams**, his second feature-length film currently in development.

## PRODUCER'S PROFILE

Moufida Fedhila graduated from the European Academy of Art in Brittany before training in cinematographic production in Paris and Tunis. She is an acclaimed visual artist, director and producer. Her work has been shown in numerous exhibitions around the world and are part of several private and public collections. Combining her strength in artistic direction and production, Fedhila founded with several independent filmmakers from "Yol Film House" and produced several films between Tunisia, France and Canada. Fedhila is a member of the Francophone Academy of Cinema. Her latest production, **AYA**, won the Golden Tanit at the Carthage Film Festival and the Best Film Award at the Milan Film Festival.

## COMPANY PROFILE

**Yol Film House** is an independent Tunisian film production company that develops and produces original and innovative projects short and feature-length films selected and awarded in numerous festivals around the world. Our vision is to tell original and moving stories that provide a refreshing challenge for an international audience. The company plays an active role in supporting Tunisian and international talents with strong potential for international co-production and distribution. Our film was part of several international film festivals, including Carthage, Milan, Clermont-Ferrand, Rome, Montréal and Paris.

## GOALS AT DFM

To find co-producers and approach broadcasters, sales agents and regional distributors.



# Of Virtue

SOUTH AFRICA



FICTION



Imran Hamdulay  
Director



David Horler  
Producer

Production Company: Proper Film  
Running Time: 90 mins  
Total Budget: R9 million  
Finances Committed: R200K  
Representative at DFM: David Horler  
& Imran Hamdulay

## DIRECTOR'S STATEMENT

During 2014, news reports of countless young men and women leaving their countries and homes to join ISIS left me curious. I started asking myself, why - and similarly, how - did people with such similar backgrounds to myself end up in such bad places? After much research, I found that many of the men and women leaving had been through varying degrees of traumatic experiences in their lives - often unrelated to religion. Many of the stories I came across sounded eerily familiar. I felt I had seen these people in my life. I had seen them in myself, in my family, in my friends.

A kind of strong yet fragile, intelligent character with a very self-destructive integrity. Someone who strives to be virtuous, has clear ideas about what could be achieved in life, and then is completely unable to achieve it, and the tragedy of that. This speaks to a deep and complex facet of Muslim selfhood in South Africa. Waseem's journey poses further questions about identity and belonging. Ultimately, I'm interested in the human problem of being lost in your existence and the pain and melancholy that comes out of this.

## SYNOPSIS

A quiet and devout Muslim, Waseem's world collapses in on him when his wife, Zaida, passes away during childbirth. This tragic loss leaves him on the brink, his mind crippled. Through his close friend, Muammir, he is introduced to the captivating Imam Abrahams, an American cleric that has recently moved to Cape Town - and unbeknownst to Waseem, an ISIS recruiter. Armed with a fierce intellect and a fatherly presence, the Imam guides Waseem through his grief and instils in him a sense of purpose. With his close friend by his side, he begins his journey into the world of radical Islam. This isolates him from his family as his grief is transformed into anger. When his plan to depart for Syria is foiled by the South African Intelligence Service, he takes refuge in a sleeper cell operating outside Cape Town. With his fragile mind on the brink of collapse, Waseem and Muammir are each tasked with carrying out an attack in Cape Town. In a watershed moment, Waseem is forced to reconsider his actions and find another way to honour the memory of his wife and to ultimately defend his true faith.

## DIRECTOR'S PROFILE

Imran Hamdulay is a Cape Town-based writer, director & producer. A Berlinale Talents alumnus, he has produced and directed numerous music videos, short films and commercials. His debut feature film, **Of Virtue**, is currently in development with the National Film & Video Foundation of South Africa and will be produced by David Horler and Proper Film. He has recently completed two short films - **Fatima** and **Brother** - in collaboration with Black Crow Films & Red Kimono Media UK. **Fatima** was partially funded by NFFV South Africa. Imran currently lectures Directing for diploma at City Varsity School of Media & Creative Arts.

## PRODUCER'S PROFILE

David Horler is a South African producer based in Cape Town. He has produced and collaborated on more than fifteen titles in both long and short-form documentary and narrative fiction; alongside film-related projects across a wide variety of media including television, advertising, music video production and online content. Currently, he is the Managing Director of Cape Town-based media production company, Proper Film; developing a diverse slate of elevated-genre films from award-winning directors such as Jenna Bass's all-female western adventure, **Flatland** and supernatural noir, **Tok Tokki**, Emma Bestall's magical-realist LGBTQ documentary, **Show Me Love** and Elan Gamaker's sci-fi romance, **Headland**.

## COMPANY PROFILE

Proper Film is a fiction and documentary film production company based in Cape Town, South Africa; specialising in elevated-genre films and entertainment products across a variety of popular media. Proper Film also offers services for minority international co-production and foreign production facilitation in South Africa and neighbouring African countries. While its service offerings span many formats, its main focus is the development of South African feature films with global audience potential.

# Plunderer, The



FICTION



Didi Cheeka  
Director



Ikechukwu Omenaihe  
Producer

## Production Company contact details

Running Time: 90 mins

Total Budget: 800,000€

Finances Committed: 120,000€

Representative at DFM: Ikechukwu Omenaihe

## DIRECTOR'S STATEMENT

Despite many international conventions banning slavery in the past, there have never been more slaves than we have now. In downtown Lome, there is an area known locally as "The Child Market," where girls as young as nine are offered for sex, sometimes for less than a dollar. There is a lack of strong laws to punish the pimps who ruthlessly exploit these children. The police who patrol the districts and are supposed to protect them, simply demand sex for free. There are hundreds of these underage girls who can openly be bought for sex in the downtown area of Lome. Many of these girls have been separated

from their families. Others have simply been abandoned. Most are illiterate. Being alone in the world, all of them are highly vulnerable to exploitation by pimps and brothel keepers such as Mummy and Daddy. It is still virtually impossible to charge and convict those who fill their pockets from the sexual exploitation of children. This gritty documentary-style film aims at throwing light in the shadowy world of child prostitution, where little girls are beaten, abused, locked in a flat and forced into prostitution to earn profits for their traffickers.

## SYNOPSIS

Monique (16) and Guitar walk into a Police Station in down town Lagos with a one-year-old child. Later, Guitar disappears, and Monique is charged with kidnapping for ransom and sent to a girl's reformatory. Everyone assumes she does not talk. Yet every night, Monique wakes up in the dingy dormitory screaming in pain and terror.

The reformatory director brings in a prophetess and Monique undergoes a brutal exorcism. Still, the night-time screams continue. Dr Sylvia, a child psychologist, comes in and Monique opens up to her. What she tells Sylvia afterwards is a horror story that sends Sylvia into the murky world of child trafficking. Some three years earlier, Monique was trafficked into Nigeria to work as a sex slave in a baby-making factory disguised as a girl's orphanage. In a safe house near the border, she is subjected to an initiation rape in readiness for the task ahead. In collusion with the child trafficking couple, the Police subject Monique to further abuses, Guitar is killed.

Sylvia is determined to bring the truth out of the dark into the light, but will she risk her personal life and safety for the life of a total stranger?

## DIRECTOR'S PROFILE

Didi Cheeka is the writer and director of the film, **Bloodstones**, funded by Goethe-Institut and Art in Africa Foundation as part of the Latitude – Quest for the Good Life contest. Didi is currently in financing of the feature, **In Silence, & In Tears** – developed through Babylon International, with Scripthouse Berlin, Scenario Films UK and the Nigerian Film Corporation. Currently, he is in post-production of his feature-length documentary, **Wind from the Desert** – a savage trip to the heart of the Jos tragedy, developed at the German-African Documentary Coproduction Forum in Yaoundé. He studied Journalism and film at the Nigerian Institute of Journalism, and Film Institute, Jos.

## PRODUCER'S PROFILE

Ikechukwu Omenaihe has been involved in various capacities with radio, film and television since 2006. He was the script supervisor and then assistant director for the award-winning BBC television series, **Wetin Dey**, produced in Nigeria. He was also production manager for the Hubert Bals funded, **Confusion Na Wa**, which was produced by Cinema Kpatakpata; and production manager for, **A Place in the Stars** for Native Film Works [UK]. He was also assistant director for the TV series, **Finding Aisha** and **David's Fall**, both for Televista. Ikechukwu holds a degree in film production.

## COMPANY PROFILE

AlternativCinema is an independent production outfit founded by Ikechukwu Omenaihe and Didi Cheeka as a centre for filmmakers challenged to go beyond Nollywood. One of AlternativCinema's most acclaimed production is the movie, **Bloodstones**, which has been screened at international film festivals, funded by Goethe-Institut and Art in Africa Foundation, and supported by the Nigerian Film Corporation. We are also engaged in the financing of our current feature, **In Silence, & In Tears**. AlternativCinema is also currently engaged in the development of, **Who Killed Nnenna** – a narrative that critically engages the recent bill which criminalises LGBT lifestyles in Nigeria.

