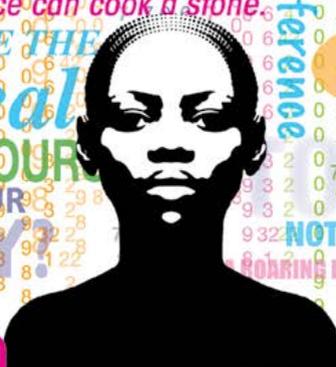


Do not look where you fall, but where you slipped. **NOT TOMORROW!**
 Act as if it is impossible to fail. **Find your**
 Make your difference. **people**
IMMERSE YOURSELF
STAND UP **A beautiful thing**
is never perfect.
TODAY, NOT TOMORROW!
 Learning expands great souls.
Speak **CLOSE THE** **IMMERSE YOURSELF**
Deal **Make your difference** **STAND UP**
WHAT IS YOUR STORY? **TODAY**
IMMERSE YOURSELF **NOT TOMORRO**
MAKE YOUR DIFFERENCE **SPEAK SOFTLY**
 If you don't stand for something, **AND CARRY A BIG STICK,**
 you will fall for something. **YOU WILL GO FAR,**
Patience can cook a stone.
CLOSE THE **Speak**
Deal
IMMERSE YOUR
WHAT IS YOUR
STORY? **NOT TOMORROW!**
FOR THE LION KILLS NO GAME.



7TH
Durban FilmMart 
 at the Durban International Film Festival 2016

PROJECT DOSSIER

Do not look where you fell, but where you slipped.

NOT TOMORROW!

Act as if it is impossible to fail Find your

Make your difference people

IMMERSE YOURSELF STAND PROUD A beautiful thing is never perfect.

TODAY, NOT TOMORROW!

Learning expands great souls.

Speak

CLOSE THE

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Make your difference

IMMERSE YOURSELF

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TODAY

NOT TOMORRO

SPEAK SOFTLY AND CARRY A BIG STICK; YOU WILL GO FAR.

Speak

Find your PEOPLE

WHAT IS YOUR STORY?

IMMERSE YOURSELF

MAKE YOUR DIFFERENCE

If you don't stand for something, you will fall for something.

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CLOSE THE

Deal

IMMERSE YOURSELF

WHAT IS YOUR

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INTRODUCTION

WELCOME TO THE DURBAN FILMMART 2016

The Durban FilmMart (DFM) is a co-production initiative co-founded by the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), and will take place from 17 – 20 June 2016.

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 19 African projects in development has 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.

Do not look where you fell, but where you slipped. NOT TOMORROW!
Act as if it is impossible to fail Find your
Make your difference
IMMERSE YOURSELF
STAND PROUD *A beautiful thing is never perfect.*
TODAY, NOT TOMORROW!
Learning expands great souls.
Speak **CLOSE THE Deal** **IMMERSE YOURSELF**
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WHAT IS YOUR STORY?
IMMERSE YOURSELF
MAKE YOUR DIFFERENCE
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CLOSE THE Deal
IMMERSE YOURSELF
WHAT IS YOUR STORY?
TODAY
NOT TOMORROW!
A ROARING LION KILLS NO GAME.





DOCUMENTARIES



James Walsh

Dungeon Keepers

SOUTH AFRICA



DIRECTOR'S STATEMENT

A key aim of *Dungeon Keepers* is to tell the story by setting up visual tension between the characters through the juxtaposition of our different characters' worlds. Through immersion in each character's worlds, we aim to build empathy for their experiences and points of view. We're trying to avoid a didactic approach. We don't want to tell too much – we want to give the audience space in which to draw their own conclusions.

Hout Bay, the primary location for the film, is on the filmmaker's doorstep. So we are invested in the film because it is in our backyard, we know its nooks and crannies, we know the moods and seasons.

The issues that bubble to the surface in this film are contemporary and globally urgent. But it is also important that we are locally relevant. Hence we need stories to unlock conversation, we need new lenses. We believe we have put together the elements to create a beautiful, engaging film set in a stunning part of the world with a story that resonates with diversity, conflict and urgency.

Moore's first rule of documentary making is: don't make a documentary, make a movie. A film that is not didactic but showcases personal responses to issues is really important. A broad continuum of characters from naivety/ignorance to activism allows viewers to relate to the film's subjects.

SYNOPSIS

Every winter, the southern-most coastline of Africa is punished by huge storms that roll in from the depths of the Atlantic Ocean. Every so often, the energy generated by these storms - along with certain tide and wind conditions - conspire to push a wave of considerable size out of this cold sea to break just outside Hout Bay. This monster wave is called 'Dungeons'.

Several eclectic and disparate characters are impacted by these winter swells: a young illegal fisherman, a pioneer big-wave surfer, a local historian, a free-diving ocean activist, and a cantankerous skipper.

Through the lenses of these characters we explore the anthropology of this dynamic and beautiful coastline that is in their own backyard. Through their eyes we learn how this backyard is owned and managed, who gets access, and who has the right to exploit it. These are the Dungeon Keepers. The ocean's fate rests in their hands – the hands of locals.

PRODUCER/DIRECTOR'S PROFILE

In trying to make sense of what drives James to tell stories through the documentary film format, he turns to this quote from David Hockney:

“What an artist is trying to do for people is bring them closer to something, because of course art is about sharing: you wouldn't be an artist unless you wanted to share an experience, a thought. I am constantly preoccupied with how to remove distance so that we can all come closer together, so that we can all begin to sense that we are the same, we are one.”

James received an honours degree in finance, and spent time in strategic consulting and renewable energies. But he hankered for adventure, the outdoors and the open road. His travels lead him to pick up a camera and he started to document the world he saw. As his mother is a wildlife artist and his father an entrepreneur, maybe independent film-making was always in his blood.

What James lacks in formal film-maker training, he has made up for by learning

on the job! His award-winning films have played on big and small screens around the world. He has been very fortunate to attend Tribeca, Hot Docs, Banff and Sundance Film Festivals as well as IDFA three times. This has served as an important source of learning and inspiration.

COMPANY PROFILE

James runs Sinamatella Productions, an African-based, independent film-making company that aims to tell interesting, dynamic, beautiful, redemptive stories through the documentary film format.

Over the past six years, the company has developed a track record of taking documentary films from a seed of an idea through to big screens (film festivals from Istanbul to Vancouver) and small screens (through broadcast deals in USA, Canada, Australia, Europe and Africa).

Sinamatella has also worked with several successful brands (Barclays, Woolworths, Nedbank, SuperSport, Cricket South Africa, Absa Cape Epic, Singita) to tell their stories.

We have filmed on location in Ethiopia, Kenya, Mozambique, Lesotho, Zimbabwe, South Africa and Italy.

GOAL(S) AT DURBAN FILMMART:

- Find funding and broadcast partners, to complete production and post production for big and small screens.

Producer: James Walsh
Director: James Walsh
Country: South Africa
Running Time: 60 minutes
Total Budget: 68 453 USD
Finances Committed: 14 000 USD
Production Company:
 Sinamatella Productions
 PO Box 12804, Mill Street,
 Cape Town, 8010, South Africa
 Email: james@sinamatella.com
 Tel: +27 82 411 2720
 www.sinamatella.com





Stevan Buxt



Keith Jones



David Heitner

Producers: Stevan Buxt & David Heitner
Director: Keith Jones
Country: RSA/Czech Republic/USA
Running Time: 90 minutes
Total Budget: 7 000 000 ZAR
Finances Committed: None yet.
 Discussions ongoing with Magnolia Pictures
Production Company:
 Revolution Company
 David Heitner
 Email: daveh@connectit.co.za
 Stevan Buxt
 Email: stevanbuxt@gmail.com
 Tel: +27 79 858 3189

SOUTH AFRICA



For Your Precious Love

DIRECTOR'S STATEMENT

A crucial element in *The Flames'* story is the background of the Sixties in South Africa. This era is almost a cliché in much of the world, but mysterious in the context of the strange cultural politics of the apartheid era. This is important for international audiences, and roots the story in its local context. This can be done creatively, not merely from traditional archives but also from resources such as home movies, actual propaganda and super-8 film.

The key is a distinctive visual style following the band as they retrace their own history, to support a fluid, conversational approach to filming the three surviving members in a public space, while minimising conventional interviews. The editing and overall structure should be informed by the dynamics of the music, from upbeat and soulful to introspective and brooding.

It is essential to maintain a strong South African focus and approach, while maintaining informational balance for international audiences. Both Durban (the heart of the story) and Cape Town (the Malay identity and contemporary music scene) should play a strong visual and narrative role. This strong sense of place can be used to orient audiences while placing emphasis on local details and cultural values.

SYNOPSIS

The "Swinging Sixties" never really happened in South Africa. While the West embraced rock n' roll and youth-driven protest movements, and Africa welcomed independence and new consciousness, South Africa experienced racial segregation, repression, and a sanitized popular culture.

If SA had been part of the world in the Sixties, *The Flames* would have been the messengers. Despite unfavourable circumstances, they came close to being superstars: the band with the most successful records in the history of Southern Africa, driven from home for being "coloured" and too popular for their own good. They hung out with rock star royalty and recorded for the Beach Boys. A bright future beckoned - but a combination of politics, bad luck and record

company disasters meant their moment never came. Forty years later, their albums are being rediscovered as forgotten classics. The documentary features the three surviving members. Shot mainly in Cape Town and Durban, the film is set against a contemporary backdrop: non-white areas, low-end clubs, and underground rock venues. The story is one of daily life in Sixties South Africa, the global music business of the Seventies, but also family tragedy: the story of the most famous band that you have never heard of.

DIRECTOR'S PROFILE

Prague-based film-maker Keith Jones has an extensive background in music-related projects. He was Program Director of the MOFFOM International Festival of Music Documentaries from 2005 to 2008. His work focuses on the intersection between alternative culture and politics, including *Punk in Africa* (2012) on punk subcultures in Southern African political history, and *Urban Beats/Rural Roots* (2015), exploring the global impact of electronic music from rural South Africa. He is also a writer and collaborator of the world music division of National Geographic. Recent publications include *Rolling Stone South Africa* and liner notes for award-winning record label Light in the Attic.

