

# PROJECT DOSSIER



WRITE  
PASSION  
BE BOLD  
AFRICA  
UNITE  
AMBITION  
CONTRIBUTE  
PROGRESSIVE  
RESILIENT  
ENGAGE  
COLLABORATE  
DURBAN  
FILM MART  
VISIONARY  
LEAD  
TODAY  
WRITE  
DIRECT  
CONTRIBUTE  
PASSION  
VISIONARY  
RESILIENT  
STAND UP  
PASSION  
CONTRIBUTE  
PROGRESS  
VISIONARY  
TELL IT  
INDIGENOUS  
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STAND UP  
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AFRICA UNITE  
SPEAK THE TRUTH  
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PASSION  
IMMERSE YOURSELF  
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EMPOWER  
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VISIONARY



**8th**  
**Durban FilmMart**   
at the Durban International Film Festival 2017

Find out more on [www.durbanfilmmart.com](http://www.durbanfilmmart.com)

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# INTRODUCTION

## WELCOME TO THE DURBAN FILMMART 2017

The Durban FilmMart (DFM) is a co-production initiative co-founded by the Durban Film Office (DFO) and the Durban International Film Festival (DIFF). The event will take place from 14 – 17 July 2017.

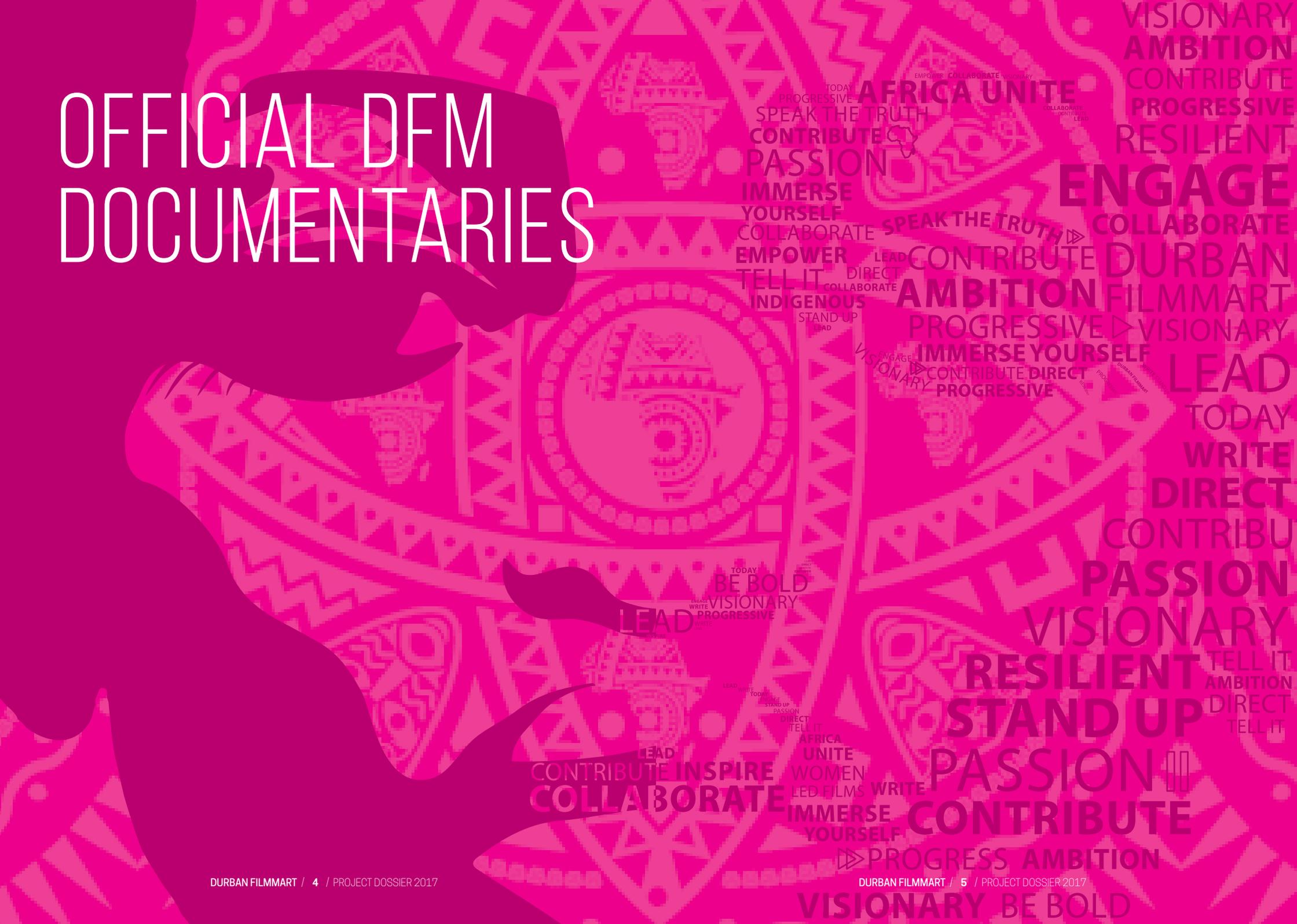
The annual event aims to bring visibility to African film projects and facilitate collaboration between African and international filmmakers, as well as to introduce new film projects to potential investors and partners, and to provide delegates with the opportunity to network with industry professionals through a series of workshops, master-classes and interactive forums.