## GOALS AT DFM

Meeting co-producers, sales agents and financiers.

# Porta-Retrato

MOZAMBIQUE



Orlando Mabasso Jr.  
Director



Aldino Languana  
Producer

Production Company: Blue Art Filmes

Running Time: 100 mins

Total Budget: \$200 000

Representative at DFM: Orlando Mabasso Jr.

## DIRECTOR'S STATEMENT

**Picture Frame** is a feature film that came out of a meditation on how artists should deal with being widely considered lower working-class individuals, while still pursuing their dreams of acclaim, with the same passion for their work and their art. It became more serious when innocent people started to get lynched, by mistake, and no one had a say on the issue. From there on, I had a very dark, tragic, almost melodramatic tone to follow, and infused it with my own personal life-stories of surrogate families, unrequited love, drug and alcohol-addiction. What I did was to take the dark undertones within the very

structure of the story and undermine it with blissful moments of happiness to highlight the story's three themes: hope, promise and dreams. Structurally, the movie is designed to be a straightforward narrative, with 2-3 flashback scenes that only undercut what's going on within the protagonist's mindscape. As a storyteller, I felt helpless and as vulnerable as the protagonist and his inner quest for redemption, yet being undone by my own impulses, time and time again, I came to question whether or not, in the same situation, I would act the same.

## SYNOPSIS

Out of employment, Augusto spends most of his days, trying to get a job, while being guided by his older colleague, Xavier. Their friend, Helton, is mistaken for a thief, and an official neighborhood patrol attacks him. He doesn't manage to overcome his injuries, and dies. Augusto and some of his friends gather a group for a protest to end the patrol, but the group is not as united as it should be. One day, Augusto finds two boys at the beach. One of the boys, Dino, offers himself to be Augusto's assistant. Suddenly, the boy disappears while Augusto and his wife rekindle their love. Augusto and Xavier go on two momentum-building meetings for the protest, and their differences are only mitigated by the fact that Xavier vows not to interfere, and help in a minimum capacity. Later on, Augusto goes back to his own house after a failed protest, only to find out the boy is back. Ashamed, he takes the boy, along with his wife, for a walk down the park. There, he takes some gleeful photos of them and they make peace with reality.

## DIRECTOR'S PROFILE

Orlando Mabasso Jr. is a filmmaker from Mozambique. He's a graduate of Literature from the Portuguese High-School of Mozambique. He began writing short stories, which then took the form of scripts. He engages in film related work such as the Festival Fim do Caminho by Alex MacBeth. His first short film, **Under The Full Moon** has screened at Figueira Film Art and Shorts@Fringe. His short documentary, **Casa Branca: A Ponte**, was showcased at reputable film festivals. In 2017, he led a workshop on "Film History and Narrative Basics" and is currently working on his long-gestating feature film project.

## PRODUCER'S PROFILE

Aldino Languana is a filmmaker from Mozambique. Early on, Aldino Languana had a passion for art-related fare and began life as a freelance painter. In the painting-circuit he was introduced to artists from all over the world, and there arose an unabashedly burning desire for moving pictures. He won the first-ever grant project for which he applied, in the form of Doctv's CPLP community project to direct **Timbila e Marimba Chope** about the timbila, a local musical instrument recently deemed humanity's patrimony, in 2010. He's currently shooting with Mozambique's acclaimed writer, Paulina Chiziane.

## COMPANY PROFILE

Blue Art Films has managed to stay updated on media trends, flagship equipment, new technology, and most of all, storytelling. Blue Art Films' greatest leveraging weapon has managed to stay afloat amidst the new millennium. It has enabled us to present a distinct factor to all our material and we settle for nothing less than compelling imagery. Our portfolio is chockfull of daring work from our creative departments, and we vow to meet our challenges. We believe in talent and hard work, and with them, we'll never cease to leave our mark on media's new beginnings.

## GOALS AT DFM

To meet exciting people interested in financing our project.





# At Dawn



DOCUMENTARY



Adeyemi Michael  
Director/Producer

Production Company: Withheld  
Country: Withheld  
Running Time: 90 mins  
Total Budget: \$755,468  
Finances Committed: \$70,000  
Representative at DFM: Adeyemi Michael

## DIRECTOR/PRODUCER'S PROFILE

Adeyemi is a Grierson Sky Atlantic and Al Jazeera New Horizon award-winning Director & Producer. He was a made Broadcast HotShot Director in 2014. His breakout film Sodiq (2013) gained him several accolades from winning major awards to premiering at Sheffield International Documentary Festival and gained many nominations from the International Documentary Award (US) to Royal Television Society Award (UK) award. He is a MA Documentary Directing graduate from the National Film & Television School (UK).

Adeyemi has now been named as one of five filmmakers Internationally to be selected as a fellow and grantee as part of Hot Doc's Blue Ice Group (2018) in support of his first feature length documentary, AT DAWN that is currently in production.

## DIRECTOR'S STATEMENT

Withheld.

## SYNOPSIS

Withheld.

## PRODUCER'S PROFILE

Withheld.

## COMPANY PROFILE

Withheld.

## GOALS AT DFM

Post Production, Co-Production, Sales Agent, Distribution.





# Cheese Girl

SOUTH AFRICA



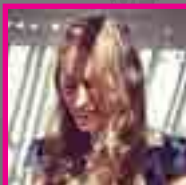
DOCUMENTARY



**Milisuthando Bongela**  
Director



**Batana Vundla**  
Producer



**Marion Isaacs**  
Producer

**Production Company:** Cool Take Pictures

**Running Time:** 90 mins

**Total Budget:** R4 million

**Finances Committed:** Development funding: Hot Docs Blue Ice Fund, NFFV, Private donor

**Representative at DFM:** Milisuthando Bongela, Batana Vundla & Marion Isaacs

## DIRECTOR'S STATEMENT

One day in 2014, I woke up from a 20-year slumber to realise that I was a pedigree Cheese Girl. What made me a Cheese Girl and how did I become one? At face value it's a story of growing up in a racist country and internalising racist ideas. But at its core, it is a story about change and changing. In South Africa, the first generation of black children to be sent to white schools enjoyed the privileges of attending these schools, the confusion of being groomed to have new identities and the shame of fearing white people, never learning the lexicon of responding to friendly racism. 25 years later, how have we turned out? As a journalist, I've written about the Model C experience for years, and lived it for 25 years. What I want to get across in this film is that while there have been immense social and political strides made in the new South Africa, nothing was done to facilitate the healing of black and white people after such deeply entrenched ideologies caused immeasurable damage in different ways to different people. How do we use the

intimacies that democracy has allowed us to enjoy to address the psychological and invisible impacts of apartheid?

## SYNOPSIS

Despite being born during apartheid, I had no idea that apartheid or white people existed until my 8th birthday in 1993. I was born and grew up in an illegitimate state inside apartheid South Africa called Transkei, where we had our own Prime Minister, flag, parliament, languages, schools, land and customs enough to be sheltered from the harsh realities that black people were facing in South Africa. I had a perfect childhood. I did not know I was black. I was Xhosa. But when the Transkei was annulled in 1994, my family moved 100 km to South Africa and I became one of thousands of black kids who were finally allowed into Whites Only "Model-C" schools for the first time after apartheid. As the teething torchbearers of South Africa's nation building experiment, we enjoyed the novelties of the white world like cheese and swimming. But as "black mamparas", we were also taught to forget about the racism

of yore while experiencing its legacies in these schools. In Cheese Girl I contrast my dreamy Transkeian childhood with my post-apartheid condition 25 years on, revealing the messy business of fearing and loving your oppressor in the time of decolonisation.

## PRODUCER'S PROFILE

### Marion Isaacs

Marion Isaacs is a curator and producer with extensive experience in the narration of historical and issue-driven stories across diverse media including documentary film and exhibitions. Passionate about exploring the historical, political and cultural dimensions of South African life, Marion's varied career has also afforded her experience as an executive producer, researcher and writer. Highlights include film work for the //Hapo Museum at Freedom Park (SA), the Samora Machel Museum (SA) and the Matola Museum (Mozambique); and work as producer on an Oliver Hermanus documentary about Aids denialism in SA (2018 release), and on the documentary series **They Sacrificed For Our Freedom**.

### Batana Vundla

This University of Cape Town dropout didn't allow unfinished degrees to hold him back. Instead Batana followed in his family's footsteps and forged a career in film and television. Vundla's grandfather, Ephraim Batana Tshabalala, owned the first cinema in Soweto, the Eyethu Cinema, which is where Batana fell in love with cinema. Apart from working for Urban Brew Studios, Vundla was part of Joziewood Films, a production company established in 2007. Joziewood specialised in low budget films made straight for DVD. The early highlight of his TV career was being nominated for a South African Film and Television Award for Kiep Kiep and Sporro—a social satire animation he wrote and produced. Recent success includes co-originating and co-producing South Africa's 2017 Best Feature Film, **Inxeba** (The Wound).