PRODUCER'S PROFILE

Cape Town-based TV producer and educator Stevan Buxt has nearly two decades of production experience. He has worked in

Africa, the USA, Europe and Asia, and has an extensive background in humanitarian and music-related documentary and TV drama production. He was a former global supervising TV producer for *Search for Common Ground* from 2010 to 2014. He was nominated twice at FESPACO for *The Team* (Zimbabwe) and *Back to Alexandra* (USA/RSA). Stevan is currently the Head of TV at AFDA in Cape Town.

COMPANY PROFILE

David Heitner is the founding member of the Film and Allied Workers Organization and the Independent Producers Organization. He is a past member of the Motion Picture Editors' Guild in USA, and a Vita/MNET award-winner in South Africa for editorial work on *The Stick* and *The Mangler*.

After editing stints in the USA, he returned to South Africa to co-found African Media Entertainment Ltd, listed on the Johannesburg Stock Exchange. He headed up the company's film division before creating a standalone company, with initial focus on new-media distribution platforms. He places great emphasis on South African content development, production and co-production.

GOAL(S) AT DURBAN FILMMART:

- Seeking funding and co-production partners, meeting the local film board, outreach for KZN shoot.





Nathan Magoola



Matthew Bishanga



Hatim's Dream

DIRECTOR'S STATEMENT

*With **Hatim's Dream**, we wanted to draw attention to the plight of Ugandans living in rural areas, and the living conditions they have to contend with.*

Poor education facilities (and the long distances which students have to walk to access them), poor sanitation, domestic violence, malnutrition, a high incidence of disease, scarcity of economic opportunity and a lack of health services: these issues impact - on a daily basis - the lives of people who live in the third world. These conditions are even more extreme for people who live in rural areas in third-world countries. Yet despite all these odds, Hatim, a teenager, is trying to do something to alter his circumstances.

This film will allow people from the rest of the world to get a glimpse of what life is like in Uganda. What is more engaging is that they can discover it through the eyes of an inspirational child.

We believe it is a story that many people would also love to see, since everyone can identify with having to overcome adversity characterised by abject poverty.

Hatim's story can inspire people around the world to use their ingenuity and the meagre resources they have, to better their lives.

SYNOPSIS

Hatim Sebanja is a tenacious 13-year old boy who lives in Budondo, a rural farming village in Jinja, Eastern Uganda. What makes Hatim special is his ability to repair electronics expertly, especially radios and mobile phones.

Hatim dreams of becoming an engineer. But the odds are stacked against him: he is poor and his health is not good. Hatim has sickle-cell anemia. And he can only access the poor-quality education on offer in his rural village as his mother - a widow - cannot afford to take him to a better school.

However, Hatim has met Solomon Benge. Solomon runs a project that teaches children robotics in order to create and inspire

a new generation of problem solvers, innovators and change-makers. Hatim has requested Solomon to mentor him, because Hatim would like to enter a national robotics competition in June 2016. In this competition, participants are required to build a functioning robot.

It is Hatim's desire to build a robot, win the competition and get the \$250 cash prize. Winning this prize will change Hatim's life and that of his family. Together Hatim and Solomon will go on a journey to achieve Hatim's dream.

DIRECTOR'S PROFILE

Matthew Bishanga majored in Directing at the School of Audio Engineering and Film Academy (SAE) in Amsterdam, the Netherlands. In 2005, he returned to Uganda. He directed his first feature debut *Battle of the Souls* in 2007. In 2009, he was one of five participants selected for the Focus Features Africa First Short Film Program with the short film *A Good Catholic Girl*, which was selected for the 2011 Cannes Short Films Corner.

PRODUCER'S PROFILE AND CO-PRODUCER'S PROFILE

Nathan Magoola is an alumnus of the Talent Campus Durban (2013), Berlinale Talent Campus (2012) and Mira Nair's Maisha Film

Lab (2009). He was born in Jinja, Uganda in 1978. In 2014, he was selected for the EURODOC and EAVE European Producer's Workshop. In 2016, he was selected for ACE, a prestigious producers' training programme and network. He has directed a number of commercials and music videos for various brands and artistes in Uganda.

COMPANY PROFILE

Ntice Mediaworks is a Ugandan-based integrated audiovisual production company established by producer and director Nathan Magoola in 2009. With a young, creative and innovative team of Ugandan filmmakers and film technicians, Ntice Mediaworks has garnered a broad range of experience in the production of commercials, music videos, corporate and industrial videos, creatively and within budget. Of late Ntice Mediaworks has embarked on the production of high-quality feature and documentary projects suitable for coproduction with international partners.

GOAL(S) AT DURBAN FILMMART:

- To meet funders, co-producers, broadcasters, sales agents and distributors.

Producer: Nathan Magoola
Directors: Matthew Bishanga & Nathan Magoola
Country: Uganda
Running Time: 72 minutes
Total Budget: 91 655 USD
Finances Committed: 14 600 USD
Production Company:
 Ntice Mediaworks
 P.O. BOX 27789 Kampala, Uganda
 Tel: +256 702481505
 Email: Nathan.savage@gmail.com





Mayye Zayed



Amrosh Badr



Moritz Helmes

Producers: Mayye Zayed
Director: Amrosh Badr & Mayye Zayed
Country: Egypt/Germany
Running Time: 60-90 minutes
Total Budget: 187 268 EURO
Finances Committed: 45 600 EURO (24.35%)
Production Company:
 Rufy's Films
 25 Mina St., Kafr Abdo
 21529 Alexandria
 Egypt
 Tel: +2035410473 / +201003717101
 E-mail: contact@rufyfilms.com
 Web: www.rufyfilms.com



Lift Like A Girl

(Working title)

DIRECTOR'S STATEMENT

I love telling stories about people who fight for their dreams, and who work as hard as they can to make them come true, because I am a dreamer myself. That was the thing I loved most about this project: telling the stories of these little girls with big dreams in this small corner of the world.

As a film-maker and a woman from the Middle East, I also wanted to tell a story about real women, not stereotypes. Unlike most of the films coming from this region, my film shows girls who are not victims. They are strong and very determined. They know exactly what they want and how to go for it. That's what I love about them. Despite their young age, the girls don't conform to society, or even the world's expectations of them. In a world where the media is always telling young girls to be princesses and to dress in pink, this is a film that tells girls they can be whatever they want to be. It is a film that I hope young girls with big dreams can watch, from anywhere in the world. Because if our girls could make it, then they can as well.

SYNOPSIS

In Egypt, where the woman's role is very well-defined by a male-dominated society, three young girls Zebiba (14), Farah (12) and Amal (20), are trained by Captain Ramadan to be weightlifters in the busy streets of Alexandria. They dream of being the next Nahla Ramadan, the captain's daughter: a fellow trainee and former world champion.

Lift Like A Girl follows them through the different stages of their dream as they try to fulfil their ambitions to become Olympic champions. In addition to that, the yard where the girls train is a microcosm of Egypt with its social, political and economical issues.

DIRECTOR'S PROFILE

Amrosh Badr and Mayye Zayed are two Egyptian filmmakers from

Alexandria. *Lift Like A Girl* is their first feature documentary. Mayye studied filmmaking in the Jesuits' Cultural Centre's workshop in Alexandria in 2009/2010, while Amrosh had a workshop with the US-based Ethiopian filmmaker Haile Gerima in the Luxor African Film Festival 2012. Later, Mayye got a Fulbright scholarship to study cinema and media studies in Wellesley College in the USA in 2011/2012. She made her first feature film *The Mice Room* in 2013 and her latest short *A Stroll Down Sunflower Lane* was premiered at the Berlinale 2016.

PRODUCER'S PROFILE

Mayye Zayed is a film director, producer, director of photography and editor, who has been producing all her own films since 2010. Mayye's work has been screened in different prestigious venues and film festivals all over the world. She also worked as a co-cinematographer on the award-winning feature documentary *Mother of The Unborn*, and the feature *Veve* produced by Ginger Ink and Tom Tykwer's One Fine Day Films. In 2013 she co-directed and co-produced the collaborative feature *The Mice Room* with 5

other filmmakers. In 2015 she participated in the Berlinale Talents and the Documentary Campus Masterschool.

COMPANY PROFILE

Rufy's Films is an Egyptian independent film production house in Alexandria. It focuses mainly on technical quality, the story-telling and the process of making a film; rather than merely its commercial or profit-generating value. The company has been producing quality features and shorts since 2010. They have been screened in different film festivals all over the world, such as the Berlinale, IDFA and Sao Paulo. The film is co-produced by Filmproduktion, a Ludwigsburg-based German film production company founded in August 2008, which successfully develops and produces fiction and documentary films for cinema and television on an international level.

GOAL(S) AT DURBAN FILMMART:

- To find an international co-producing partner, sales agent or pre-sales.





Zinzi Nkenene



Engelbert Phiri

SOUTH AFRICA



Spirits of the Karoo

DIRECTOR'S STATEMENT

As a storytelling duo, we are attracted to narratives that lend themselves to a philosophical exploration of the human condition. We recount stories of the everyday and the marginal; of what is omitted, of what is forgotten and of what lies in the gaps, because we believe that small stories connect people across differences on the basis of what is essentially human.

With *Spirits of the Karoo* we traverse humanity's time-worn quest: the pursuit of happiness.

The narrative's filmic language will consist of observational filmmaking, experimental staged scenes and metaphors. The first layer will be poetic observation - painting intimate portraits of the protagonists negotiating life and their studies. The camerawork will be slow, with long and lingering takes - just as it is in the Karoo. The second layer will be made up of staged dream-like scenes of the protagonists, set against the surreal spring wild-flower bloom of the Karoo. At the start of spring, parts of the arid and inhospitable Karoo get transformed overnight into a carpet of wild flowers, and butterflies come out to play. Against this surreal but "perishable" backdrop, the protagonists will play out scenes of their imaginary successful adult selves. Thirdly, miniature, hand-made, and real snaggy-toothed old windmills will be a recurring motif. The Karoo's geography, its arid, expansive, often brutal and monotonous landscape, itself becomes a character as much as the canvas on which the intimate brushstrokes of the protagonists are painted.

With this film, we are making an ambitious and bold attempt at championing conceptual density, poetic sensibility, and greater emotional and experiential richness.

SYNOPSIS

Often majestic, sometimes magical and occasionally strange. The former frontier town of Colesberg in South Africa is now almost a ghost town due to the absence of economic activity. The old churches and the Cape Georgian architecture all bear testament to the town's former glory and its convoluted past.