An official selection of 22 African projects in development, and 6 African projects from our partners, Realness – a screenwriter's residency from Urucu Media – and Hot Docs-Blue Ice Fellows, have been selected to participate in this year's finance forum. Filmmakers will be afforded the opportunity to present their projects to potential co-producers, sales agents, broadcasters and film funders.

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# OFFICIAL DFM DOCUMENTARIES



EMPOWER COLLABORATE VISIONARY  
TODAY PROGRESSIVE AFRICA UNITE  
SPEAK THE TRUTH  
CONTRIBUTE  
PASSION  
IMMERSE YOURSELF  
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CONTRIBUTE  
PROGRESS AMBITION  
VISIONARY BE BOLD

# AS I WANT (ZAY MANA AIYZA)



## Director's Statement

By exploring my own up-bringing, I realize how engrained the culture of controlling women in Middle Eastern societies is. It is a phenomenon that can be noted throughout the region, with countless victims, hobbled economies, and an outdated social contract. Women are the mothers of this Earth and mothers of all children and as such, we demand the respect we deserve. I started meeting with, and filming, like-minded women, in a search for answers. I realized I was formulating a movement based on truly inspiring individuals. They have become symbols of our collective strength, and examples of how we can fight for our rights to live how we choose, instead of being

dictated to. What is happening now in Egypt, is a woman's uprising, not only against repressive political forces, but also against a societal status-quo that has kept women down, and deprived them of their basic human rights of equality, opportunity, and independence, for far too long.

## Synopsis

Her camera is her weapon against the constant sexual harassment on the streets of Cairo. Here, Samaher Alqadi discovers a movement of women who are fighting back and shouting out for the first time. Their chorus is demanding to be heard. Women's rights, rape, sexual harassment,

and early marriage are taboo subjects. Women are breaking these taboos. *As I Want*, is the story of women taking a stand. Samaher takes this story even deeper in order to find answers to the gender inequality that plagues Arab societies. Inspired by the strong women she meets in Cairo, she sets off to examine her roots and confront painful childhood memories in her homeland, Palestine. There, she discovers what she managed to escape from. Her sisters sit at home, uneducated and unemployed, almost slaves to their families and many children. As the different narrative streams evolve, they become intertwined and enmeshed into a living, breathing work of poetry that illustrates and connects the paradoxes, struggles and cultural traditions that the women must overcome as they demand their basic human rights.

## Producer's Profile

Karim El Hakim is a half Egyptian, half Swedish-American, multi-award winning Director and Cinematographer. Karim's work has focused sharply on exposing social-issues, development challenges and marginalized societies in the Middle East. Director of *1/2 Revolution*, about the Egyptian uprising of 2011, which was supported by the Danish Film Institute, and nominated for the Grand Jury Prize, World Cinema Documentary at the 2012 Sundance Film Festival. Karim's latest work as Director of Photography, *The Price* (2016), is a contemporary Film Noir feature film, set in modern Egypt by Director Hesham Issawi. He is currently based in Cairo, Egypt where he works out of his production company, Prophecy Films.

## Director's Profile

Samaher Alqadi is an emerging voice in the field of Arabic documentary filmmaking. Her films focus on the evolving status of women and dissident artists in the Middle East. Samaher was born in Ramallah, Palestine, as one of nine children. As the only sibling to pursue higher education, she studied at the High Institute of Cinema in Cairo. Her films include *Mohammed Bakri*, about the director of *Jenin Jenin*, *Gamalaat Shiha*, about the legendary Sha'abi singer, and *Rajaeen*, based on Syrian refugees in Paris. Samaher also creates performance and installation art. Her last work, entitled, *Taboo Blood*, featured at the Viennoise Gallery in Cairo.

## Company Profile

Prophecy Films is an Egyptian film production company based in Cairo that develops and produces in-house projects. The company also provides production services to Middle Eastern, U.S. and European networks, as well as independent and international distribution companies. The main vision of Prophecy Films is to build bridges between European and Middle East cinema. Prophecy Films is dedicated to producing independent films, of Middle Eastern character, that can be appreciated by a global audience. The company actively invites and pursues partnerships with international entities for co-production opportunities.

Production Company: Prophecy Films



**Karim El Hakim**  
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**Samaher Alqadi**  
Title: Director  
Email: samaherelqadi@gmail.com

**Country:**  
Egypt  
**Running Time:**  
75 minutes  
**Total Budget:**  
€158,000  
**Finances Committed:**  
€50,000

## Goal(s) at Durban FilmMart:

- Raise production funds through grants, direct investment, distribution or international co-production agreements.