## DIRECTOR'S PROFILE

Milisuthando Bongela is an award winning writer, blogger and editor whose work pivots around the subject of the post-Apartheid condition from the perspective of black middle class South Africans and women. She has written extensively about the intersections of race, class and gender in South Africa for newspapers like the Mail and Guardian and City Press as well as having worked across the arts in the fields of fashion, music, art, publishing and cultural activism. She is currently exploring the psychological effects of racism on Model C educated black South Africans through her first film, a feature documentary titled Cheese Girl which was selected for the 2018 Hot Docs Blue Ice Fund Fellowship.

## COMPANY PROFILE

Our vision as a production company is to develop viable stories that represents the nation's aspirations and celebrates our diversity. We do this by not shying away from subjects that might be taboo or sensitive. Our aim is to uncover the complexities that make up South African society in their many intricacies. Through such storytelling we hope that our films will fulfill a primary objective of contributing to nation building and social cohesion through dialogue.

## GOALS AT DFM

To participate in labs, pitching sessions and meet potential investors.

# Fitrah: To Be as God Created You

SOUTH AFRICA



DOCUMENTARY



Richard Finn Gregory  
Director



Kelly Scott  
Producer

**Production Company:** Good Work  
**Running Time:** 70 mins  
**Total Budget:** R2 500 000  
**Finances Committed:** R110 000  
**Representative at DFM:** Kelly Scott & Richard Finn Gregory

## DIRECTOR'S STATEMENT

We're at a crucial junction in history, where Islamophobia is on the rise in many countries. Too often, extremist ideology is used as shorthand for wider Islamic views, creating a false stereotype. This film undermines this pernicious narrative by showing a compassionate, inclusive community that astonishes those outside the religion. Even within the faith, though, it is agreed that Islam can be patriarchal and, in some interpretations, deeply conservative. This story therefore also speaks to those within the community: it shows that it is entirely possible to reconcile Islamic philosophy with diverse sexualities and demonstrates the intersectionality between Muslim feminism and LGBT+

identities. As an ally to causes concerning human rights, freedom of religion and LGBT+ diversity, encountering The Inner Circle was incredibly moving. Muhsin Hendricks came out in the same year that South Africa drafted a Constitution that prohibited discrimination of sexual orientation. It is therefore fitting that this story comes from our country: a religious leader preaching love and inclusion, in a country where the Muslim community were historically oppressed. The film is intended to challenge perceptions and be enlightening, but most of all, deeply engage audiences with the story of a community built on love.

## SYNOPSIS

The Inner Circle is a small mosque in Cape Town. Although humble, it's the heart of a community: an inclusive place of worship established by Muhsin Hendricks, the world's first openly gay imam. Today, it's ground zero of the LGBT+ Muslim world. Mentors in the community have incredible stories: Ibrahim stole money at 14 to flee Somalia for Cape Town to embrace being gay. His life may be in danger if he returned. Another is Reyaaz, a transgender man who found happiness after transitioning, but then struggled to be accepted within his faith. Their experiences pave the way for the next generation. Muhsin recently established a network of scholars to create a compassionate, LGBT-friendly interpretation of the Qur'an. If successful, this could have repercussions across the Islamic world. While this movement expands globally, the community work continues. An upcoming three-month course will help a group of youngsters to reconcile their sexuality and gender identity with their religion. We follow them on this difficult and exhilarating path to 'fitrah'. The film is a portrait of a close, caring community that bravely takes on the established orthodoxy of the world's second-largest religion, while simply creating a home for those who need it.

## DIRECTOR'S PROFILE

Richard Finn Gregory is a South African director and cinematographer. He holds a degree in literature, a master's degree in scriptwriting and directing and has attended film school in Barcelona. Richard is the founder of GOOD WORK, a documentary production studio. His first documentary feature, **The Boers at the End of the World**, premiered in 2015 and screened at festivals internationally. It won three SAFTAs, two Medals of Honor from SAASA, Best Documentary award at IKFF, and a Visual Spectrum Award from SASC for documentary cinematography. He sits on the Board of the DFA and is a SAFTAs Head Juror.

## PRODUCER'S PROFILE

Kelly Scott is a South African producer. She graduated cum laude from the University of Cape Town with a degree in industrial psychology and has completed courses in feature writing, filmmaking and Spanish. After spending eight years working in advertising managing multiple award-winning campaigns, Kelly joined Richard at GOOD WORK in 2014 to produce, **The Boers at the End of the World**. The short experimental documentary that she produced, 8mm SOUTH, was selected for the Durban International Film Festival 2017. She is currently completing a part-time master's degree in sustainable development through Stellenbosch University.

## COMPANY PROFILE

Good Work is an award-winning documentary studio based in Cape Town. Our starting point is a desire to share the stories of people doing good work to bring about change in their environment, for which a cinematic style and an emotive approach are key. Our films have been showcased at festivals across the world, and we pride ourselves on our ability to draw compelling narrative stories out of the unpredictability of real life. We've worked across five continents, in deserts, snow, jungles and underwater, and we still find something inspiring in every job we do.

## GOALS AT DFM

Seek funding, potential festivals, distributors, sale agents and outreach opportunities.

# How To Steal A Country

SOUTH AFRICA



DOCUMENTARY



Mark Kaplan  
Director



Zivia Desai  
Producer



Rehad Desai  
Producer & Director

**Production Company:** Uhuru Productions  
**Running Time:** 90 mins  
**Total Budget:** R4 700 388  
**Finances Committed:** R2 704 000  
**Representative at DFM:** Rehad Desai & Mark Kaplan

## SYNOPSIS

When over 300 000 emails and documents are leaked to the media, a small group of investigative journalists and whistle-blowers find themselves on the frontline of a major anti-corruption battle. The #Guptaleaks chart out the marriage of the Gupta brothers and their business partners with high ranking politicians in the ANC, including President Jacob Zuma. The leaks strip bare the veneer of respectability held by high profile multinationals including KPMG, McKinsey and China's Shanghai Zhenhua Heavy Industries Limited, all of which have benefited from the theft of money from South African State Owned Enterprises. With billions of dollars at

stake and political connections being used to close down all legal processes to challenge corruption, can journalists and whistle-blowers alone arrest the theft of state resources? The film shows how the dogged work of those who take great risks to expose the truth is a major factor in President Zuma being forced to resign in early 2018. But will his successor, President Cyril Ramaphosa, have the political clout to purge the ANC of those involved? And how safe are the whistle-blowers that speak truth to power when criminal syndicates and 'bent people' have been appointed to the very institutions established to safeguard democracy?

## LOG LINE

Investigative journalists follow the trail of large-scale corruption surrounding President Jacob Zuma and his friends in business. The evidence they uncover is far worse than imagined, revealing a major threat to South Africa's hard won democracy.

## DIRECTOR'S PROFILE

Mark Kaplan is an award-winning, highly-acclaimed, filmmaker. His films have focused on social and political issues, human rights and historical memory. His directing credits include: **Where Truth Lies**, (Best International Documentary, One World Media Awards, 1999), **The Invincibles**, (Audience Award, Encounters International Film Festival, 2009), **The Village Under the Forest**, (Best South African Documentary, Encounters International Film Festival, 2013). In 2005, Mark co-produced **The Lion's Trail**, a film that went on to win an Emmy for Outstanding Cultural and Artistic Programming.

Rehad Desai is one of Africa's leading documentarians. He has directed and produced numerous feature length documentaries, many of which have seen international broadcast, theatrical release, festival prizes and critical acclaim. His 2014 film, **Miners Shot Down**, is a synthesis of Rehad's skills as a filmmaker and experience as an activist. The film has garnered over 25 international awards including the International EMMY for documentary (2015). **How to Steal a Country** follows **The Giant is Falling** (2016) and **Everything Must Fall** (to be released in 2018), both of which illuminate the myriad of challenges South Africa faces.

## PRODUCER'S PROFILE

Zivia Desai grew up in exile in England, where she worked in publishing before returning to South Africa in 1990 and joining the film industry. In 2003, Zivia was central to the setting up of Uhuru Productions with her sibling, filmmaker Rehad Desai. Zivia's dedication to the genre of documentary includes producer credits on several highly acclaimed and award-winning films, among them, **Born into Struggle, Taking Back the Waves** and **Bushman's Secrets**. In 2016, she was one of the producers of **The Giant is Falling**, the second in a trilogy of films tackling enduring inequality in South Africa.