Spirits of the Karoo blends in the world of cinema verité and experimental film to create a unique tableau-vivant of South Africa's "invisible" community: the karretjiemense - the cart people - an Afrikaans speaking community of Colesberg. There is a community that has always lived on the margins.

The narrative is told through the magical windmill that cranks a weary song in the arid Karoo, and three conflicted teenagers who are studying at a tiny rudimentary culinary school. It's their only chance at life in a place where the only employment outside sheep shearing is a job in a motel or a B&B. While they learn to calculate, cook and fight to stay in school, we find that their education goes beyond the classroom.

The filmmakers explore the protagonists' inner dialogues, through the portrayal of their older selves against the surreal Karoo's spring wild-flower bloom. In the process, they create a parallel cinematic and visual journey through the real world and the imaginary realm. The resulting film should prove to be an original attempt to translate the language of dreams.

PRODUCER/DIRECTOR'S PROFILE

Engelbert Phiri is a creative whose artistic and creative ambitions stretch beyond film. He followed inter-disciplinary studies in fine art, graphic design and film. He has directed a number of award-winning short films and creative documentary films. He is committed to exploring new and untested ways that break down conventional notions

of genre. He balances creative documentary filmmaking with work as a senior creative at a Sandton-based advertising agency. He is a Durban FilmMart 2014 alumni, where he was awarded the New Cinema Award for his creative documentary film titled *Alex on Seventh*.

PRODUCER/DIRECTOR'S PROFILE

Zinzi Nkenene delicately balances art and commerce. She studied finance and later transitioned to writing and producing. She has been involved in film for the past seven years. She has produced a number of short films and has also been involved in a number of creative documentaries. She gravitates towards narratives and contemporary cinema that explores the human condition. Currently, she is developing another daring and ambitious creative documentary film titled *Ode to the Miner*.

COMPANY PROFILE

Natives at Work is an independent South African production house founded in 2011. It was created in order to develop creative and character-driven author documentary films with theatrical ambitions aimed at an international market. The company is currently developing another creative documentary film project titled *Ode to the Miner*.

GOAL(S) AT DURBAN FILMMART:

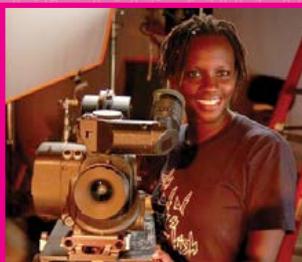
- To introduce the project to the market and financiers.

Producer: Zinzi Nkenene
Directors: Engelbert Phiri & Zinzi Nkenene
Country: South Africa
Running Time: 90 minutes
Total Budget: 120 000 USD
Finances Committed: 12 000 USD
Production Company:
 Natives at Work
 54 Ille de Capri
 Vorna Valley, Midrand, South Africa
 Tel: +27 798 29 3009
 Email: zinzi.nkenene@gmail.com





Meena Nanji



Zippy Kimundu



Testament

DIRECTOR'S STATEMENT

Our motivation stems from being born and raised in independent Kenya and knowing nothing, until recently, of the horrors that the independence fighters went through. In our history books, the 'Mau Mau' (the term used by the British to refer to the fighters) are portrayed negatively – as 'hooligans' who lived in the bush and loved to kill. After reading about the British concentration camps, and discovering the gross inaccuracies and misrepresentations about the 'Mau Mau', we both strongly felt a need to reframe this history, so that future generations would have a broader perspective about both the freedom fighters and the British regime. With our unique access, we sought to challenge the normalcy of 'forgetting', and highlighted the strong and powerful characters who, while still so full of a deep humanity, offer living ideals for Kenya's future, using a different kind of politics.

SYNOPSIS

Testament tells the story of Kenya's 1950's independence struggle from the perspective of those who were at the forefront of the movement. Countering 'official' British histories, these powerful characters give a detailed portrait of a society living under oppressive colonial rule. They are men and women who underwent beatings, starvation, sexual mutilation and other tortures in little-known British concentration camps in Kenya. They survived, but have largely been forgotten, sidelined after independence. Now in their eighties and nineties, their bodies are frail, but their minds and spirits remain sharp and passionate.

Using verité, archival and interview footage, *Testament* excavates a rich and vibrant past that has vital contemporary impact. Each character is a treasure-trove of unwritten history. Each has lived for a long time with the memories of their horrific experiences, afraid to speak out for fear of reprisal. They fought for a society based on social and economic justice. Instead, they witnessed their ideals corrupted as a new elite class of Kenyans replaced the British, and who largely replicated colonial hierarchies. *Testament* uncovers a brutal colonial past, connects it to contemporary conditions

of political and economic inequality, and provokes questions about the legacies of colonialism that continue to impact Kenya today.

DIRECTOR'S PROFILES

Meena Nanji – Co-Director

Award-winning filmmaker Meena Nanji has produced, written and directed documentaries, experimental videos and short narratives. Meena is a recipient of several prestigious grants, including the Rockefeller Foundation Media Arts Fellowship, the National Endowment of the Arts, and the Center for Asian American Media. Meena has curated film and video festivals and has been a juror on grant organizations including the Rockefeller Foundation Media Grant. She is a co-founder of GlobalGirl Media, an NGO that trains girls from underrepresented communities of the world in citizen journalism. She was a Rockefeller Bellagio Foundation Fellow 2014 and is currently a Maisha Lab documentary mentor.

Zippy Kimundu – Co-Director

Zippy is an award-winning filmmaker who has been working globally for nearly a decade as director and editor. She recently co-directed the short *a fork, a spoon & a KNIGHT* with renowned director Mira Nair for the Tribeca Film Institute. She was Assistant Editor on the upcoming Disney/Mira Nair film *Queen of Katwe*.

Zippy gained her MFA in Film from New York University, Tisch Asia in 2015.

She recently started an international collective of film professionals, aiming to encourage international co-productions, and to tell unique stories in Africa – www.afrofilmsinternational.com. She is currently a Maisha Lab documentary mentor.

COMPANY PROFILE

Afrofilms International Ltd is a film collective/production company based in Nairobi, Kenya. The team consists of highly-skilled professionals from Kenya and South Africa, with decades of international work experience. We have diverse expertise in scripting, producing fiction/non-fiction shorts and feature films, corporate/marketing videos, social documentaries, television content, multi-platform projects and live events. We work with a wide network of fixers and production companies around the globe.

Ecesis Films is a production company based in Los Angeles that has produced award-winning social – issue documentaries and shorts, filmed around the world.

GOAL(S) AT DURBAN FILMMART:

- To meet potential co-production partners, funders, commissioning editors, producers and/or co-producers.

Producer: Meena Nanji
Directors: Meena Nanji & Zippy Kimundu
Country: Kenya
Running Time: 80 minutes
Total Budget: 250 000 USD
Finances Committed: 9000 USD
Production Company:
 AfroFilms International,
 Nairobi, Kenya
 Email: zippyny@gmail.com
 Tel: +254 704 483405

Ecesis Films, LLC
 4215 Glencoe Ave #401
 Marina del Rey, CA 90292
 USA
 Tel: +1.310.383.7036





Maia von Lekow



Chris King



The Letter

DIRECTOR'S STATEMENT

I am a Kenyan musician and filmmaker working together with my husband Chris King. This film has opened our eyes to the dangers faced by many cultures in Africa. In the light of the ancient practices, medicines, music and oral history that are slowly being eroded under the unrelenting weight of a globalized monoculture, this film is our small contribution to preserving, celebrating, and synthesizing a culture on the brink.

I was raised by my mother in Nairobi, and was rarely exposed to my father's coastal heritage. So this project has also been a personal investigation into the culture that has always been an enigma to me. As it turns out, my father's mother is from the same village as Kaladze's grandmother. As we lived and filmed in Kaladze's household, many of their neighbours turned out to be my relations, and I have become acquainted with cousins, uncles and aunties that I never knew existed.

Furthermore the violence against the elderly in the area is of deep personal concern to us, and we feel that our work has literally become a matter of life and death.

SYNOPSIS

The Letter follows Kaladze, a young rapper from the hardened streets of Mombasa, who begins to hear rumours that his grandmother is a witch. As he discovers the family motivations behind these accusations, Kaladze embarks on a journey around the coastal region, exploring the origins of the violence against elderly people. He records a collaborative album that aims to stop the killings. Visiting the ancient traditional centers of the Mijikenda religion, we see a beautiful culture on the brink of destruction because of the weight of globalization.

Kaladze's family is not alone: most families in the region are plagued with accusations of witchcraft directed towards elderly land-owners. Against a backdrop of growing aggression towards his grandmother, how will Kaladze come of age, and re-unite the

divided family members that threaten to tear the family apart forever?

DIRECTOR'S PROFILE

Maia von Lekow is a Kenyan musician and filmmaker, and has established herself as one of East Africa's most enigmatic live performers. Fusing her music with a healthy fascination for people and culture, Maia has worked as director, producer and sound recordist on several film productions. She was named a goodwill ambassador for UNHCR on World Refugee Day, 2013. She received an African Movie Academy Award for her song 'Uko Wapi' which featured on the feature films *From A Whisper* (Kenya) and *Imani* (Uganda).

PRODUCER'S PROFILE

Chris King is an award-winning filmmaker based in Nairobi, Kenya. Born in Australia, Chris studied at The School of Creative Arts at The University of Melbourne, with honors in Visual Media. With a background in the fine arts, Chris has lived in Kenya since 2007, working as cinematographer, editor, animator, director and producer in both

factual and non-factual shorts, features and music videos. In 2009 Chris received an African Movie Academy Award in Editing for his work on the Kenya feature film *From a Whisper*.

COMPANY PROFILE

Based in Nairobi, Kenya, Circle and Square Productions develop character-driven programming ranging from observational documentary to installation art, from music videos to series. We also produce documentaries for companies and non-governmental organisations. We have HD shooting and editing capabilities. We like to work fast and light, and can rapidly deploy in our regions of operation.

Our clients include The World Bank, Kwani Trust, The Africa Media Initiative, FilmAid International & UNHCR.

GOAL(S) AT DURBAN FILMMART:

- To find friends, collaborators, networks and funding.