# BEHIND CLOSED DOORS



MOROCCO

## Director's Statement

The village that I will film in, was pivotal in the history of cannabis in Morocco. The austere mountain region, constantly obscured by fog, makes life there tough. The mountain people are suspicious and secretive, as they should be for their illegal trading. I have spent a lot of time there and I envision spending a year filming there, to cover all the seasons. I will film from the heart, close to the people, depicting their struggle to overcome the nature that both suffocates them and keeps them alive. In such a context, it is hard for children to develop a clear notion of right and wrong. But it is the responsibility of the film to hear their voices to break the bond of duality and transcend ethical ideas and understand the multi-dimensional aspect of anyone involved. I will use their games throughout the film to show the stakes that the adults are confronted by.

**As a child, a person close to me went to prison because they were involved in growing cannabis. Others fought, just like Mehdi does in the film, to overcome the status quo. I have personal reasons to break the taboo which envelops the whole region.**

## Synopsis

Mor L'bab, which means *Behind Closed Doors*, is the name of the village where the story takes place. Only one thing grows in this brutal climate: Cannabis. Facing inescapable illegality and constant fear, parents struggle to provide role-models for their children, who are learning gestures of hashish production before their own mother tongue, and following the same cannabis agricultural calendar with their games. There are three main protagonists, with two of them opposing each other,

Ahmed, the village chief, a land-owning patriarch and failed artist who clings to the status quo, and his nephew, Mehdi, who recently returns home with the influence of the modern world and tries to create legal alternatives for the trade of cannabis. Rahma, Ahmed's second wife, who runs the daily management of the cultivation, is torn between her allegiance to her husband and hope for the future that the newcomer brings. Mor L'bab is a film about transmission, about bridging the gap between tradition and modernity. In contrast to the characters' burden of the past, Mehdi could bring a brighter future for the children of Mor L'bab, which would allow them to break free from the ambiguity into which they have grown for many generations.

## Director's Profile

Yakout Elhababi graduated from the ESAV Marrakech film school in 2010, and from INSAS Drama school in Ixelles, Belgium in 2013, where she studied editing. She has worked on several Moroccan narrative and documentary productions, and also works as a freelance editor. Yakout is currently developing *Behind Closed Doors*, her first feature-length documentary, set in her home region of Northern Morocco.

## Producer's Profile

After graduating from school in 2007, Karoline Henkel studied movie science, business studies and philosophy in Mainz for one year. During her studies, she produced several award-winning short films and documentaries that were shown at national and international film festivals. She has produced *Mothers*, which premiered at the 63rd Berlin International Film Festival Berlinale. In 2015, she opened the production company 'Wood Water Films' with her fellow students, Jasper Mielke and Arto Sebastian.

## Company Profile

Based in Berlin and Manheim, Wood Water Films develop and produce fiction and documentary films that explore cinematic expression through hybrid formats, rigorous realism and poetic metaphors. The company aspires to not only capture the beauty of life, but also to reveal the disgraces of our society. They dedicate themselves to stories that reflect the depths and abysses of the human soul.

## Goal(s) at Durban FilmMart:

- To be aware of financing strategies and networking opportunities for Africans

Production Company: Wood Water Films and Bellota Films



**Karoline Henkel**

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**Yakout Elhababi**

Title: Director  
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**Country:**  
Morocco

**Running Time:**  
90 minutes

**Total Budget:**  
€266.497

**Finances Committed:**  
Doha Film Institute,  
Robert Bosch Stiftung,  
Hotdocs Blue Ice

# BETTER SUNDAYS



KENYA

## Director's Statement

It is rare for a person to publicly state that they do not believe in any God nor have any religious associations, due to fear of stigma and discrimination. It is especially uncommon in many African communities. In Kenya, I first met groups of people and individuals who publicly identified as humanists and atheists, when writing a feature article on the subject for a local newspaper. As a person also struggling with belief, I wanted to make a film that answers the question of how and why a person, who is constantly surrounded by religious ideologies, can turn away from God. I was also inspired to make a film after hearing stories of their personal struggles with family and the wider community who associate the disbelief in God, with devil worship and witchcraft. In Uganda, where our main subject lives, events, such as the passing of the Anti-Homosexuality Act and the

Anti-Pornography Act, which included provisions targeting women's dressing, show how powerful religious leaders are in the country. We must look at how the characters in this film struggle to fit in and how they deal with stigma and attacks from their families and communities, because of their beliefs.

## Synopsis

*Better Sundays* is set in a small, religious community in Kasese, Uganda. The film focuses on Robert Bwambale, a Humanist who does not believe in any God. Robert attempts to transform the beliefs of children and adults in his community, through secular teachings. Kasese is a poor part of Uganda, where quality education is difficult to come by. Having grown up as an orphan dependent on relatives, Robert knows the struggle of accessing

quality education, all too well. This is part of his motivation for starting a school in his community. However, it is also through education that Robert began to question the existence of a supernatural being. He believes that showing members of his community that there is an alternative to religion, and helping them embrace science, will improve their lives. The film looks at how Humanism is taught at the school. This includes lessons and debates on religion, as well as activities like sports, instead of going to church on Sunday called, "Better Sunday activities." The film also looks at the impact of Humanism on Robert and the lives of other characters, particularly in terms of the stigma and isolation they face in their strongly religious community.