## COMPANY PROFILE

UHURU Productions, founded in 2003, creates high-quality documentary and drama productions for local and international audiences. Headed by acclaimed producer/director Rehad Desai, the company has a wealth of expertise in the production and management of documentaries, drama and advocacy films. UHURU Productions is committed to developing the quality of documentary and drama productions in the region through innovative and professionally crafted productions. Our motto: entertain, inspire, inform and at times, educate. UHURU Productions is overseen by a Board of Directors with Rehad Desai as CEO, holding 70% of the shares and Zivia Desai, Executive Director, holding 30% of the shares.

## GOALS AT DFM

Closing the budget, meeting potential distribution partners and South African broadcasters.



# The Master's Plan



DOCUMENTARY



Yuri Ceuninck  
Director



Hanne Phlypo  
Producer

Production Company: Clin d'oeil Films

Running Time: 60 mins

Total Budget: 150 000 EUR

Finances Committed: 40 000 EUR

Representative at DFM: Yuri Ceuninck

## DIRECTOR'S STATEMENT

Doubt is universal as it is inherent to the human condition. Mankind is never satisfied, and doubt moves us. Particularly during one's religious and spiritual search, doubt will always be a companion and part of the journey throughout. I was raised by a Catholic mother and an atheist father, duality is therefore an integral part of my thinking and my questions, as far as I can remember. I think it influenced my approach to the subject of the film: I am curious to hear both versions of the story, to know the "truth" of each. Ultimately, despite all the information, proven

facts, and evidence, there will always be someone who doubts the "real" version. I believe that the right approach to this subject is to listen and try to understand the reasons behind these events, without judging at first sight, analyzing it as a global phenomenon. Today, all over the world there are extreme reactions to perceived extreme actions, especially in the religious field. The events happening on a micro scale in these tiny islands in the middle of the Atlantic Ocean, are just a mirror on the macro scale of globalised world events.

## SYNOPSIS

On a morning in May 2016, the population of Cape Verde awakens startled by a shockwave on social media. Publication after publication follows one another of documents which describe orgies, incest, attempted child rape, adultery, attempted murder and drug abuse in the smallest detail. The publications are confessions – all drafted in first person – made by members of a Christian sect, CRASDT: Renewed Congregation of the Adventists of the Seventh Day of Tents. Behind all this, hidden in the shadows, lurks a spiritual leader. A self-proclaimed prophet of God, who is regarded by his followers as the holiest man on earth. In fact, a 48-year-old, illiterate, Cape Verdean man from a very humble background, who has been living in total seclusion for the past seven years. The Master's Plan will illuminate the doubt we all have in our head, about what's 'right' and what might be 'wrong'. The viewer is taken on a universal search for truth and belief. What happens when people completely put aside their social position and 'civil dignity' – things that play a vital role in our modern society – solely because of their faith? The result is an extraordinary journey to the human psyche.

## DIRECTOR'S PROFILE

Carlos Yuri Evora Ceuninck was born in Santo Antão, Cape Verde in 1976. He has dual nationality as Belgian and Cape Verdean. After graduating in Cinema (Specialisation Documentary) at the EICTV - Escuela Internacional de Cine y Television of Cuba, he has worked for both Cape Verdean (TCV) and Latin American television (TeleSur) as a director and producer. He has also made some short/experimental documentary films throughout the years. **The Master's Plan** is his first full length documentary project. He will also act as co-producer for the project with his newly founded production company, Kori Kaxoru Films.

## PRODUCER'S PROFILE

Hanne Phlypo (Clin d'oeil films) has taken on the role of executive producer when she and Yuri met at AFRICADOC in Senegal, in November 2016. She has years of experience as a location hunter, production manager and assistant-director for several movies in Belgium and abroad. Her experience on set and with the production process enables her to have a comprehensive vision of producing and directing an audiovisual work. With Clin d'oeil, she develops her own projects, while producing movies she believes in, movies that are part of a humanistic tradition and show an unbiased openness to the world.

## COMPANY PROFILE

Clin d'oeil films is a Belgian audiovisual company founded by Antoine Vermeesch and Hanne Phlypo. The company focuses on creative documentary and author driven film with a clear preference for engaging cinema from innovative filmmakers. Combining a solid amount of experience in filmmaking and post-production, Clin d'oeil films works in close collaboration with the filmmakers, supporting them throughout the entire process. Clin d'oeil films' filmography includes **Houses with Small Windows** (2013) by Bülent Öztürk, the internationally acclaimed **Bugs** (2016) by Andreas Johnsson and **Samuel in the Clouds** (2016) by Pieter Van Eecke.

## GOALS AT DFM

Find co-production partners, raise financing and find distribution opportunities.

# Mother City

A film about an urban land revolution led by domestic workers

SOUTH AFRICA



DOCUMENTARY



Miki Redelinghuys  
Director & Producer



Pearlie Joubert  
Producer & Director

Production Company: Plexus Films  
Running Time: 80 mins  
Total Budget: R1 500 000  
Finances Committed: R180 000  
Representative at DFM: Pearlie Joubert  
& Miki Redelinghuys

## DIRECTOR'S STATEMENT

Why tell the story of working class people's struggles for land and affordable homes? The last available stats on homelessness in the world estimated that over 100 million people are homeless. 53,8% of South Africans live in poverty, some 200 000 are homeless and 14% of our population lives in informal dwellings. The intimate link between poverty, homelessness, economic inequality and urbanisation is complex and brutally authentic. The battle for land and resources in Cape Town foreshadows what is happening elsewhere in the world as the gap between the wealthy and the poor increases. Since mid-2017, the filmmakers have documented

the increasingly impatient struggle for land and participation in economic wealth. The issue has been placed on the national agenda with the recent debates and conflict around land expropriation. **Mother City** cuts to the nerve of the issue – it's about access not only to land, but all that this implies – education, work opportunities, healthcare and amenities – a better life. The film reveals the lives of the people caught in the cross fire of the battle and documents the forging of a new frontline, where activists and the working-class fight for co-existence in transformative and just cities.

## SYNOPSIS

Elizabeth Nqoboka gazes from her balcony towards the Atlantic Ocean in Cape Town's harbour. A multi-million-rand yacht glides past. Elizabeth is a statuesque woman. At 50, she's been a domestic worker for 30 years. Today, she's an activist. South Africa is the most unequal society in the world, while Cape Town, the "Mother City", has the third highest property inflation globally. The desperate lack of housing, rising property prices and the consequent escalation of evictions has thrown a veritable Chinese wall around Cape Town's inner city suburbs keeping the poor and working class out and the wealthy in. Elizabeth and fellow domestic workers have been fighting for affordable housing in Sea Point for over 25 years. Now she's a leader in Reclaim the City – a campaign to pressurise government to prioritise affordable housing. She occupies a disused building in the Waterfront along with some 100 other occupiers. Within days of their occupation, the municipality cut off water and electricity to the building. While she's defiant, their struggle is dangerous. In March 2018, her fiancé, Rasta Dolophini, was brutally murdered on the premises. **Mother City** is an observational documentary that follows the people who lead the struggle for land and housing.

## DIRECTOR'S PROFILE

Pearlie Joubert is an acclaimed investigative journalist starting her career in 1989 at the only Afrikaans anti-apartheid newspaper in South Africa. Having spent years as a news producer for ITV, Sky News and the BBC, Pearlie ended her journalism career blowing the whistle on the biggest Sunday newspaper in South Africa's complicity in enabling the then state president attempts to loot the fiscus. Pearlie produced a documentary crowned with the UK specialist documentary filmmaking award on prison. She loves nothing more than disrupting the status quo.

## PRODUCER'S PROFILE

Miki Redelinghuys likes telling stories with a camera. Humanity interests, inspires and often disappoints her. She's been making documentaries for a while and keeps threatening to stop and become a small-scale farmer instead. But then another story enters her life. Her most recent documentary, **This Land** (2017), dealt with land dispossession in rural South Africa.

In **Mother City**, she turns her lens on the urban landscape that is her home to tell the story of the struggle for land and spatial justice.

## COMPANY PROFILE

Plexus Films has produced content for a broad range of broadcasters from the SABC, MNET, Al Jazeera, through to TV2 in Norway, PBS and Virgin & Sky. Plexus is committed to telling stories with empathy and honesty. Plexus Films has been nominated for a number of SAFTAs and documentary categories as well as awarded Best Factual Talk Series. Our films have screened and received awards at international film festivals. Our mission is to create high quality product for local and international market and to develop the sector. **Mother City**, produced by Plexus Films, is currently in production with completion aimed for end 2019.

## GOALS AT DFM

We are seeking production funding and broadcast partners.



# Searching for Kikhia



DOCUMENTARY



Jihan Kikhia  
Director



Desert Power/Christina Carvalho  
Producer

**Production Company:** Desert Power  
**Running Time:** 90 mins  
**Total Budget:** \$420,000 USD  
**Finances Committed:** \$98,000 USD  
**Representative at DFM:** Jihan Kikhia

## DIRECTOR'S STATEMENT

I have always been fascinated by my father's determination and my mother's perilous journey, and her ability to protect four children amidst the drama of my father's disappearance. While she suffered alone, she provided me with an abnormally normal life filled with joy, creativity, and self-expression. As an Arab woman of Libyan and Syrian descent, I also feel it is important to provide progressive, bold, and optimistic representations of women in predominantly Muslim/Arab countries. I hope to be a source of empowerment for Middle Eastern women and present an alternative perspective for international audiences. Death is expected. It is closure. It is natural. Disappearance is surreal.