Producer: Maia von Lekow & Chris King

Directors: Maia von Lekow & Chris King

Country: Kenya

Running Time: 60-90 minutes

Total Budget: 150 000 USD

Finances Committed: 50 000 USD

Production Company:

Circle and Square Productions
www.circleandsquare.tv





Trish Urquhart



Sean Moloi



Andy Spitz

Producer: Trish Urquhart
Co-Producer: Sean Moloi
Director: Andy Spitz
Country: South Africa
Running Time: 60-90 minutes
Total Budget: 1 507 712 ZAR
Finances Committed: 562 861 ZAR
Production Company:
 Left-Eye Productions
 P.O Box 1233, Houghton, 2041,
 South Africa
 Tel: +27 11 482 8379
 Cell: +27 82 607 2464
 +27 82 953 0703
 Email: trish@left-eye-production.com
 www.left-eye-production.com

SOUTH AFRICA



Voetsak!* Us, Brothers?

DIRECTOR'S STATEMENT

In 2008 I felt overwhelmed, ashamed and impotent in the immediate aftermath of the xenophobic violence which killed 34 people and displaced tens of thousands. I started to document people's experiences – I wanted the human beings, victims and perpetrators behind the headlines to be recognized and heard. When violence broke out in 2015, government's response was quicker and initially less ambiguous than 2008. But this was short-lived. When it launched Operation Fiela (Sweep) there was some pretence of care, but when Fiela started targeting foreign nationals (including a raid on a post-xenophobia safety camp) I was incensed. And then in 2015 the army rolled into the townships. This hadn't happened since the apartheid government's state of emergency in the 1980s.

The language of genocide related to cleaning/filth/insects etc. is inflammatory. It was present in King Zwelithini's speech and reinforced through Operation Fiela's 'cleaning up'. I started questioning government's role in legitimising and facilitating 'othering' and the institutionalizing of xenophobic attitudes in government structures and functions. I want the film to sweep away inaccurate and dehumanizing myths, scrutinize and challenge beliefs, attitudes and behaviours towards others and to push audiences to confront their own xenophobia in the hope of affecting change.

SYNOPSIS

'Let us get our house in order and clean our land of lice... We need to remove all itching bedbugs... All foreigners should take their baggage and be sent back,' Zulu King Goodwill Zwelithini said in 2015.

Within days of the king's speech, angry South Africans took to the streets attacking foreign nationals: looting, vandalizing, and burning businesses. Seven people died.

Although ordinary citizens are the visible perpetrators of xenophobic violence, the State plays a role through broken promises, lack of delivery, corruption, denialism – and worse.

Voetsak! Us, brothers?* will explore the causes of, and responses to, xenophobia through the eyes of two victims of xenophobic violence – one a Burundian refugee, the other a survivor of the civil war in the DRC – who believed South Africa offered true sanctuary, along with two ordinary South Africans whose day-to-day struggles to survive pitted them against desperate foreigners in a fight for jobs, houses and resources.

The official report of April 2016 on those xenophobic attacks in KwaZulu-Natal "suggests there is a strong possibility of recurrence." This is not simply a study of the 2015 xenophobic attacks. In analysing those events, our film also seeks ways to avoid a repetition of the tragedy.

DIRECTOR'S PROFILE

Andy Spitz is a documentary director and camera-person focusing on social justice, historical, political, environmental and gender issues. Her work has been screened in several major documentary film festivals. Her documentaries on refugees and migration issues include *Voices Across the Fence* (2001), *Angels on our Shoulders* (2008) which screened at the Berlin International Film Festival and won the audience award from the African Art Institute, *We Are Nowhere* (2011), *Hear Their Voices* (2014) and *We are not rebels. We are refugees* (2015). Through her social and sustainability consulting work Andy has been at the forefront of developing multi-media methodologies for citizen participation.

PRODUCER'S PROFILE

Trish Urquhart has worked on commercials, features, television series and documentaries. She has produced films for Left-Eye

Productions including *Hot Wax* (2004) and *Hear Their Voices* (2014), a programme about sexual and gender-based violence against refugees which is being used by HIAS and the UNHCR to train refugee service providers. In 2015 she produced *We are not rebels. We are refugees* for the Guardian UK's online platform.

Co-producer Sean Moloi is a sound-operator with over 15 years of experience working locally and internationally. Sean has worked with Left-Eye Productions since 2000 as sound recordist and on the production team of *Voices Across the Fence* (2001), *Hot Wax* (2004), *Angels on our Shoulders* (2008), *We Are Nowhere* (2010) and *We are not rebels. We are refugees* (2015). Sean also owns and runs a transport company servicing the film industry.

COMPANY PROFILE

Since its establishment in 1999, Left-Eye Productions has focused predominantly on documentaries which reflect universal social, historical and political issues expressed through intimate personal stories. Our interest is in exploring the complexity of society through multiple perspectives – giving audiences special access to characters' worlds through evocative material which challenges them to critically and authentically interrogate their own world.

GOAL(S) AT DURBAN FILMMART:

- To develop relationships that will contribute to completion and wide outreach.

* *Voetsak = Piss Off*



Where We Belong

GHANA/SOUTH AFRICA



Osei Owusu Banahene

DIRECTOR'S STATEMENT

As a filmmaker, I'm passionate about telling authentic, emotionally-compelling African stories. I believe *Where We Belong* is such a story because it goes to the heart of a theme that is intensely African...our sense of heritage and belonging.

We blend journalistic-styled, hard-hitting interviews that ask uncomfortable questions and tackle the subject matter from all angles, with breath-taking footage of pristine scenery and idyllic village life. These antitheses are woven together through a gripping, yet beautiful narrative. The opening sequence employs African motif animation to relay the legend of how the ancestors of these villagers were led to this very place 600 years ago by their Snail God. Our guide is one of the headmen of the village, Stephen, who introduces us to his people and we hear them tell their story in their own language against the background of indigenous music and jungle ambience. The audience is transported to a fantasy world - a village built on water in the middle of a jungle, with people living as they have always lived for over 600 years. It's different to anything we've encountered and yet in them, we see ourselves, looking for a place *Where We Belong*.

SYNOPSIS

Where we belong is a documentary that tells the story of the culture and unique way of life of the people of the Nzulezu Stilt Village built on the Amusuri wetlands of Ghana.

These extraordinary people refuse to be swayed and influenced by outsiders and modern fads. They value their heritage, their history and their culture, and refuse to give up their right to live where and how they want, in the place they've been in for 600 years. Despite the hardship and offers of relocation from the government, they have made a decision to stay because they believe this is where they belong; this is their home.

The documentary explores the theme of heritage by asking two pivotal questions:

How do we maintain our heritage in a changing world, and can we live away from our land of origin and still maintain our heritage?

We examine how these people live in harmony with their environment. We explore their emotional, historical and spiritual link to their land. Why does their government want to move them? Why do they refuse to be moved? What is the impact of their choice on the younger generation? What can we learn from them?

WRITER/DIRECTOR'S PROFILE

Ben Johnson Jr. is a screenwriter and council member of the WGSA. His feature film, *Canaan*, is being funded by the KZNFC and will be produced in 2016. As an alumnus of Berlinale Talents Durban 2015 he met and partnered with Osei Banahene to develop the feature documentary *Where We Belong*. He works as a storyliner/writer on six television series including ETV's *Gold Diggers* and Nigerian Ebony Life TV's new series, *Fifty*. He has done script work for American screenwriter Jo Hannah Afton, Indie producer Jon Plowman, Plum Productions, Do Productions and Wrist House Productions of Uganda among others.

CREATOR/PRODUCER'S PROFILE

Osei Owusu Banahene is a Ghanaian filmmaker, director, producer,

cinematographer and photographer whose focus is telling stories about the African continent through the documentary medium. He is an alumnus of Berlinale Talents Durban 2015, where he met Ben Johnson Jr., and partnered with him to develop *Where We Belong* as a feature length documentary. His work won him international recognition when he participated in the People to People Documentary Conference in South Africa in 2015. He is a Shutterstock contributor who, in 2013, was the only African selected in the Shutterstock Stories Competition from which he emerged as a finalist.

COMPANY PROFILE

Accra-Ghana produces high-quality, unique documentaries, stock footage and audio-visual content for local and international broadcasters and companies. Company director, Osei Banahene, is attentive to detail and always willing to go the extra mile to achieve the creative vision. With over 10 years experience in production and fixing, the company provides consultation services, and facilitates operations of foreign crews who visit Ghana and other African countries on film and television production missions. Accra-Ghana has completed works for several companies including Puma, Google Ghana, Twofour Digital and Bella Naija on their respective filming projects.

GOAL(S) AT DURBAN FILMMART:

- Establish relationships and secure production.

Producer: Osei Owusu Banahene

Director: Ben Johnson Jr.

Country: Ghana/South Africa

Running Time: 110 minutes

Total Budget: 75 000 USD

Finances Committed: n/a

Production Company:

Infocos Pictures

Email: Films.oobanahene@gmail.com

Tel: +27 832754999





Lesedi Oluko Moche



Carolyn Carew



Samora Sekhukhune

Producer/Director: Samora Sekhukhune

Associate Producers: Carolyn Carew & Lesedi Moche

Country: South Africa/Zimbabwe

Running Time: 90min & 48/52 min

Total Budget: 2 800 000 ZAR

Finances Committed: 65% funding raised

Production Company:

Away From Keyboard

Tel: +27 83 362 6205

Email: sssamora@gmail.com

SOUTH AFRICA/ZIMBABWE



Wizard of Zim

DIRECTOR'S STATEMENT

My father was allocated a birthdate by government 'Native Authorities' in his teens. A few years ago he found his late father's notebook and learned of his true birth date. We are not a family who celebrate birthdays but this was a big deal!

"Name any gift you want," we said.

"I want to meet President Mugabe."

"Um, okay. As you were then."

A few months later, I had my own accidental discovery: a rat-faeces-covered metal box with letters from my father to my mother. By the time I was reading, choking on rat-poop fumes and sobs, my mother had been dead for 20 years. I searched my mind for the biggest olive branch I could think of. Could anything make up for the emotional and financial abuse I had inflicted on my father to punish him for not loving my mother and myself enough? Months later still, while setting up interviews for a client, it dawned on me. This is what I do for a living – I find people, I convince them to do things they often don't want to do. Those letters live in this film. We are delivering a message to my father's hero.

SYNOPSIS

A daughter, desperate to win her father's approval, takes him on a road-trip to make his wish come true: to meet his hero, His Excellency President Robert Gabriel Mugabe of Zimbabwe. The old farmer believes that the fulfillment of his wish will impact positively on his waning energy and fortunes.