## Company Profile

The Film And Laundry Company is an emerging, independent film production company based in Nairobi Kenya. The organization was established in 2015. The director of the Film And Laundry Company is the filmmaker Lydia Matata. She is currently directing the documentary known as *Better Sundays*. The Film and Laundry Company has a strong focus on creating stories that deal with otherness. These are the experiences of ethnic, religious, gender and sexual minorities living on the fringe of an African society. The company has been involved in the production of documentaries for various individuals and institutions.

## Director's Profile

Lydia Matata is an independent journalist and filmmaker from Nairobi Kenya. She is the director of the documentary film, *Better Sundays*. The film, *Better Sundays*, was the recipient of a grant from Docubox (EADFF) in 2015. Lydia has also independently directed and produced a series of short documentaries on ordinary Kenyan's with powerful stories. She has also been involved in the production of documentaries for local governmental and non-governmental organizations. She received the Young Journalist of The Year Award at Kenya's Annual Journalism Excellence Awards (AJEA) in 2014. She also received the Gender Reporting Award in 2015 at AJEA.

## Goal(s) at Durban FilmMart:

- To raise financing to produce the documentary.

## Producer's Profile

Kelvin Kimathi is the Producer for the documentary *Better Sundays*, working through his company Fit Image Studios. Self-taught, he has worked in the creative industry for over 10 years as an animator,

### Production Company: Film and Laundry

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**Kelvin Kimathi**

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**Lydia Matata**

Title: Director  
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Country:  
Kenya

Running Time:  
45 - 60 minutes

Total Budget:  
\$30,000

Finances Committed:  
\$8,000

# DESTERRADOS



## Director's Statement

*Desterrados* tells the story of people, just like me and so many others, that carry in their blood, more than just the violent history of colonization, but a history of unresolved identities, which we have to deal with on a daily basis. Being born in an independent, newly-formed country where its history is yet to be told, I soon realized how big of a challenge it is to write our own history. Where do we start? What stories do we look for? Who are our references? How do we free ourselves from a dangerous and constrained place of only reacting to, and confronting, an existing, official and established narrative? I decided to tell this rather surreal, but true, story of two royal descendants and their unresolved identities created by colonialism, as opposed to the power of the official history that limits people into a single identity narrative.

This is also my story, and the story of many, whose characters have been shaped by that historical period. Despite the single narrative of colonialism and what happened after, people's identities today go beyond the stereotypes created and promoted by the History's official version. But how do we free ourselves from it?

## Synopsis

Once upon a time, European powers carved Africa into their own territories. A time when one of the most powerful Kings of Europe, kidnapped the King of the second largest African empire and banished him to an island in the middle of the Atlantic Ocean. Today their descendants, who were born in exile, are looking for their "Other" identities in the land of one another: Mozambique and Portugal. Buffalo, the great and wild hunter, is the crown-less

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**Yara Costa**  
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**Fábio Ribeiro**  
**Title:** Producer  
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**Country:**  
Mozambique  
**Running Time:**  
75 minutes  
**Total Budget:**  
€130 000  
**Finances Committed:**  
€25 000

Portuguese King, born in the African Savannah. Manuela, the modern lioness, is the African Princess living an anonymous life, as a seamstress, in the European capital of Lisbon. They carry the burden of a historically oppressive past and struggle with the fact that they have the wrong color in the wrong place. Both of them are anxiously waiting to finally be recognized and accepted as the heirs to their ancestor's thrones and perhaps, come to terms with their swapped identities. *Desterrados* tells the tale of these descendants as they journey on a quest for their true origins, hidden in a common, colonial past. Through this journey, they attempt to resolve their "unfinished business of identity".

## Director's Profile

Yara is an African filmmaker making films about identity. A Fulbright scholarship allowed her to do her Master's Degree in Documentary at NYU, where she made her first film, *Why are they here? Chinese Stories in Africa*, about three Chinese immigrants in Africa. She continued her studies in Cuba where she started writing, *Black Material*, about the lost African identity in Haiti. In 2013, she won a grant by Al Jazeera and made her second film, *The Crossing*, exploring the tensions between Haiti and the Dominican Republic told through the story of a young boy. She is preparing her feature film.

## Producer's Profile

Film Producer, Fabio started out on his own, in Lisbon, where he produced, directed and edited his first short fiction film, *Dopamina* (2005) about the perceptions of a person with schizophrenia. In 2006, he co-founded Afterburn Productions, and produced and directed his first short documentary, *Maria, 2007*, about the 20-year struggle of a homeless woman on the streets of Lisbon and the private interests behind the social care industry in Portugal. In late 2009, he started working in Mozambique. He worked in feature and documentary films, having gained experience in international co-productions mainly with Europe and the United States.

## Company Profile

ANIMA is a Mozambican creative studio and production company based in Maputo. We have produced the feature, "Maputo", a film about the young, African capital city emerging at the frenetic rhythm of the global financial demand, which was screened in various international festivals. We like challenges and we are always looking to create something different and innovative. We devote time and dedication to each project. ANIMA's multidisciplinary team specializes in three complementary areas: Audiovisual, Design and Digital Media. In our creative process, we articulate these areas in order to achieve a coherent and full spectrum display of our potential.