The shock creates a perpetual dreamlike state. Therefore, I am intentionally using the process of this documentary film to break into myself, wake up from my dream, and reconcile my trauma. I ask myself questions such as: What is it about disappearance that makes us so detached yet so obsessive? Perhaps my desire to unravel these complex experiences in a documentary is to unearth what is beneath my family's scars, and humanity's scars, but most importantly, it is my attempt to affirm, and communicate to audiences, my conviction that human suffering births genuine contentment, tenderness, and gratitude.

## SYNOPSIS

Director, Jihan Kikhia was only 6 years old when her father disappeared. Considered one of Muammar Qaddafi's biggest threats, Mansur Rashid Kikhia was a peaceful opposition leader to the Qaddafi regime and unofficially crowned the next leader of Libya. As former Libyan Foreign Minister and human rights lawyer, Kikhia's obsessive loyalty to Libya and determination to reason with his "brother" Qaddafi led to his disappearance. For 19 years, Jihan witnessed her Syrian mother, Baha Omary Kikhia, search for her father, as they moved between France and the United States. Baha's perilous search led her to a face-to-face encounter with Qaddafi in the middle of the Libyan Desert at midnight, negotiating her husband's release. As Jihan tells her father's untold story, she also tells an untold story of Libya. This documentary is a collection of anecdotes by Jihan's mother, family members, friends, and key figures involved in the case, who provide candid, yet often contradictory, truths. Using archival footage, family videos, investigative research and her visual art as animation, Jihan invites the audience on her raw, dreamlike odyssey, as she pieces together the father she never knew. She exposes politics not as an external or distant subject, but as a lived experience that penetrates into every human relationship.

## DIRECTOR'S PROFILE

Jihan Kikhia is half-Syrian, half-Libyan. She received her BA in International and Comparative Politics with a concentration in Human Rights, Philosophy, and International Law at the American University of Paris. She obtained her MA at New York University's Gallatin School of Individualized Study with a focus on art education, body painting, and healing arts. In 2012, her article **Libya, My father, and I** was published in Kalimat Magazine: Arab Thought and Culture. Jihan is committed to discovering the different ways in which humanitarian aid and the healing arts merge, using the creative process as a vehicle for freedom and empowerment.

## PRODUCER'S PROFILE

Christina Carvalho is a freelance producer and director working out of Victory Social Club in Toronto. After starting her career working under Laszlo Barna at eOne TV, she has produced many documentary television shows, worked for the National Film Board under Lea Marin and continually collaborates with some of Canada's brightest filmmakers. Currently, Christina is producing a new CBC web-series with Geoff Morrison at Big Cedar Films, has a scripted comedy in development with the Harold Greenberg Fund and a feature doc called **Searching for Kikhia**, also in development, which was recently funded by IDA and Hotdocs.

## GOALS AT DFM

Looking for production funds as well as a distributor, broadcast company, and production company.

# Zinder, The Seeds of Violence

NIGER/FRANCE



Aicha Macky  
Director



Clara Vuillermoz  
Producer



Ousmane Samassekou  
Producer

**Production Company:** Tabous  
**Production/Les Films Du Balibari**  
**Running Time:** 90-52 mins  
**Total Budget:** 405 608 €  
**Finances Committed:** 61 108 €  
**Representative at DFM:** Aicha Macky & Clara Vuillermoz

## DIRECTOR'S STATEMENT

On January 16th, 2015, following the Charlie Hebdo terrorist attacks in Paris, riots broke out in Zinder, resulting in a dozen dead and numerous injured. Churches, schools and the France-Niger cultural center all burned to the ground! The symbolic support given by Niger president to France was considered an affront to the Muslim religion. Ransacking, looting and other crimes were blamed - rightly or wrongly - on the young "Palace" gangs. Zinder is now labeled the home of violence and radicalization. I could not remain indifferent to what's happening in the city in which I was born and raised. I could not silence my instinct of social mediator and filmmaker in a context of increased general insecurity caused by terrorist acts committed by Boko Haram, which were enrolling more and more young Nigeriens. Feelings arise and clash inside me: fear, ignorance and fascination. I aim to approach the most feared and fearsome gang, that of the Karakara district, traditionally the lepers quarter.

These children have grown up shunned by all and in unprecedented poverty. Today, they are rebelling against a society which has pointed the finger at their parents.

- How do I film this radical otherness?
- How do I film these gangs without putting them in danger, and without endangering myself and my family?
- As a woman, how can I enter a world of young men inside such a conservative city?

So many questions to which I'm gradually finding answers by entering the world of the gangs and unlocking its complexity.

## SYNOPSIS

Out of work, out of hope, and most of them candidates for exile, the youth are filling the ranks of the "gangs" spreading violence through my hometown of Zinder, Niger. Locally, the gangs are known as "palaces". Their members imitate the bad-boy style of Black American ghettos: heavy gold chains round their necks, T-shirts with pictures of

Hollywood stars, low-slung faded jeans, walking with a swagger, etc. They hit the headlines for various spectacular reasons, some of them tragic, feeding the climate of fear and psychosis in Zinder, and more widely in the Sahel region. At nightfall, in an alleyway in "Karakara" (straw hut), a neighborhood perched on a hill of ocher sand, while some do weights or practice fighting techniques, others sit around a pot of tea, listening to music, telling stories and piercing the mystery of their lives. Combining the director's training as a sociologist and her passion and experience in cinema, this documentary will explore the seeds of violence being sown throughout Zinder and the African continent.

## DIRECTOR'S PROFILE

Born in 1982 in Zinder, Aicha Macky holds a master's degree in sociology and is passionate about cinema. In 2016, she completed **The Fruitless Tree** (Maggia Images, Les Films du Balibari) on the sensitive issue of infertility. The film won over 40 prizes at festivals worldwide. Alongside filmmaking, Aicha is part of the USAID program, PDEVII (Peace through development). She guides youngsters to deal with community resilience and violent extremism. She is also a 2016 YALI (Young African Leaders Initiative) alumni, an American program initiated by former President Barack Obama. Finally, she sits on the JesuisN'guléwa committee, fighting for the liberation of 39 girls kidnapped by Boko Haram in Niger.

## PRODUCER'S PROFILE

### Clara Vuillermoz

Born in 1982 in Jura, Clara Vuillermoz graduated in political sciences and cinema after a year as an exchange student in South Africa (Durban). She worked on various film productions in Paris and in Lyon. In 2014, she participated in the EURODOC producer's training program. In 2015, she joined Les films du balibari with a strong will to develop creative projects on an international scale. Amongst her most recent productions are: **Interior** by

Camila Rodriguez (90 – France / Colombia) for ARTE La Lucarne – **The Fruitless Tree** by Aicha Macky (France / Niger), **Journey In Anatolia** (60 – ARTE).

### Ousmane Samassekou

Ousmane Samassekou holds a master's degree in management economics, a master's degree from the conservatory of multimedia arts and crafts, and a master's degree in documentary production creation from Gaston Berger University of Saint Louis. He began his profession in cinema in 2010, within the production line "DS Production", located in Bamako (MALI). In 2016, he finished his first feature-length documentary on the ills that hinder the training and education in Mali, "The heirs of the hill", Grand Prix of the Jury at the Agadir Festival and special mention of the Jury at the AMAA Awards.

## COMPANY PROFILE

Les films du balibari is a French production company working nationally and internationally, focusing on documentaries with a unique voice. Their films travel to major festivals such as IDFA, Hot Docs, Visions du réel, Cinéma du réel, FESPACO, amongst which are: Village Without Women by Srdjan Sarenac, The Fruitless Tree by Aicha Macky and Ouaga Girls by Theresa Traore Dahlberg.

LFDB have partners in Sweden, UK, Greece, Colombia, and Niger amongst others and their productions have been screened on France TV, ARTE, WDR, YLE, ZDF, SVT, NHK. Producer-manager, Estelle Robin You, is an Ex Oriente 2009 participant and a EAVE 2016 alumni. Producer Clara Vuillermoz is a 2014 Eurodoc participant.

Tabous Production is A company based in Niamey, founded and run by director, Aicha Macky. Ousmane Samassekou will produce ZINDER within this company.

## GOALS AT DFM

We are looking for international funds and pre-sales.