Encounters with other farmers, hitchhikers and artists form part of their journey northward and inward. Everyone they meet predicts the chances of the rendezvous happening. Her father's joy and support is put to the test when it eventually transpires that the meeting will not happen. They return home, in atypical silence.

A year later the daughter, now in debt and despair, wants to abandon the mission. Her father, by contrast, is invigorated by the excursion:

his once-failing business is thriving and his energy at an all time high. He urges her to keep her promise. But how can they possibly succeed this time with her plagued with even more of the fear and uncertainty that seems to creep into their happy times?

In the story-telling tradition of the region, Wizard of Zim's simple structure reveals a physical and spiritual pilgrimage: a celebration of where love and mistrust, truth and lies, courage and fear meet.

DIRECTOR/PRODUCER'S PROFILE

Samora Sekhukhune came to documentary for the first time in 2007, producing the 13 part series *Africa Rising* for the South African Broadcast Corporation. She was hooked: on documentaries, the continent, her history and future, particularly how they are portrayed. She has since contributed her passion and efficiency to a number of non-factual productions as production manager, producer and, more recently, director. Her current independent project *Wizard of Zim* has financial and other valuable support from the National Film & Video Foundation, Hot Docs, the Department of Trade & Industry, the Durban FilmMart and contributors to our crowd fund.

ASSOCIATE PRODUCERS' PROFILES

Carolyn Carew is an award winning producer and executive producer with more than 25 years of international film and television

experience. Recent factual credits include *Nelson Mandela: The Myth & Me*. Carolyn's background in documentary film education, her passion for stories that resonate with human emotions while making a real difference, and her varied experience make her a natural and valuable part of the team. Lesedi Moche is a producer, documentary curator and adjudicator. She honed her programming, curating and content development skills through different positions in the film industry. These include directing the Encounters International Documentary Festival, and sitting on several international festival juries such as the International Academy of Television (iEmmys®). Lesedi also works as a television and film producer, script supervisor and funding panels adjudicator

COMPANY PROFILE

Away From Keyboard was formed in 2010 to respond to the need for more authentic representations on the modern African experience. This drives us in our creative and corporate decisions. We offer quality, well priced, occasionally quirky audio-visual solutions for broadcasters, corporates and individuals.

GOAL(S) AT DURBAN FILMMART:

- Engage with funders, producers, creative partners to complete current project.





FICTION



Elias Ribeiro



Neil Coppen



Cait Pansegrouw

Abnormal Loads

SOUTH AFRICA



DIRECTOR'S STATEMENT

In 2011, I was awarded the Standard Bank Young Artist Award for Drama and commissioned to write and direct a new play that would premiere on the main program at the National Arts Festival. I created *Abnormal Loads*, which went on to become a critically-acclaimed theatre production, playing to sold-out houses around the country, and winning several major national awards for writing and direction. Over the last two years, spurred on by the enthusiasm of a variety of producers, I have been expanding and developing the story as a screenplay. Personally I believe there could not be a more pertinent time in our own history to bring this story to life on the screen, one that idiosyncratically examines the inner turmoil and oppression younger generations experience in post-colonial Africa. While the narrative may be rooted in South Africa, I believe *Abnormal Loads* has a wide universal appeal, with its surreal and often humorous examination of how history comes to dominate our perceptions of the present, and how the stories our communities and families continue to re-tell, attempt to cast us in identities that we have either to passively accept or make concerted attempts to transgress.

SYNOPSIS

A breath-taking amalgamation of ghost story, romantic drama, black comedy and "Southern African Gothic", *Abnormal Loads* is set in a remote Northern KwaZulu-Natal battlefield town and follows the journey of a mixed-race man in his early thirties named Vincent, who has been raised by his overbearing white grandmother, Moria, in a dilapidated farm-house. Events are set in motion when Vincent – despite being the wrong colour - is cast in an historic re-enactment playing the role of his reprehensible colonial great-great-grandfather. At the same time, Vincent's sheltered existence is challenged by the arrival of a new domestic worker Prudence, who reconnects him to his Zulu ancestry, and a rebellious 16-year-old Afrikaans school girl named Katrien, who promptly embroils him in her anarchic fantasies of escape and transgression. Both Katrien and Prudence set in motion Vincent's quest to shape an

identity for himself beyond the historical/cultural forces that have come to define him. As Vincent prepares to take part in the re-enactment, family secrets are unearthed, graves exhumed, ghosts woken and startling revelations made. Gradually the boundaries between Vincent's reality and fantasy begin to blur, with the past in danger of becoming completely indistinguishable from the present.

DIRECTOR'S PROFILE

Neil Coppen is known as one of South Africa's most sought after and cutting-edge writer/directors with numerous award-winning projects and international collaborations to his name. In 2011 Neil was named the Standard Bank Young Artist Award winner for Drama, followed by the prestigious ISPA fellowship award to New York in 2012 and 2015. He was included in The Mail & Guardian's 2011 '200 Most Influential Young South Africans' list and is one of the few South African playwright/directors to have been granted a staged reading of their work at The Royal Court Theatre in London. He has worked on a wide variety of international and local feature films.

PRODUCER'S PROFILE

Elias Ribeiro obtained his MA in Film Producing in 2010 and founded Urucu Media in 2011. His work has premiered in festival competitions around the world. He has secured funding from international, national and regional funders. In 2016 he will

launch REALNESS, an African Screenwriters Residency. Elias is an EAVE, Producer's Network, Talents, TFL, La Fabrique des Cinema du Monde, L'atelier Cinefondation and Produire Au Sud alumnus.

Cait Pansegrouw is a producer and casting director who has worked in South Africa and Rio de Janeiro. An AFDA Film School and Durban Talents alumna, her work encompasses micro-budget music videos and multi-million rand commercials. Cait is a SAFTA-nominee.

COMPANY PROFILE

Urucu is an independent production company with ties to Cape Town, Johannesburg and Rio de Janeiro. We're a small team of passionate people dedicated to nurturing authentic voices in South African film. Our focus is on international co-productions and distribution, and in the short time that we've been around, our projects have attracted private equity investment and public funding, and we have sold content to top international broadcasters. Our work has showcased at over 50 film festivals including Cannes, Berlinale, Toronto, Locarno and Venice, and we remain committed to bringing original and top-quality content to audiences worldwide.

GOAL(S) AT DURBAN FILMMART:

- Identify international co-producers, sales agent, financiers.

Producers: Elias Ribeiro & Cait Pansegrouw
Director: Neil Coppen
Country: South Africa
Running Time: 100 minutes
Total Budget: 200 000 ZAR
Finances Committed: 12 000 ZAR
Production Company:
 Urucu Media
 16 A Upper Union Street,
 Cape Town, 8001
 Mobile: +27 718 4454 35
 Tel: +27 21 300 16 10
 Email: er@urucumedia.com
 skype: eliasrib
 www.urucumedia.com





Razanajaona Ambinintsoa
Luck



Herizo Rabary



Randriamanantsoa Ludovic

Producers: Razanajaona Ambinintsoa Luck, Hreizo Rabary, Randriamanantsoa Ludovic
Director: Razanajaona Ambinintsoa Luck
Country: Madagascar
Running Time: 80 minutes
Total Budget: 258 000 EURO
Finances Committed: 10 000 EURO
Production Company: Africamadavibe Production
 Razanajaona Ambinintsoa Luck
 Vt 77m Bis Andohan'i Mandroseza - Antananarivo Madagascar
 Email: africamadavibe@yahoo.fr
 Tel: 00261330795866

MADAGASCAR



Disco Afrika

DIRECTOR'S STATEMENT

Disco Africa is a story influenced by the moods and fashions of the 70s. I want to invite the audience to return to that era, when many values and civic movements emerged in the aftermath of independence throughout Africa. This marked an artistic and musical awakening, which was a continuation of the struggles of the independence movements.

Visually, *Disco Africa* tries to come as close as possible to the reality experienced by the character Kwame. We work with old artifacts, relics of the 70's, that we can still find in some African countries.

The film is entirely based on an important musical line that pulls the story along. Here the viewer is still in the concept of the past/future sound which is the basis of the film in general.

All footage of musicians playing live will be shot on film (8mm if possible). This aesthetic choice of using film is important as a bridge between the past and the present-day Africa. It is also for me a tribute to an old film genre.

All sequences will also be shot in a "camera on the shoulder" style, using a lot of moving images, to convey the feeling of restlessness in the characters.

SYNOPSIS

Disco Africa tells 25-year-old Kwame's life story, working as a clandestine sapphire extractor in the southern region of Madagascar, before he contracts a serious lung infection. Returned to his hometown on the East Coast, Kwame learns to live with his illness, and finds the mother he has not seen for a long time. He discovers in his father's house a stack of old records, that combine various West African 70's Afro-beat artists.

Through these records, and snippets of the past, Kwame gets to know more about his father who lived a life full of dreams and values, very present in the '70s African post-independence. This dream gets born in him, a sea of hope and optimism that changes his life. Babaa, the old musician, replaces his father and introduces him to the underground side of these places. He inculcates human values

he has never known before. His encounter with Idi, a childhood friend, leads him down an obscure path. Day by day his disease gets worse, but he needs to continue his illegal activities. Seriously wounded by a gunshot, he ends up on a ship to Africa, rocked by this Afro-beat music that his father was so fond of, caught between two sides, between two dreams.

DIRECTOR'S PROFILE

Razanajaona Luck graduated from the Marrakech School of Visual Art, and is a Berlinale & Durban Talent alumnus. He was selected for the FADS in Amiens film festival 2012, and the Hailé Gerima workshop LAFF in 2014. His two shorts *Zebu de Dadilaly* and *Madama Esther* were selected for several film festivals and won first prize at JCC Carthage, Fespaco, RFC Madagascar. He completed a new short *Memories*, and worked simultaneously on *Chants de Tlous* (Pavillion des Cinemas du Monde 2012 / Éclair Group prize, Moulin d'Andé Residency), and *Disco Africa* (Step Fund Prize at Luxor AFF).

PRODUCER'S PROFILE

Africamadavibe was founded by Razanajaona Luck, Herizo Rabary and Randriamanantsoa Ludovic in 2015 with a focus on art cinema, video art and other experimental projects. The three collaborated on three shorts: *Zebu de Dadilaly*, *Madama Esther*, and *Memories*.