## Goal(s) at Durban FilmMart:

- Find a European co-producer and partial financing.

## ENCORE



## Directors' Statement

As born-frees, we grew up in a time when television screens were filled with commercials featuring black and white people getting along, drinking beer, toasting to the dream of the rainbow nation. Ever since, we have always been interested in performance; whether it be on stage, on camera or in real life. Throughout Encore, this theme of performance, onstage versus offstage, is an important duality that allows us to truly question post-Apartheid South Africa. After spending the past nine months with the cast, we have come to realize

that the most honest way to represent their stories is through the medium they know best: a documentary musical. We are collaborating with the cast to create their own songs. In between the sobering realities we explore in the real world, these musical numbers will provide the characters with an opportunity to break free from their tired onstage personas and reveal storylines of confused identities, unaddressed anger, shame and repressed sexualities. By blurring the lines between performance and reality, we seek to explore the grey area suspended between our past, and a future that remains very unclear.

**Production Companies:** Red Coat Films, Stage 5 Films, Mad Little Badger



Liesel Priem

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Jolynn Minnaar

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Jessie Zinn

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Jethro Westraad

**Title:** Director  
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**Country:** South Africa • **Running Time:** 90 minutes  
**Total Budget:** R1, 500, 000.00 • **Finances Committed:** R300, 000.00

## Synopsis

6pm. A dressing room, backstage. An aging drag queen stands in front of a mirror, sticking in his false teeth. A woman quietly fidgets with her wig. A man clears his throat. It is the opening night of yet another sold-out production that commemorates the past. Growing up during apartheid, as coloured musical performers, the show's cast is a self-proclaimed theatre family. But in a theatre industry driven by nostalgia, and with the increasing risk of illness, exhaustion, injury – or worse, retirement – performance is beginning to take its toll on the group. Encore is an original musical documentary that explores questions of history and memory, as we follow a group of aging performers whose onstage glamour starkly contrasts to the socioeconomic inequalities they still face twenty years into democracy. Original musical numbers structure the film, providing each cast member with a solo – a soliloquy in which they turn directly to the camera to provide insight into their hardships, inner desires and dreams. By contrasting the onstage stardom with the sobering realities offstage, Encore begins to peel away at the group's romanticized portrayals, revealing residues of an apartheid system that still permeates their everyday lives.

## Directors' Profiles

Jessie Zinn and Jethro Westraad are emerging filmmakers from Cape Town. Jessie is an award winning writer and director, whose short films have screened at numerous international festivals including Cannes, Visions du Réel, Encounters South African International Documentary Festival and Durban International Film Festival. Jethro completed an honour's degree in documentary filmmaking at the University of Cape Town and is currently lecturing in cinematography at the Cape Peninsula University of Technology, while working as a freelancer in the film industry.

## Producers' Profiles

Jolynn Minnaar is an award-winning director and documentary producer. Her directorial debut, Unearthed, a Durban FilmMart 2013 Winner, was the first South African film to win at Sheffield Doc/Fest in 2014. With a passion for stories that question, she has produced the DIFF 2016 Best South African Documentary winner, The Journeymen. Co-owner of Mad Little Badger, Liesel Priem has over 15 years of experience in the Cape Town film industry. With her mother being the administrator of the Luxorama Theatre in Wynberg for over twenty years, Liesel is an invaluable asset to the production of this film.

## Company Profiles

Red Coat Films is a female-owned production company that has produced award-winning short films including, Umva (Best Experimental Short at Virginia International Film Festival), and Into Us and Ours (Best Short at Ivy Film Festival). With Nicki and Liesel Priem at the helm, Mad Little Badger produces a wide range of vibrant content from commercials to short films and documentaries. With a world-class portfolio of feature films, documentaries, international television shows and commercial content, Stage 5 Films is a proudly South African production company, continually working to enable emerging filmmakers and transforming the local film industry.

## Goal(s) at Durban FilmMart:

- Broadcast Presales
- VR Producers
- Sales and Distribution

# LOBOLA: A BRIDE'S TRUE PRICE



## Director's Statement

For the very first time, South African filmmaker, Sihle Hlophe will be turning the camera on herself and sharing with the world, her journey to becoming a married woman. Sihle Hlophe offers a unique perspective as someone who is both, 'Westernized', yet deeply rooted in her fractured African identity. Through this perspective, she will unpack the notion of bride price in a way that can only be done by someone in close proximity to the subject matter. Vacillating between the 'scientifically sound' written history of the West and the oral history of her traditional African elders, Sihle will have to navigate through numerous ethical and

cultural landmines in order to find answers to the questions that have been haunting her for years. Marriage and identity become intertwined within the documentary. As Africa becomes more Westernised and Capitalist, it is imperative that we question some of the unquestionable and invisible norms that have been imposed on us as young Africans. By embarking on this journey of self-discovery, Sihle hopes to find the nuances in between the dichotomies, the contradictions, the facts, the myths and of course, the gems of wisdom from both young and old, as well as Western and Traditional African.