# PARTNER PROJECTS



## HOT DOCS-BLUE ICE FELLOWS

The Hot Docs-Blue Ice Group Documentary Fund helps enable more African documentary filmmakers to tell their own stories and contribute to a new generation of the African documentary community. **To date, the Hot Docs-Blue Ice Group Documentary Fund has awarded funding to 53 projects from 19 countries.** In 2016, the Fund established a collaboration with The New York Times Op-Docs to commission short documentary films from African filmmakers that will be showcased on The Times's Emmy® Award-winning online forum.

### Grants

The Fund provides development grants of up to \$10,000 CAD and production grants of up to \$40,000 CAD are awarded to approximately 4 to 10 projects annually.

### Mentorship Program

The Fund also offers valuable resources to support professional development. Up to 5 funded projects will be invited to a year-long mentorship program with dedicated international mentors to guide the project, in addition to receiving funding. The other two mentorship components include a fellowship for the director to participate in a private filmmakers lab at Hot Docs, and at the Durban FilmMart/Durban International Film Festival.

Other **Hot Docs-Blue Ice Fellows** projects in the official DFM 2018 selection include: At Dawn (pg 24); Cheese Girl (pg 26); How to Steal a Country (pg 30) and Master's Plan, The (pg 32); Searching for Kikhia (pg 36).

## REALNESS RESIDENCY

Realness is a pioneering residency initiative conceived by production company Urucu Media that affords a new generation of filmmakers the opportunity to cultivate their talent as authentic voices in African cinema. Since its inception, Realness has nurtured five African auteurs each year, growing into a prestigious incubator of emerging talent that is recognised throughout the global film community. Now in its third year, the residency has fostered cinematic voices from 12 countries on the continent, including Egypt (Mohamed Siam), Senegal (Rama Thiaw) and Kenya (Amirah Tajdin).

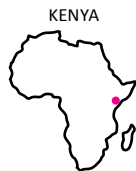
Operating from the stunning Cradle of Humankind in South Africa, the residency culminates in a six-week focused period. Residents write in an inspiring environment with the fellowship of other writers-in-residence and mentorship from script consultants and industry experts to ensure that the initiative is one of enduring impact. The residents also attend Africa's largest film market, The Durban Film Mart, where they are given a platform to present their projects, take one-to-one meetings and immerse themselves in African cinema before returning home. After a further

six-week stint of consolidation from home, the residents submit their work to our partner labs, where they are considered for scholarships. The most promising projects to emerge will be invited to Locarno Filmmakers Academy, EAVE Producers Workshop, La Fabrique Cinéma de l'Institut Français, Torino Film Lab Meeting Event and TIFF Talent Lab, where their projects will progress closer to being realised.

Realness is an initiative by Urucu Media in partnership with Nirox Foundation, Berlinale Talents, The Durban Film Mart, The Durban International Film Festival, Durban Talents, The French Institute of South Africa and Institute Français, Torino Film Lab, EAVE Producer's Workshop, Locarno Filmmaker's Academy, Produire Au Sud, Fairbridges Wertheim Becker, CNC (Le Centre National du Cinéma et de l'Image Animée), Organisation internationale de la Francophonie, Toronto International Film Festival, TIFF Talent Lab, Robert Bosch Stiftung, Cocoon Productions and Deuxieme Ligne Films.

Other **Realness** projects in the Official DFM 2018 selection include: Blood & Honey (pg 6).

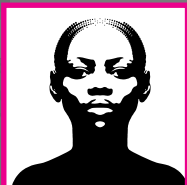
# Better Sundays



HOT DOCS-BLUE ICE



Lydia Matata  
Director



Achiro P. Olwoch  
Producer

## DIRECTOR'S STATEMENT

In 2013, I wrote an article on the experiences of young atheists in Nairobi. I was fascinated by their beliefs and saddened by some of their experiences of social stigma and rejection. Afterwards I began to explore my own doubts about whether this concept of God and religion has helped or hurt me and my continent.

The characters in this film have rejected God through words and a concrete institution. They have dared to do so in a rural community that is very religious and superstitious. It is important to look at why when their culture is so centered on

religious beliefs and the impact it has had on their lives. Particularly in terms of the stigma and isolation they must deal with from family, friends and the rest of their community. It is also important to bring out the feelings of the community who feel the beliefs and traditions that define them are being stripped away by ideas which they see as foreign or alien.

Beyond the focus on ideology, this is a human story. We all want belong somewhere, but we also want to stand apart in our individual truths.

## SYNOPSIS

Uganda is one of the most religious countries in the world. Over 99 per cent of Ugandans identify as either Christian or Muslim. Robert Bwambale is part of the one per cent that publicly identifies as a person who does not believe in any god.

Robert is a Humanist. He believes in the power humans have within themselves to transform their lives rather than relying on a divine, supernatural being. For Humanists, religion stifles progress in their community. And Robert wants to empower his struggling community, Kasese. Robert opened a Humanist school to teach children and adults to focus on logical explanations and solutions to their problems through science and technology. His teachings have resulted in a small community of Humanist teachers and students.

For the people Kasese however, it is Humanists who are a threat to their way of life. Community leaders accuse Robert of trying to destroy a God-fearing town, and rumours spread that the institution and its staff are devil worshippers.

Robert's beliefs even cause divisions within his own home. His wife is Christian wife and his older brother is a pastor. And most importantly, Robert's conflict cause divisions within himself. He is driven by a need to assert his individuality and uphold his beliefs but also wants to be viewed as a leader making a positive contribution. But his community that requires he conform before they can accept him.

## GOALS AT DFM

We are seeking production funding, co-production partners and streaming and broadcast outlets.

## DIRECTOR'S PROFILE

Lydia Matata is a Kenyan filmmaker and journalist. She is currently directing her first feature documentary called **Better Sundays**.

In 2015, the project was selected for a grant and mentorship program by Docubox. In 2017, she received an opportunity to pitch her project at the Durban Filmmart in South Africa. Lydia is a 2018 Hot Docs Blue Ice Group Documentary Fund fellow and grant recipient.

As a journalist, her work has received recognition from the Media Council of Kenya which awarded her the Gender Reporting Award in 2015. She also received Young Journalist of The Year Award in 2014.

## PRODUCER'S PROFILE

Achiro P. Olwoch is a Ugandan Writer and Director. She created and is the sole writer of **The Coffee Shop**, an ongoing TV series with one of the biggest TV stations in Uganda-Urban TV. Achiro is the head writer for the TV series **Yat Madit** produced by Media Focus in Africa. She also directed the short documentary of **My Prison Diary** as well as wrote and directed two films; **The Surrogate** and **On Time** in her local language. More recently, she worked on the Disney film shot in Uganda, **Queen of Katwe** as the Production Secretary.

## COMPANY PROFILE

The Film and Laundry Company

We are an independent film production company based in Nairobi Kenya. The organisation was established in 2015. FLC has a strong focus on stories that deal with otherness. These are the experiences of ethnic, religious, gender, sexual and other minority groups living on the fringes of African society. Our works include two documentary series' and a short fictional film, **Lost Pieces**, which is currently in development.



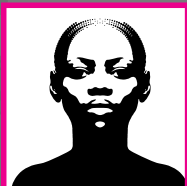
# My Friend Gadhgadhi



HOT DOCS-BLUE ICE



Rafik Omrani  
Director



Serge Lalou  
Producer

## DIRECTOR'S STATEMENT

Tunisia's most famous terrorist was my good friend 15 years ago. Should I be ashamed? Should I keep it a secret? Especially since the law is very clear that anyone who advocates terrorism or has any relationship with terrorists will be sentenced to jail.

I was utterly shocked and confused when I discovered in 2013 that the most sought-after terrorist in Tunisia was my friend from university. I soon wanted to make a film out of this confusion, but I could not embark in any traditional film. I needed to find the appropriate form to tell the story, to ask the questions that it triggered in me and contextualize the media's hums on this tragic moment in Tunisia's history. The form needed to be free, allowing distance between existing images and those that needed to be created (or re-created) from my memories. That's how it became clear that I needed to make an animated documentary.

Gadhgadhi and I are the same age. We come from the same village, we shared common passions, and we studied in the same faculty. He enjoyed cinema just like I do.

Chokri Belaid was a political leader, a lawyer and a human rights activist. He was an exceptionally charismatic man, a poet and a great intellectual. I found myself unintentionally caught in the middle of a drama: between the killer and the victim. Who am I then? This film is an attempt to take conscience of myself in the current socio-political context of my country.

My film starts with a slow and meticulous exploration, that of the photographer who waits for his picture to develop. I'm contemplating my image and my identity within a society suffering from political fractions, permanently under constant threat of obscurantist ideology.

I know these friendships are a complex reality. It is a kind of proximity to Gadhgadhi that provides me with a unique perspective.

I can explore his evolution during the last years, before and after 9/11, before and after the Tunisian Revolution. I can try to understand that his personal alienations after so many failures, personal, academic, professional and social, including his failed immigration to the United States could explain his process of radicalisation. But it's by no means enough to forgive his crimes. It's inexplicable, unforgivable.