Herizo Rabary has been a producer, artistic director and executive producer for 20 years

in Madagascar, working in broadcast TV and spot publicity. In June 2015 he completed the producer workshop DOC OI.

Randriamanantsoa Ludovic, director and executive producer, graduated from the High School of Visual Art in Marrakech, and his work has been selected for several film festivals like Namur, Interfilm Berlin, Wintherthur

COMPANY PROFILE

In the beginning of its existence, Africamadavibe Productions was forced through production problems in Madagascar to focus on 'guerilla cinema', and created only short films. The company became involved in support for young Malagasy/African filmmakers through script workshops and work experience on local productions.

In November 2015, Razanajaona Luck created Rencontres Cinematographiques d'Antananarivo FilmLab in order to share experience and to produce short films by young emerging directors. Africamadavibe Productions was founded by Razanajaona Luck, Herizo Rabary and Randriamanantsoa Ludovic in 2015, and has worked on *Disco Afrika* and 5 shorts directed by 5 young Malagasy directors.

GOAL(S) AT DURBAN FILMMART:

- *Disco Afrika* is seeking financing and international co-production.





Damir Radonic



Angie Mills

SOUTH AFRICA



Down and Dirty

DIRECTOR'S STATEMENT

Social-conscience films are raising awareness about the socio-political and economic contexts within which poor people live and survive.

***Down and Dirty* illuminates real conditions for people on the ground. It is a story that will have global and local resonance, and we believe will find audiences much like those drawn to "Slumdog Millionaire" (India), "City of God" (Brazil) and "Gomorra" (Italy).**

We have relocated Ettore Scola's "Brutti, Sporchi e Cattivi" from Italy to Cape Town because it is a story that transcends time and space. The film explores the idea of relative deprivation – in which we do not know who we are unless we compare ourselves with others. Goed Baai (like Hangberg) is a shantytown located in the heart of a luxurious and privileged neighborhood, and its residents are constantly reminded of just how little they have. The plush real estate surrounding them is a ceaseless reminder of what the slum's residents aspire to but will never achieve. It's a recipe for extreme behavior – and this is what we find in Goed Baai.

The documentary-style of filmmaking, the on-location shooting, the strong reliance on non-professional actors, and the portrayal of contemporary problems, all position this film within the tradition of realism.

SYNOPSIS

Down and Dirty will be shot in the Hangberg township of Hout Bay, posing as the fictional "Goed Baai". It takes its central story from the original "Brutti, Sporchi e Cattivi", Ettore Scola's 1976 classic. The story brings out the daily struggle of a family as it attempts to survive poverty.

Joseph Mabena is a Xhosa man married to a coloured woman, Doreen. He lives a lonely life, isolated from his family and deeply longs for love. He suddenly receives a sizeable amount of money out of the insurance for the loss of his eye while he worked as a welder at the Goed Baai boatyard. And life changes for the Mabenas. Joseph

Mabena uses the money to wield power over his poverty-stricken and scheming family.

Around him his family grows more resentful as he hides the money. His growing paranoia and power isolates him even further until one day he falls into the arms of a stranger, the mysterious Esmerelda. He moves her into the family shack and all hell breaks loose. The family plots to kill Mabena by poisoning him. This small story told about this small family intends to bring out the broader issues at play in the life of the poor of South Africa today.

DIRECTOR'S PROFILE

Angie Mills has worked in the South African film and television industry for the past 15 years, including as a commissioning editor at the SABC and director on the local drama series *Isidingo*. She was a founding member of Women of the Sun. She worked on the international feature films *Max and Mona* and *The Bird Can't Fly*. In 2008 Angie was a panellist in the Cannes film festival alongside other black African women filmmakers. She is a producer on the feature film *Taka Takata*. She has lectured in experimental, post-colonial and African cinema at the University of Witwatersrand. Angie is producer, co-writer and director on *Down and Dirty*.

PRODUCER'S PROFILE

Yugoslav-born Damir Radonic entered the film business from a background of architecture,

project management and urban design. His keen interest in South African urban development and issues around housing made him realise that film was the right medium to create social awareness around those topics. Homelessness and informal settlements is the core of his interest. *Down and Dirty* came as a clear opportunity to tackle these concepts as global rather than local phenomena. As Executive Producer and Director he realized his first feature film *Taka Takata*, a light-hearted South African soccer comedy, in 2012.

COMPANY PROFILE

Out of Motion Films is a Johannesburg-based film production company intent on bringing to the world new and highly interpretive stories about Africa. As an independent film company we work through innovative mixed-genre storytelling to find and show unique and surprising stories, contexts and talent. For us the global mixture that is South Africa is ever evolving in both content and form.

GOAL(S) AT DURBAN FILMMART:

- To meet with foreign sales agents, distributors and financiers.

Producers: Angie Mills & Damir Radonic
Director: Angie Mills
Country: South Africa
Running Time: 90 minutes
Total Budget: 6 000 000 ZAR
Finances Committed: 1 300 000 ZAR
Production Company:
 Out of Motion Films
 Angelita Mills : 082 219 0297/
 081 319 8974





David Horler



Elan Gamaker

SOUTH AFRICA



Headland

DIRECTOR'S STATEMENT

This tale of separation and courage, hostility and fear, comes from my fascination with the practice - during the 1990s Balkan conflict – when families swapped homes in the mistaken belief that the war would be temporary. As the years passed, total strangers gradually began to settle in other people's homes. For me, the dramatic potential here is twofold: a cinematically poignant symbol of the displacement of war brought on by petty ethno-nationalism, and a fertile basis for the anxiety of teen romance.

The world of Headland is dystopian, but the film is not futuristic per se: I am more interested in how rural and suburban settings are to become less relevant in an increasingly urbanised world. In so doing I want to position the 'character' of South Africa within the science-fiction genre, and I feel there is a level of urgency in producing a film that can work as an allegory for the troubling goings-on in the present-day country and what these might mean going forward.

This context also provides a wonderful opportunity to create a narrative universe that shows that young love remains constant and confusing just as the world around it is equally chaotic.

SYNOPSIS

It is 2034. The government provisionally renames the Platteland and Overberg regions of the Cape 'Hinterland' and 'Headland' and declares them independent self-governing territories.

To avoid becoming victims of ethnic cleansing, all people living in areas in which they were not born – and vice versa – must 'go home', meaning Hinterlander Primo January and Headlander Bethany Lawrence must be uprooted and rehoused.

The teenagers do not meet each other on Partition Weekend, during which families are displaced and forced to live in strangers' homes. But as the only children in their respective families they end up in one another's rooms. Primo discovers Bethany's diary, begun on the day of her brother's death and featuring the imagined courting of her estranged parents.

On the other side of the mountains, Bethany discovers in Primo's story-book, tall tales of adventure and discovery featuring what he calls his invisible siblings. As their imaginations run wild with the personal documents they have found, the pair fall in love with each other while unsure if they will ever meet. Then the supposedly temporary Partition becomes permanent, and Primo seeks out one last, life-threatening opportunity to meet Bethany.

DIRECTOR'S PROFILE

Scriptwriter and director Elan Gamaker (1974, Johannesburg), a two-time resident of Amsterdam's Binger Filmlab, has worked under international script tutors such as Hettie Macdonald, Mark Travis, Judith Weston, Martin Daniel, Arne Bro, Gyula Gazdag, Franz Rodenkirchen and Jacques Akchoti. Writing recognition includes *Next Year in Jerusalem* (Nominated, BBC International Playwriting Award), *Jutro* (Winner, Beeld Best New Play), *Hidden Life* (Nominated, Best Screenplay (Short), AMA Awards). After writing and directing the award-winning features *Visa/Vie* (2011) and *Icehorse* (2014), his next project is SA-Australian co-production *Saturn*, a supernatural drama currently in financing and due for production in Cape Town in 2016.

PRODUCER'S PROFILE

David Horler is a South African filmmaker based in Cape Town. He is a magna-cum-laude BA graduate in film. He has produced and collaborated on more than fifteen titles

in both long and short-form documentary and narrative fiction. Currently he is the managing director of Proper Film, developing a slate of elevated-genre films from award-winning filmmakers such as Jenna Bass's all-female western adventure *Flatland*, Emma Bestall's magical-realist LGBTIQ documentary *Show Me Love* and Elan Gamaker's sci-fi romance *Headland*. He is also executive director of the African Producers Workshop, a continental training initiative in development with Europe's leading workshop institution, EAVE.

COMPANY PROFILE

Proper Film is a multimedia production company based in Cape Town, specialising in elevated-genre films and entertainment products and also offering services for international co-production and foreign production facilitation in South Africa. A discerning spirit, professional integrity and obsessive attention to detail has inspired works that have won acclaim from leading institutions worldwide, and has fostered a diverse yet selective co-operation network that spans fifteen countries. Proper Film aims to provide innovative, engaging and thought-provoking media content and strives always to serve the core means that makes this all possible; people, talent, experience, and the colours red, green and blue.

GOAL(S) AT DURBAN FILMMART:

- Marketplace Introduction of Project, Co-production Partners, Development Finance, Networking.

Producer: David Horler
Directors: Elan Gamaker
Country: South Africa/United Kingdom
Running Time: +/- 90 minutes
Total Budget: +/- 8 500 000 ZAR
Finances Committed: n/a
Production Company:
 Proper Film
 Email: info@properfilm.com
 Tel: +27 021 447 1008





Suda Sing



Jayan Moodley

SOUTH AFRICA



Imprisoned

DIRECTOR'S STATEMENT

Imprisoned is a framed portrait of a young lady's life as she spirals into feelings of helplessness and loneliness. The story aims to capture two different worlds, toggling between the city of Durban and rural Ndwedwe. Within this context we encounter the basic elements that make up and contribute to any life: sadness, happiness, dreams, memories, shared moments, experiences, the future and also the promise of what lies in store.

A key intention is to place the viewer in the province of Kwa-Zulu Natal - allowing the viewer to luxuriate in the scenic rural villages of our land - and juxtapose this scenario with the stark contrast offered by the city, just forty minutes away from the village. But by going beyond landscapes and the typical differences of lifestyle and location, the director aims to explore mindsets that come with being in these environments. It explores difficult areas of happiness and dependencies that we have on each other as a society.

The main character is trapped inside prison, a feeling she has before actually being behind bars. Through this, the film questions perception and self-identity, and asks the audience a simple but all too troubling question – when are you really imprisoned?