**Production Company:** Passion Seed Communication

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**Sarah Basyouny**

**Title:** Producer  
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**Sihle Hlophe**

**Title:** Director

**Country:**  
South Africa

**Running Time:**  
80 minutes

**Total Budget:**  
R1 818 868

**Finances Committed:**  
6.60%

## Synopsis

Three days before the death of Sihle's father, her long-term boyfriend Pule, gets down on bended knee and proposes marriage. Although she finds the notion of marriage somewhat outdated and largely patriarchal, she accepts the proposal because she believes that she and Pule can make and break their own rules about marriage. Her plans of having a traditional African wedding are thrown by the wayside as she grapples with her father's untimely death and her new identity as an adult orphan. This leads her to question the notion of lobola/bride price. Lobola (bride price) can be loosely described as an age-old tradition where the family of the groom-to-be, gives the family of the bride-to-be, cattle or money. Sihle the feminist, believes that Lobola / bride price is rooted in an oppressive, hetero-normative system but Sihle the Pan Africanist, finds certain aspects of Lobola / bride price very strategic and admirable. The importance of cattle as an invaluable social currency also plays a pivotal role in Sihle's final decision to accept or not accept the tradition of Lobola/ bride price for her marriage. With the weight of the dominant culture of modernity, Sihle will find her identity through her traditional culture.

## Director's Profile

Award-winning director and writer, Sihle Hlophe has been in the film and television industry for 10 years. Hlophe holds a MA in Communication Studies, a Diploma in Marketing and a BA in Dramatic Arts. Hlophe is a Hot Docs-Blue Ice Group Fund Fellow and a National Fellow at UCT's Institute for Creative Arts. Hlophe has written and directed two fictional short films and a number of documentaries. Her work has been screened as far afield as the USA, Finland, Tanzania and Switzerland. Hlophe has worked as a scriptwriter and story-liner for TV shows aired on all the major broadcasters in South Africa.

## Producer's Profile

Sarah Basyouny is a TV and cultural producer who has been involved in TV production for almost 10 years. She started working in her native country, Cairo as a studio producer and satellite coordinator, and later started producing documentary films for Al Jazeera. Her two main documentary films are biopics on two significant characters in South Africa, Fatima Meer and Tatamamkhulu Afrika. Both films were produced for Al Jazeera, in addition to various other documentary series in the Middle East. Basyouny holds an MA in Visual Culture from the department of Art History and Visual Studies, Lund University in Sweden.

## Company Profile

Passion Seed Communications (PSC) is a TV and film production company that is geared towards the promotion of minority languages. PSC was founded by award-winning director/writer Sihle Hlophe. The company has been commissioned by organisations such as the National Film & Video Foundation, the Foundation for Human Rights, SAB Miller and the Hot Docs Blue Ice Group Fund. Recent projects include, *Nomfundo*, a short film that has been selected for the Helsinki African Film Festival and *Lobola, A Bride's True Price*, a feature-length documentary that is the recipient of development funding from the Hot Docs Blue Ice Group Fund.

## Goal(s) at Durban FilmMart:

- Mentorship sales, fundraising and development Meet funders, distributors and network.

# RAJADA DALKA (NATION'S HOPE)



## Director's Statement

As an Independent Somali filmmaker, I am passionate about the humane facets of the story via showcasing and interpreting how these girls' inspirational life experiences unravel into very dramatic and sensational stories and how they're keen and eager about changing the negative perception of their home country. This is reflected and incarnated in the girls' belief, faith and perseverance in basketball despite their conditions. I feel obliged to reach out to these girls and help them tell the stories of how they managed to set their goals whilst remaining

hopeful in a country that has been suffering from decades of civil war that's far from being resolved. I can relate to them in their stories, when I wanted to study filmmaking, I had to hide and lie to my family. I would be in filmmaking class while my family thinks I am working in the office. It has never been easy for me to document and film these girls, even for the girls to open up to me, until I told them we all are in the same struggle. What motivates me the most, apart from being Somali and wanting to provide a better image of the country, is the determination, commitment and dedication that these girls have, above all the sweet innocent smiles on their faces. They have moved me greatly!

**Production Company:** Laika Film & Television AB  
**Website:** [www.laikafilm.se](http://www.laikafilm.se)



**Andreas Rocksén**  
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**Hana Mire**  
**Title:** Director  
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**Country:**  
Somalia  
**Running Time:**  
90 minutes  
**Total Budget:**  
Not confirmed  
**Finances Committed:**  
\$99,000

## Synopsis

Rajada Dalka (Nation's Hope) follows the rise of Somalia's National Women's Basketball team through a turbulent season, on and off the court, as they strive to qualify for the prestigious Pan Arab Games in Cairo, Egypt. Our story illuminates the power of a beloved sport to reunite and inspire a fractured nation, where women playing sport are a threat to authority. Rajada Dalka is an inter-generational, character-driven portrait of the courageous team led by Suad Galow, a former national star-turned-activist and coach, seen through the eyes of Suad and three passionate players from Mogadishu; Ilhan, Ubax and their friend Suwayes.