Any attempt at contextualisation and reflection to better understand the reality of this deviation remains suspicious if it does not point a strong finger at the criminals.

At the end of the film it turns out that this friendship with Gadhgadhi has been buried in the whirlwind of violence and radicalization. Only few memories remain: moments of joy in front of a cinema screen, the jokes when in front of the university or in the classrooms... Such moments are by no means a reason to sympathize for an old friend converted into a criminal extremist but are enough to try to fight religious extremism and to prevent others from doing so.

## SYNOPSIS

On the morning of February 6, 2013, Tunisia, caught in a wave of unprecedented political violence, woke up to the assassination of Chokri Belaid, a progressive democrat activist. More than a politician, Chokri was a poet, a free speech defender, and a friend of mine.

Two weeks after Chokri's assassination, I stumble upon a sketch of the main suspect. I discover that the terrorist who committed this horrible crime is Kamel Gadhgadhi, my close friend from university. Wedged between these polarizing figures, I embark on a deep reflection on terrorism.

## DIRECTOR'S PROFILE

Rafik Omrani is a director and producer based in Tunisia. He started with marketing and communication-oriented studies. Working as a financial director, he cumulated various experiences in fiction, documentary and short animation in his spare time until 2011, when he decided to devote himself entirely to the cinema. **Fallega 2011** (2011) was his first medium-length documentary film. The film was shown at a significant number of international festivals and art exhibitions around the world and received five awards including Best First Feature Award at the The Tetouan International Mediterranean Film Festival and the Osman Sanban Award at the Festival cinéma et miroirs d'afriques in Marseille, France. Rafik produced a number of documentaries for TV channels and for international Tunisian organizations. In 2012, he was elected as a member of the executive board of the Association of Tunisian filmmakers. His short film **The Blue Bird** produced in 2018, as a part of Tunisia film factory, opened Cannes Directors Fortnight in May 2018.

## PRODUCER'S PROFILE

**Serge Lalou (*Les films d'ici*)**

Producer, writer, director of production.

**Rafik Omrani (*Majez Production*)**

## COMPANY PROFILE

Majez Production is a Tunisian film production company that produces and supports socially-conscious films. Majez highly supports creative projects with original aesthetics and innovative forms.

## GOALS AT DFM

Looking to meet funders and sales agents. We are also seeking international co-producers and artistic directors.



# Bootleg



Reem Morsi  
Director



Rula Nasser  
Producer

## DIRECTOR'S STATEMENT

This story is about women's sexual rights, or more, the right to sexual pleasure. This is not a film about sex toys, nor a story about oppressed women and oppressive men. This is a story about seeking control, power and self discovery. The use of sex toys is a metaphoric tool to satirically tell a difficult and culturally-sensitive story about women's deprivation, and in some cases, lack of understanding of sexual pleasure. I want to be able to screen it to Middle Eastern audiences and cause a shift in the mentality surrounding sex and pleasure, or even a discussion of the

subject. A bigger impact I am seeking, beyond entertainment, is combatting Female Genital Mutilation (FGM). **Bootleg** examines the issue of sexual pleasure, with authenticity and sensitivity through comedic form. Roukaya is unable to express her needs, as she is not aware of what pleasure is for her. While Nafisa's story is raw and relates to many Egyptian women of the same socio-economic class as Nafisa. Their partnership reflects a lot about Egyptian society and a lot about an issue that is always tucked away under the claim of cultural taboos.

## SYNOPSIS

Roukaya, a virgin Egyptian woman in her 30s, is sent to Canada for an arranged marriage, only to discover marital sex is disappointing. After secretly experiencing her first orgasm, Roukaya decides to introduce sex toys into her relationship but it enrages and emasculates Kamal, her husband. Roukaya flies home, hiding numerous sex toys under her veil. Upon arrival, she is searched at the Egyptian customs. She realises her impulsiveness could get her arrested. However, when female airport agent, Nafisa, discovers her secret, Roukaya is allowed to pass. Nafisa decides to help Roukaya start an underground sex toy business. They manufacture cheap vibrators using Chinese bathtub toys, selling them at secret Tupperware parties to women facing similar sexual dissatisfaction. Their success attracts unwanted attention. Fearing that they will be prosecuted by the conservative government, this underground group of women disguise themselves in burqas. They turn to Kamal to hide from the police, but when he discovers the truth about his wife's business, he leaves. Shocked by his hypocritical double standards, Roukaya returns to her business under the auspices of a religious group, where they sell Muslim women attire on the surface and secretly sell sex toys in an underground basement below the Muslim Burqa store.

## DIRECTOR'S PROFILE

Reem Morsi's film credits include: **Their Feast** (2012 TIFF, BBC, CineSud), **Nostalgia** (2015 WIFTV), **The Door** (Whistler 2016) and best drama at the 2017 Yorkton Film Festival, audience choice award and best screenplay at WIFT Showcase 2018), **Show & Tell** (2016 - WIFT/BravoFact pitch competition and won multiple awards at festivals). She has participated in the Berlinale Talents and Script Station (2012, **Bootleg** 2018) and TIFF (2016) Talent Labs, CFC's Directors' and WIDC Directors' Labs in 2014/2015. Reem received the Academy of Canadian Cinema and Television Director Apprenticeship and shadowed on **The Handmaid's Tale**. She is currently developing her debut feature film, **Bootleg**.

## PRODUCER'S PROFILE

Rula Nasser is an active, enthusiastic Jordanian-Canadian Film Producer whose involvement in the industry started in 1999, working on international productions for BBC and Discovery channels. Later in her career, she joined the Royal Film Commission of Jordan, during which she established The Filmmaker's Support Programme. Rula's many films include: **The Last Friday** (first Jordanian film at the Berlin International FF 2011), **Waiting for P.O. Box** (Cannes Short International Film Festival, 2012) and **My Love Awaits Me by the Sea** (Toronto Film Festival, 2013). Rula was chosen by Variety magazine in 2012, as one of the Top Ten Arab Producers to watch.

## COMPANY PROFILE

Aiming to create original audio-visual content that is captivating to audiences regionally and internationally, Imaginarium was established in 2010. Over the years, Imaginarium films have developed, produced and line-produced many award-winning, independent projects. These genuine, sought-after films have incorporated local, as well as international crews, teaming up with many European and regional producers from around the world. Imaginarium is considered one of Jordan's leaders in the film industry, with an output of international and regional projects, produced for Hany Abu Assad, Mijke de Jong, Mia Hansen-Love, Xavier Gianno and various local TV channels.

## GOALS AT DFM

Seeking co-producers and financing for **Bootleg** and other projects on my slate.

# Tanzanite



Kantarama Gahigiri  
Director



Kivu Ruhorahoza  
Producer

## DIRECTOR'S STATEMENT

**Tanzanite** is a story that speaks to me visually and thematically. As it is rare to see original, strong and complex female characters like Machachari gracing our screens, it is important to properly represent her. Machachari is non-fictional, she exists in many urban African settings. I just want to give her a cinematic dimension that is far from the usual condescending narrative of the "virtuous, strong African woman". Machachari will be a quasi-mythical creature that is fierce, inspiring, likeable but also an anti-heroine with flaws and relatable shortcomings. International audiences are ready for innovative genres

from Africa. With this project, I intend to create a unique and edgy cinematic world, that is radically East African but with the potential to appeal to global audiences. It is time to reclaim our narratives, but also to transform them into original, marketable content. I have long been obsessed with deserts, gritty urban landscapes and dystopic sci-fi settings. **Tanzanite** is an attempt to gather all these ingredients and come up with a filmic synthesis that is both opinionated and visually compelling. This film will be quirky, funny, sexy, insolent, violent, thought-provoking and most importantly: political and relevant.

## SYNOPSIS

Circa 2040. Mount Kilimanjaro. A group of children are forced to mine illegally. When they find a large tanzanite gem, these miscreants name it *Malaika* (angel in Kiswahili). The young miners, led by Adea, a girl with psychic powers, barter with the precious metal for iPad Zoom tablets with a local businessman named Ziad. While transporting *Malaika* to a client in Nairobi, Ziad is ambushed in the Nyiri Desert by fighters wearing Ninja costumes made of African fabric. Back at the mine, Adea and her friends flee frantically when their supervisors find out about the tablets. Sensing that *Malaika* is going to cause many deaths, Adea embarks on a desperate quest to get it back. In Nairobi, Ziad's client, the corrupt politician, Mr. Okello, hires a controversial private detective, Machachari, to find the stolen gem. Machachari learns that The Kitege Ninjas, the notorious private militia, stole the *Malaika*. Seeing an opportunity to annihilate them, our detective hires "*The Nairobots*", a rising female militia, and launches a brutal war against the Ninjas. The hunt for *Malaika* ends when Machachari finally lays claim to the gem. But on Adea's advice, they travel to Kilimanjaro, dig a hole in the ground... and bury it.