SYNOPSIS

Imprisoned is a moving story about a young girl's dreams shattered because of fate and Zulu custom. She is forced by her father to marry her late sister's husband. Furthermore, she is falsely imprisoned when that husband is killed. Set in picturesque rural Kwa-Zulu Natal, the story toggles between her stay in prison and scenes in the city, and exposes tradition's brutality towards Thandiwe's dreams of furthering her studies and trying to change her family's economic situation.

There is also a subtle secondary story of Lindokhule, a young black lawyer, who meets Thandiwe in prison as she reviews her case. Lindy, as she is known, is ambitious, materialistic and modern. Cold, clinical and judgemental of Thandiwe at first, the movie also shows Lindy's own character growth as she learns of Thandiwe's qualities,

embraces more of traditional values and recognises the empty prison that has actually trapped her own life.

Being in jail depresses Thandiwe, since she had many dreams and goals she wanted to achieve. She prays for a miracle and also admires the smart, independent Lindy. Soon she finds out about the courses that are offered in jail. She can finally complete her studies. In prison, she finds freedom.

DIRECTOR'S PROFILE

Jayan started her career by majoring in mathematics and computer science. She soon realized that her passion lay in the creative arts, and embarked on this new journey in 2005, using media to explore her interests within spirituality and the oneness between faiths. Some of the documentaries she produced include *The Shembe Walk to God* and *Ela Gandhi - the hands that serve*. In 2010 she produced, directed and wrote the screenplay for the movie *White Gold*. She is currently writing a short film entitled *Sick Money* and getting ready to direct her second feature *Keeping up with the Kandasamys*.

PRODUCER'S PROFILE

The multi-talented Suda Sing is co-director of African Lotus Productions. Coming from a physically challenged background, he has nonetheless involved himself at all levels in the world of television and film - from concept

to completion - including technical aspects. As the cinematographer in the feature *White Gold*, his eye for detail and his quest for cinematographic perfection had warmed the hearts of even the most unrelenting critics. With over ten years experience in the production world, Suda has scripted and produced more than 20 documentaries. He is currently the director of a weekly magazine series on SABC 3 *Sadhana*.

COMPANY PROFILE

African Lotus Productions has been a Durban-based film and television production company for over 11 years. It has a strong work ethic that makes it committed to conceptualising, creating and delivering world-class products that are in line with the company motto of 'growing good thru media.'

Suda Sing and Jayan Moodley both share a vision and a passion for using media to help heal and transform society. They are fortunate to have a dynamic team that blends in with their vision. Using cutting-edge technology and the latest in-house equipment, they have produced award-winning film and television productions.

GOAL(S) AT DURBAN FILMMART:

- Source finance, maximise distribution possibilities, grow the local film industry.

Producer: Suda Sing
Directors: Jayan Moodley
Country: South Africa
Running Time: 100 minutes
Total Budget: 9 500 000 ZAR
Finances Committed: 1 000 000 ZAR
Production Company:
 African Lotus Productions
 Tel: +27 31 4096423/
 +27 835629478
 Email: alps@telkomsa.net.
 www.africanlotusproductions.co.za





Véronique Doumbe



Tsitsi Dangarembga

ZIMBABWE



Inga, Inge

DIRECTOR'S STATEMENT

The film deals with the healing power of artistic expression and positive close family ties after an incident of abandonment. The film also deals in a direct but non-threatening, non-alienating way with the subject of racism and racial identity. As a result, though the film deals with challenging matters, the movie is up-beat. Hope abounds at every moment and comes from unexpected quarters where one might not traditionally have looked. Movement is always forward and upward, the mood light.

While traumatic incidents are narrated, the emphasis is on the recuperation and movement towards reintegration and success as a human being after a traumatising incident. Fabulous dancing and ice-skating provide for visual spectacle.

My aim is to relate traumatic stories, but in a light and accessible manner.

So Inga, Inge can be described as Holiday on Ice meets Cool Runnings with a touch of Beloved, adapted from Toni Morrison's novel of the same name. The lead character's attempt to resolve the guilt she suffers over abandoning her Zimbabwean daughter by naming her German daughter Inge adds a splash of the film adaptation of German writer Erich Kastner's classic The Double Lottie to the mix.

SYNOPSIS

Zama is an erotic dancer in a Harare sports bar. She's good at what she does and catches the eye of Frank, early thirties, attractive, German, an arts consultant for third world countries. The two fall in love and decide to leave Harare for a fresh start in Berlin. Zama leaves her toddler daughter: cute, adorable, big-eyed, energetic Inga behind in an atrocious act of abandonment.

Zama's sister Maud cares for Inga, despite her own strained circumstances. Inga is adopted and is taken to her new home in Germany, where the little girl discovers a love of ice-skating. In the meantime Zama and Frank are married and have a little girl who Zama calls Inge. Inge wants to learn to dance and signs up for ballet

lessons, where she meets Inga. The two very quickly become best friends. When Inga loses a figure-skating championship because of uninspired choreography, Inge offers to help and asks her mother Zama to coach her friend in Zimbabwean dance moves. Zama agrees, but refuses to acknowledge Inga as her daughter. Zama travels back to Zimbabwe to find out if Inga is indeed her daughter, and discovers the truth. Inga wins the world championship but is never able to reconcile with her mother.

DIRECTOR'S PROFILE

Tsitsi Dangarembga graduated from the German Film and Television Academy Berlin with an MA in Filmmaking in 1996. She is currently adapting Imran Garda's *The Thunder That Roars* into a screenplay.

Major film credits include *Neria* (1989), *Everyone's Child* (1996), *Hard Earth: Land Rights in Zimbabwe* (2000) and *Mother's Day* (best African short, Cinema Africano, Milan in 2005). Latest directing credits include *I Want a Wedding Dress* (2010) and musical short *Nyami Myami* and *The Evil Eggs* (2011). She produced the documentary *Kuyambuka (Going Over): Cross Border Traders* in 2012. She has served on the juries of many of Africa's most respected festivals. In 2012, she was awarded the Zimbabwe International Film Festival Trust Safirio Madzikatire Award for Distinguished Contribution to Film for the second time.

PRODUCER'S PROFILE

Veronique N Doumbe was born in France and raised in Cameroon, France and the Ivory Coast. She now resides in New York. In 2002 she established Ndolo Films, LLC, a production company dedicated to

making shorts, features, narratives, as well as documentaries. Her filmography includes *Woman and Woman* (co-director, documentary, 2013), *The Birthday Party* (director, short, 2010), *Luggage* (writer and director, 2007), *Denis A Charles, an interrupted conversation* (writer and director, documentary, 2002).

COMPANY PROFILE

Ndolo Films, LLC is an entertainment company registered in the State of New York since 2002 for the purpose of producing motion pictures.

Ndolo Films, LLC produces award winning movies in association with other independent production companies.

Our mission is to tell stories that matter. We care about what stories we tell. We value the people we work with.

Our award-winning work includes Imbabazi: *The Pardon*, *The Birthday Party*, *Denis A. Charles: An interrupted conversation* and *Luggage*.

GOAL(S) AT DURBAN FILMMART:

- To get publicity for the project.
- To get feedback from professionals.
- To find co-production partners.

Producer: Véronique Doumbe
Directors: Tsitsi Dangarembga
Country: Zimbabwe
Running Time: 90 minutes
Total Budget: 427 000 USD
Finances Committed: n/a
Production Company:
 299 East 3rd St #6A
 New York, NY 10009
 Email: vero@ndolofilms.com
 Tel: 212 380 1587
 @ndolofilms
www.ndolofilms.com
www.imdb.com/name/nm1926036/





Laurence Hamburger



Zandile Tisani

SOUTH AFRICA



People You May Know

DIRECTOR'S STATEMENT

People You May Know (PYMK) is set to follow in the vein of iconic multi-narrative films such as *Magnolia*, *Short Cuts* and *Happiness*. The script seeks to juxtapose the deeply personal against the backdrop of intensifying socio-political circumstances, in this instance a municipal strike that sees workers down tools, gradually filling the streets with waste. A stifling heat wave. A build up of pressure that culminates in the catharsis and destruction of an epic electric thunderstorm.

PYMK is intended to be a comment on urban African identity, more specifically, South African post-apartheid consciousness. The story is located in Johannesburg and therefore allows for the depiction of a broad culture that stretches from the northern suburbs, through the CBD and into Soweto. The densely-populated streets of the inner city contrast against the minimalism of a Sandton home interior. The chorus of pupils between classes blends in with the cacophony of taxi hooters down Louis Botha. The heart of the film lies in the careful choreography of varying elements, all directed towards yielding even the tiniest nugget of truth about contemporary African existence.

SYNOPSIS

People You May Know (PYMK), is a character-driven ensemble drama set in contemporary Johannesburg. Weaving itself deftly through a compelling multi-strand narrative, the film reflects an intimate group portrait of one of Africa's most exciting modern-day cities.

Distinctively framed in a cinematic atmosphere defined by the city's famous summer heat waves, this epic contrasts nature's abundance against the unyielding concrete of modernity.

The film explores the fragility of a young marriage: bound by African tradition but shaped by Western constructs. A homosexual high school history teacher in conflict with the machinations of his own white privilege attempts to cheat the system in a misdirected attempt at expressing dissent. A married woman

traumatised by a miscarriage pursues her desire to have a child, unbeknownst to her husband. The film's structure speaks to the stratified nature of South African society, however what is common is a shared feeling of disillusionment, a condition of post-apartheid consciousness.

Compounding this is the reality of a municipal strike that threatens to invade the city and the lives of its inhabitants. These many forces, both tragic and comedic, precipitate an explosive ending, in which all things must explode within the almost biblical atmosphere of an electrical storm.

DIRECTOR'S PROFILE

Tisani made her first film in 2014 with *Heroes*, a dark comedy set in the early nineties that looks at a white community facing the prospect of their first black neighbours. She followed this with a short documentary *Highlands* that explores Johannesburg's expansive history.

In 2014 Tisani wrote for several television productions, including *Umlilo* and *Those Who Can't*, winners of Best Scriptwriting Team for a TV Drama and Comedy respectively. She has just completed a web series pilot that she wrote and directed.

Zandile currently lives in Johannesburg where she continues to build a healthy career in filmmaking.