## Director's Profile

Somali indie filmmaker, Hana Mire, studied at the New York Film Academy in Abu Dhabi and worked with Abu Dhabi National TV and Abu Dhabi Free zone Media. Her mini-doc, Silent Art, was awarded a prize at the Abu Dhabi Film Festival. Hana is currently a fellow on the Chicken & Egg Diversity Initiative. She attended the 2016 Union Docs Summer Intensive program and has been selected to attend the Greenhouse Development lab. This is her first feature length documentary, which has already received support from Chicken & Egg Pictures, Bertha Foundation, Sundance Documentary program, Hot Docs pitching form, Durban Filmmart and The Harnisch Foundation.

## Producers' Profiles

Andreas Rocksén is the Managing Director of Laika Film & Television. He is an experienced journalist, director and producer (Eurodoc graduate 2012). He was awarded producer/director of Documentary

films multiple times. Since 2004, Laika Film & Television have produced more than 30 films and reports for Swedish and international markets. Among his works are, Fortress Europe (2001), Football Fever (2004), Aching Heart (2007), Toxic Playground (2009), The Essence of Terror (2013) and The Witness (2015). Originally from Congo Brazzaville, Rufin Mbou Mikima is considered one of the rising talents on the new African cinema scene. Having completed a master's in Documentary Directing in Grenoble, France, he created the production company, InzoYa Bizizi, in the coastal city of Pointe Noire, on the Congolese Atlantic Coast. Over the past 15 years, he has worked as a director and producer on numerous documentary films and runs the Brazz'Arts Film Festival. From 2013, alongside Senegalese Producer/Director Angèle, he set up Les Films du Paquebot in Le Havre, Northern France and has recently founded Mikaté Productions.

## Company Profile

Laika Film & Television AB is an independent film production company. Since 2004, the company has produced several reports and documentaries on subjects that engage, reveal and create debate. Our films have been recognized with awards and nominations all over the globe. Recently, Laika Film & Television AB has entered international fiction film projects with the ambition to bring new stories to life. Laika Film & Television AB is co-producing, La Belle et la Meute, selected for Cannes - Un Certain Regard 2017.

## Goal(s) at Durban FilmMart:

- To meet with financiers and broadcasters to engage new partners.

# UASI (WORKING TITLE)



KENYA

## Director's Statement

My name is Sam Soko and I genuinely did not plan to follow Boniface Mwangi. A few years ago, I had the idea to develop an activism manual for Africa. The world knows a lot about Boniface and his work over the past 7 years. He is probably one of the most interviewed Kenyans in the media worldwide. His motivations were a blur and this raised my curiosity. The more I interacted with Boniface, the more I experienced a narrative that speaks to over 54 years of impropriety in leadership and governance. A story that spoke to a kind of inevitability of his existence. His story is representative of many Kenyan families, particularly in the post-colonial era.

Boniface and I have created a strong bond through the filming of his story. This has led me to interact with his family and have an account of how his work affects them. They are now spectators to a narrative that will be a great epic or silent tragedy. To me, this is intriguing and worth following. That is what I have done for the past 4 years.

## Synopsis

Since his initial fame as a photojournalist exposing the atrocities of the 2007 post-election violence, Boniface Mwangi has risen to become the leading human rights activist in Kenya. For almost 5 years

now, Njeri, his wife, has kept a packed bag ready for her and her family to leave at a moment's notice. Her fear comes from her husband being a pariah to the establishment. Boniface has been arrested numerous times, with several court cases levelled against him. In the world's third most corrupt country, the Deputy President (a man accused of crimes against humanity at the International Criminal Court) just called him an "enemy to development". Boniface is running for political office and Njeri is not comfortable with the uncertainty this brings to their life. This is a story of fear and courage in Kenya's past, present and future. This is the story of Boniface Mwangi.

conferences. Her most recent production *Watu Wote*, is based on the Mandera Bus attack, which took place in Kenya in 2015. Matrid also believes that film is a tool for social change and the upliftment of African communities. She is the Founder and director of Dada Festival Trust which runs Udada International Women's Film Festival, a film festival that celebrates African Women in the Arts.

Linda Ogeda is a producer and development practitioner. Her passion for human rights and background, have enabled her to use her 10 years of experience and work on various projects with different international partners. From a documentary on HIV among the youth in Africa, to advocacy videos for the victims of post-election violence in Kenya, she has been consistent in advocating for the vulnerable and amplifying the voices of those who stand for others through film.

## Director's Profile

Sam Soko is a film director and writer based in Nairobi who seeks out stories that enable him to engage in socio-political story-telling. His work on short realist, and socially conscious projects in music and fictional films has allowed him to connect and work with artists around the world, from activist creatives in Sudan and Zimbabwe to internationally renowned artists such as Aloe Blacc. His satirical radio play the 'New Bwana', that focuses on hope and possibility, was produced by BBC 4. For the past four years, he has been filming his first feature documentary project which focuses on activism in Kenya. This strengthened his resolve to continue exposing elements of humanity through narratives that dare to defy the status quo, and indeed ourselves.