## DIRECTOR'S PROFILE

Kantarama Gahigiri is a Rwandan film director. In 2004, she was a recipient of the prestigious Fulbright Award and completed her studies in New York City, achieving a Masters Degree in Cinema. Her first feature film, *Tapis Rouge* has been screened and awarded worldwide including TV5Monde Best Feature Film at Geneva International Film Festival (2014) and Best Directing at Chelsea Film Festival (New York) in 2015, followed by a national theatrical release in France, May 2017. Back in Kigali, she is now excited to work on **Tanzanite**, a dystopian thriller co-written with friend and collaborator, Kivu Ruhorahoza.

## PRODUCER'S PROFILE

Kivu Ruhorahoza is an award-winning Rwandan producer and director who works between East-Africa and the UK. With over 10 years of experience in the film industry, Kivu has produced and co-produced five feature films and numerous shorts that were officially selected at Sundance, Cannes, Tribeca, Sydney, Rotterdam, Warsaw, Rio and many others. Kivu's films include: **Things of the Aimless Wanderer** (Sundance 2015), **Grey Matter** (Tribeca 2011 in Competition), **A Tree has Fallen** (2018, in post-production), **Love in the Age of Fear** by Antonio Ribeiro (2018, in post-production) and **Munyurangabo** by Lee Isaac Chung (as associate producer - Cannes 2007).

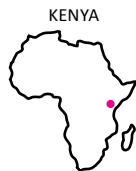
## COMPANY PROFILE

POV Productions is an established Kigali-based production house, founded by Kivu Ruhorahoza in 2009. Rooting the company's objectives, he wanted to produce urgent and contemporary films of high artistic quality. POV/Kivu encourages strong author-driven visions, for global audiences. In 2010, POV Productions partnered with London-based, Storymakers TV, resulting in the collaboration: Moon Road Films, headed by producers Antonio Ribeiro and Kivu Ruhorahoza. The company's filmography includes the award-winning **Grey Matter**, **Things of the Aimless Wanderer**, **Rwanda 15** (Rwanda-USA) and shorts by Amil Shivji (Tanzania), Samuel Ishimwe and Philibert Mbabazi.

## GOALS AT DFM

Meet international co-producers and secure support for **Tanzanite's** development.

# The Goat Sunday



Ng'endo Mukii  
Director and Producer

## DIRECTOR'S STATEMENT

My film is a coming of age story of a 10-year-old Kenyan girl, Naomi. I find this a very special age, when children are still playing make believe and using their imagination to process and solve the world around them. It's a domain they're still discovering. This story is important to me because, despite watching coming of age stories my entire life, I rarely encountered a perspective that was similar to my own. Sarafina was the first film I watched where an African girl influenced the environment around her, making changes that directly impacted the future. *The Goat Sunday*

deals with the protection and barriers we build around ourselves daily. It considers the fact that despite our best efforts, the very walls we've built, family; church; and economic stability, can inadvertently harm those that mean the most to us. In terms of visually crafting this film, there are several ways to integrate Naomi's imagination into the 'real' world and explore the landscape of her emotions by mixing animation and live action... blurring the two worlds into each other. My mixed-media-loving self, is extremely excited about this!

## SYNOPSIS

In the midst of a ravaging drought, Naomi and her half-sister, Stella, spend Christmas weekend at their grandmother's house, which appears to be a mysterious oasis. Naomi is a girl on the brink of teenage-hood, from a wealthy, and highly dysfunctional Christian family living in Nairobi. She has begun adopting the habits of avoidance and pretense that her family often uses to fit in with the hypocrisy of their church and society. Not yet fully separated from her childhood innocence and naivety, she often finds herself as an outsider within her own family. She befriends the goat that has been brought to her grandmother's home to be fattened and sacrificed for the Christmas celebration, and names her Cherry Blossom. Through their friendship, she creates an escape, avoiding having to deal with tension within her family and surroundings. When outdated beliefs threaten Stella's life, a withdrawn Naomi must harness all her remaining childhood imagination to save her half-sister. In this coming of age adventure, Naomi battles between nature and nurture, the religious and the mystical to find out what 'true blood' really means.

## DIRECTOR AND PRODUCER'S PROFILE

Ng'endo Mukii is most well known for *Yellow Fever*, her documentary-animation exploring Western influences on African women's beauty ideals. At Design Indaba (2015), she presented her talk, **Film Taxidermy and Re-Animation**, proposing the use of animation as a means of re-humanizing the 'indigenous' image. Ng'endo is a graduate of the Rhode Island School of Design and holds an MA in Animation from the Royal College of Art (London). She is a Berline and Durban Talents Alumni, and her first 360 film, **Nairobi Berries** (2017) won the inaugural Immersive Encounters Grand Prix Award (UK). She works in Nairobi as an independent filmmaker.

## COMPANY PROFILE

Ng'endo Studios Ltd. is based in Nairobi. Founded by Ng'endo Mukii, the company works with traditional and new media to create unique stories with a social impact. We have created a number of animated and live-action projects, including: *This Migrant Business* (2015), commissioned by the Danish Refugee Council; **Kitwana's Journey** (2018), commissioned by Haart Kenya; and 360 Virtual Reality animations for the **Out Of Sight** (2017) series, produced by Huffington Post. In addition to Huffington Post, our international clients include UNESCO, Plan International and Wired Video.

## GOALS AT DFM

I'm seeking co-producers and financing for **The Goat Sunday**.



# Vlees Van My Vlees (Flesh Of My Flesh)

SOUTH AFRICA



REALNESS RESIDENCY



Matthys Boshoff  
Director



Lucia Meyer-Marais  
Producer



Jozua Malherbe  
Producer

## DIRECTOR'S STATEMENT

In 1983, my family was in a car accident that left our mom quadriplegic. My father, who stayed committed to her despite challenges presented by disability, died of a heart attack at the ripe age of sixty while, almost surprisingly, she was still in good health. Looking back, it is clear the caregiver's health was affected more than the disabled person's wellbeing in this relationship. Research has shown that 97% of men whose wives become quadriplegic, file for divorce within five years. However, statistics tell a different story when the gender roles are reversed. I don't aim to give answers to this sad

reality but I am interested in studying the motivations and choices of the 3% of men who stay. *Vlees Van My Vlees* is a drama inspired by my parents' lives. The film tells a story from the husband's point of view as he navigates a tragedy that affects their sexuality, careers, ambitions and relationships. Breaking points are structured around key events where he has to re-evaluate their relationship and choose to renew his commitment to his disabled wife. The film is about two people honoring the promise of love, a gift to each other that comes at a cost.

## SYNOPSIS

**Vlees Van My Vlees (Flesh Of My Flesh)** tells an honest and intimate story of how a wife, Annelie, her husband, Michael, and their son's relationship changes and develops after a car accident leaves her quadriplegic. The family goes through a furnace of trials where Annelie's physical disability highlights Michael's emotional incapacity and forces their son, Cornelius, to confront his guilt for the role he played in his mother's accident. They fail each other, learn to fight for one another and finally, stand victorious in their commitment to what they are: a family. Humorous, irreverent and dramatic; love is explored in its different guises and complexities as parent-child roles are reversed and lovers become caretakers who beautifully culminate into soulmates.

## DIRECTOR'S PROFILE

Matthys Boshoff's journey into writing and directing include stops in anthropology, business, economics and the performing arts. After film school, he worked in the art department on feature films then completed a filmmaker's residency at the International Film and Television Workshops. His short film, **Vlees Van My Vlees** had its European premiere in competition at Clermont-Ferrand and to date, has played in 15 festivals around the world where it received awards for best film, director and actress, and it was nominated for a South African Film and Television Award in 2018. Matthys is currently adapting **Vlees Van My Vlees** into a feature film.

## PRODUCER'S PROFILE

**Lucia Meyer-Marais** has line-produced on major television dramas and films and most recently received a standing ovation for her project, **Harvesters** at the 2018 Cannes Film Festival - Un Certain Regard. She has collaborated with many successful producers, while swiftly building a superb career and solid reputation.

**Jozua Malherbe** has been awarded several times for his work as a director in film and television, but he started in the industry as a young producer. His passion for storytelling, innovation and craft has led him to produce, direct and shoot successful and often award-winning prime time television dramas.

## PRODUCERS PROFILE

Make Stuff Machine was founded by Jozua Malherbe and Lucia Meyer-Marais in 2016. The company's mission is to produce entertainment that allows audiences to better understand themselves and the world at large. With this vision in mind, MSM is developing feature films, television dramas and docu-dramas with provocative themes and stories that speak to niche audiences. Because of **Vlees Van My Vlees'** success, having played at numerous film festivals around the world and attracting the attention of critics and distributors alike, MSM is now focused on turning this short into a feature length film.

## GOALS AT DFM

To extend our network of financiers, co-production partners and distributors.