PRODUCER'S PROFILE

Laurence Hamburger (1971), has been working globally as a commercial film director for 20 years, doing high-end work

for prestigious clients such as Ikea, Nandos, VW, SABC, Toyota, & Sony Playstation. He has won numerous awards, most famously the Journalist's Prize at Cannes and The Loerie Grand Prix.

In 2012 he started goodcop, to represent and develop new South African film talent. He is presently EP on Oliver Hermanus's feature-length documentary on AIDS denialism as well as producing Zandi Tisani's web series *PYMK*. He is also in development on his own feature-length documentary *A Secret History of Television Comedy*.

COMPANY PROFILE

Goodcop is a unique production facility for South African filmmakers of international relevance. Part production company, talent agency, and filmmaking studio, the company produces unique audio-visual content for a variety of platforms and markets across the globe. Essentially a content creator, goodcop represents, facilitates and collaborates with filmmakers across various cinematic disciplines; documentary, TV & web, feature-length & short films, as well as creating live music visuals and has most recently specialized in producing video art for some of South African leading visual artists, for gallery and museum exhibitions. Currently its roster includes Oliver Hermanus, Zandi Tisani, & Laurence Hamburger.

GOAL(S) AT DURBAN FILMMART:

- To get publicity for the project.
- To find co-production partners.

Producer: Laurence Hamburger
Directors: Zandile Tisani
Country: South Africa
Running Time: 100 minutes
Total Budget: 12 000 000 ZAR
Finances Committed: n/a
Production Company:
 Goodcop
 Email: badcop@goodcop.tv
 Tel: +27 11 728 8684





Lungeleni Zondi



Philippa Ndisi-Herrmann

SOUTH AFRICA/KENYA



The Mango Tree that Danced with Sea Breeze

DIRECTOR'S STATEMENT

The Mango Tree that Danced with Sea Breeze is about inheritance: the inheritance of our actions and the actions of those that came before us. This narrative is about the invisible and visible. Though we would like to sometimes make the visible invisible, we can never hide from the truth. I am curious about how generations of a family can be linked through genetic, emotional, psychic and karmic ties. I am also curious about how one far-away gesture, action or event can have repercussions on one's own life. If we don't know our parents, can they still pass their characteristics onto us? If you divorce or distance yourself from your roots, does that really mean they can be removed from you? I am also curious about the shadow our country's path can have on us.

One can invent many myths or stories, but the truth will always be revealed. Truth lives for generations, in blood, in soil, in roots, in the wind. The story is told with gaps of a decade, almost like memories, forcing the audience to fill in the blanks. Letters and photographs form a part of the storytelling.

SYNOPSIS

The Mango Tree that Danced with Sea Breeze (A story of Two Families told in Four chapters) is the story of the house at the end of this lane. You know it? The one sheltered by that large mango tree that creaks in the wind. This is the story of the two families that lived there, one African, one Indian. One family the masters, the other the servants. Which family was master and which was servant, is arguable. This is the story of two families brought to the humid port town of Durban, two families intertwined for fifty years. A story of two families that lived under that tree, within the four walls that entertained the sea breeze and bid it goodbye at the darkest hour before dawn.

Producer: Lungeli Zondi & Philippa Ndisi-Herrmann

Director: Philippa Ndisi-Herrmann

Country: South Africa & Kenya

Running Time: 90 minutes

Total Budget: 478 600 EURO

Finances Committed: 5 000 EURO

Production Company:

Tel: +27 21 447 1578

+27 83 738 5977

+254 728 669 073

A story that starts when a young African man comes to work for an Indian family. From the kitchen sink he watches the tree's leaves float and fall. Know this story really begins with a forbidden love affair, the light of which casts a shadow for years and generations to come. This is the story of two families, a tree, and the sea that always stays faithful to the shore.

DIRECTOR'S PROFILE

German-born Philippa Ndisi-Herrmann trained at AFDA, Cape Town and now lives in Nairobi, Kenya, where she works primarily as a filmmaker, photographer, writer and painter.

She is drawn to the Indian Ocean because, if you silence your tongue, it whispers the secrets of those that came before.

She is in post-production with a documentary film *The Delayer* (formerly *The Donkey that Carried the Cloud on its Back* (The Göteborg International Film Festival Fund, IDFA Bertha Fund and Docubox EADFF).

She has exhibited her photography in collaboration with The Sundance Institute, at MoCADA in New York City (2011) and with the Goethe Institut, at the National Museum, Nairobi (2013).

PRODUCER'S PROFILE

Lunghi Zondi is a producer and director who has worked extensively in the film

industry under the guidance of some of the industry's most renowned directors. She has co-produced documentaries, of which *The City That Kills Somalians* is held by two university libraries as part of their African studies program. Her directorial debut was with her short film *Seed*, which was awarded 'Most Innovative Film' by the international 48HFP competition. She lives and works in Cape Town.

COMPANY PROFILE

Established in 2009, Thirstyfish is a creative incubator for stories and images that embody, question and revision Africa. With a hands-on ethos to work, Thirstyfish prides itself on an eclectic and colourful spirit with an intimate and unique approach to storytelling of a supreme calibre.

Black Crow Films is a fresh young company, born in the summer of 2014, sparked by the hunger for refreshing and creative narratives.

Our mission is to produce films and multimedia content of high artistic value that unapologetically reflects the hybridity and vibrancy of our contemporary African continent.

GOAL(S) AT DURBAN FILMMART:

- Co-Production, Funding, Network Building.





Habib Attia



Mehdi M. Barsaoui



Un Fils

DIRECTOR'S STATEMENT

I never had a father. Not that he is dead, but he just decided to run away. That's why I want to make this film: I'm inventing the father I never had. I live in a rather macho patriarchal society, built on well-entrenched Arab-Muslim values, where the Father-figure is sacred. Very often, Tunisian society reduces fatherhood to a patronymic or a genetic sequence.

What would happen if we learned that our son does not have our genes? How would we react with all the socio-cultural weight we carry? How would this weight affect our behavior?

I want to dive into the psychology of a father, try to understand him. Fatherhood will be the central theme of this film but several other topics will be implied: the relationship to the body; female adultery that is still not well explored in Arab cinema; denial; forgiveness; guilt.

I feel a visceral need to make this film in order to be at peace with myself over all the things I never dared tell my father. I want him to see how he was in my imagination; I want him to see how I would have liked him to be.

SYNOPSIS

Tunisia, Summer 2011.

Fares, 40, lives with Meriem, 37, to whom he has been married for a few years, and Aziz, their 7-year-old son with whom he is very close.

This is a modern and happy Tunisian family from a privileged background, cut off from the reality of a Tunisia still flickering six months after the fall of the Ben Ali regime.

Fares and Meriem honour a promise made to their son that they have constantly been postponing; a few days spent in the Tunisian South. They discover Tunisia's desert and its breathtaking and stunning beauty. But the trip turns into a nightmare: on an isolated road, their car is ambushed by an armed group. Aziz is seriously wounded. The child is rushed to the nearest hospital, but the diagnosis is bad.

Aziz needs a liver transplant. Too weak for transportation, the child hangs between life and death, in a rudimentary hospital in

southeastern Tunisia, waiting for an organ donation that is not coming. It doesn't take long for some long-buried truths to resurface, shaking the lives of our three characters.

What are we capable of doing in order to save our own child's life? How far will a father go? Fares will never be the same...

DIRECTOR'S PROFILE

Born in 1984 and raised in Tunis, Mehdi is a graduate of the Higher Institute of Multimedia Arts in Tunis. He also has a university degree from DAMS in Bologna, Italy.

He directed two short features, *Sideways and Bobby*, which were selected for many international film festivals where they won several awards. He has a third short in production and he is currently developing his first feature film project titled *A Son* with the support of RAWI Sundance Screenwriters Lab.

PRODUCER'S PROFILE

Habib Attia's latest ventures include several creative documentaries and feature films, like Kaouther Ben Hania's *Challat of Tunis* (2014), which opened the Acid Programme at the Festival de Cannes, won the Best First Film award at Namur, Best Director and Best Film at Beirut, and was selected for Dubai, San Sebastian and Busan; Rashid Masharawi's *Palestine Stereo* (2013), which

appeared at TIFF, Dubai and Chicago; Hinde Boujemaa's *It Was Better Tomorrow* (2012), premiered in official selection at Venice IFF and won the Best Arabic Director award at Dubai; and Mourad Ben Cheikh's *No More Fear* (2011), which appeared in the official selection at Cannes, Busan, Taormina, Sheffield and Dubai.

COMPANY PROFILE

Since 1983, Cinetelefilms has been one of the leading production companies in Tunisia and the Arab world. After having produced some of the biggest blockbusters in Tunisian and Arab cinema such as *Man of Ashes*, *Silence of the Palace* and *Halfaouine*, Cinetelefilms developed a large network of partners around the world, mainly in Arab countries, Europe and Africa.

Working in a context of international co-production, Cinetelefilms develops new fiction and documentary projects dealing firstly with contemporary socio-cultural issues, through a clear strategy: the sincerity, the freedom of creation, the taboo-transgressing and tackling, without self-censorship and far from stereotypes

GOAL(S) AT DURBAN FILMMART:

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

Producer: Habib Attia
Directors: Mehdi Barsaoui
Country: Tunisia
Running Time: 90 minutes
Total Budget: 826 500 EURO
Finances Committed: 91 500 EURO
Production Company:
 Cinetelefilms
 23 rue Andalouise, Borj Baccouche,
 2080, Ariana, Tunisia
 Email: mh.attia@cinetelefilms.net
 Office: +21670731986
 Mob: +21623449001



Do not look where you fall, but where you slipped.

NOT TOMORROW!

Act as if it is impossible to fail. Find your people. Make your difference. IMMERSE YOURSELF

STAND FORTH TODAY, NOT TOMORROW! A beautiful thing is never perfect.

Learning expands great souls.

SPEAK SOFTLY AND CARRY A BIG STICK. YOU WILL GO FAR. Deal. IMMERSE YOURSELF

WHAT IS YOUR STORY? IMMERSE YOURSELF. MAKE YOUR DIFFERENCE. NOT TOMORROW

If you don't stand for something, you will fall for something. PATIENCE CAN COOK A STONE. Speak

Deal. IMMERSE YOURSELF. WHAT IS YOUR STORY? NOT TOMORROW! ROARING LION KILLS NO GAME.



7TH

Durban FilmMart



at the Durban International Film Festival 2016

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