## Company Profile

LightBox Africa is a media production company that strives to tell compelling, exciting and informative stories that are of human interest. The company strives to humanize facts in stories, make them digestible and help filmmakers disseminate it to their intended audience. Providing audiences with moving, entertaining, and innovative quality products is the reason why all the company's projects are carried out with passion and creative precision.

Production Company: Lightbox Africa Limited

Website: <http://www.lightbox.co.ke>



**Matrid Nyagah**  
Title: Producer



**Linda Ogeda**  
Title: Producer



**Soko Sam**  
Title: Director  
Email: [sokosam@gmail.com](mailto:sokosam@gmail.com)

Country: Kenya • Running Time: 80 minutes

Total Budget: \$287,279 • Finances Committed: \$74,978

## Producers' Profiles

Matrid Nyagah is a narrative film and documentary producer based in Nairobi, Kenya, with a Bachelor of Arts Degree in Theatre Arts and Film Technology from Kenyatta University. Her productions have been shown on local TV, online and in international

## Goal(s) at Durban FilmMart:

- We are seeking financing and co-production opportunities.

# WOMXN: WORKING



## Director's Statement

*Womxn: Working* follows a women-led, progressive movement for the decriminalization of sex work in South Africa. Determined to have sex work recognized as work, the womxn in this film are unwavering in their demand for the right to do with their bodies as they choose, protected from harm by the law. The decriminalization debate is growing internationally and, in mainstream media, is current and important. In a time of growing international movements fighting for the rights of the marginalized, BLM, fallism and intersectional feminist movements, set to challenge the institutionalization of black suffering through oppressive law - this film aims to respond and contribute to global discourse. This film is in an invitation to interrogate, not merely an objective observation. We have constantly reassessed our position and how we navigate our subject

matter, taking over three years to develop this film because we are committed to getting this right. As womxn filmmakers of colour navigating a world where we still have to fight for our voices to be heard, in a country where lasting effects of our unequal past still impose on our daily lives, we believe our experiences allows us the empathy and insight to navigate this contentious issue with the respect it deserves.

## Synopsis

*Womxn: Working* follows three sex workers as they fight for sex worker rights and lobby for the release of the South African Law Reform Commission report on sex work. The report will unravel nationwide debate on the decriminalization of sex work in South Africa, in the fight to push through the South African legal system and reform the laws

surrounding sex work. As a worldwide movement for the rights of sex workers gains momentum, the womxn in this film are at the forefront of the battle against the criminalization of sex work. Across the country, they organize to provide peer education and support to sex workers - who face violence and abuse under an oppressive legal system - while working at the Sex Workers Education and Advocacy Task force (SWEAT) and with Sisonke, a movement organized and run by sex workers. These womxn defy the dangers of being "out" as sex workers for their cause, and, together with a nationwide network of sex workers, human rights activists and advocacy groups, called The Asijiki Coalition, they are engaged in a paradigm-shifting, ideological and political battle to be heard and to be protected by the law.

## Producer's Profile

Tiny Mungwe studied film and television production at Movietech Film and Video College and AFDA. She wrote, produced and directed *Akekho uGogo*, a documentary about urban youth culture which screened at the Durban International Film Festival, Apollo Film Festival and DOKANEMA Festival. Her short film script for *Evelyn* was selected for NFVF Women Filmmaker Project. She also directed another short *Daddy's Boy*, in the same programme. Mungwe was a writer on the first season of the etv series, *Matatiele*. She worked as a programme manager at the Centre for Creative Arts (UKZN) where she organized Time of the Writer, the Durban International Film Festival, the *Jomba!* Contemporary Dance Festival and Poetry Africa.

## Director's Profile

Shanelle Jewnarain studied video production at the Durban University of Technology and participated in numerous training initiatives including the Sediba Spark Screenwriting workshop and Produire au Sud scriptwriting workshop at Talent Campus Durban 2012. She took first and second place in the Durban Short Film Challenge at the Durban International Film Festival, and won first place in the 2016 48 Hour Film Project as writer and director. She has freelanced for various production companies in Durban and on short and feature films as a director, scriptwriter, script editor and in the art department.

## Company Profile

CTRL ALT Shift is a production company and art consultancy office based in Durban and established in 2016. The company works in film and TV production as well as cultural projects. At present, CTRL ALT Shift is producing documentaries, short films and developing a pan-African artist retreat on the banks of the Inanda Dam, called the Inanda Urban Retreat.

## Goal(s) at Durban FilmMart:

- Distribution, grants, developmental platforms and festivals

Production Company: CTRL ALT Shift



**Tiny Mungwe**  
Title: Producer  
Email: tmungwe@gmail.com



**Shanelle Jewnarain**  
Title: Director  
Email: shanelle.jewnarain@gmail.com

**Country:**  
South Africa  
**Running Time:**  
52 minutes  
**Total Budget:**  
R1.2 million  
**Finances Committed:**  
R100 000

# Y REVOLUTION



SOUTH AFRICA

## Director's Statement

My intention with this story is to inspire. I wanted audiences to leave the cinema feeling proud of their contemporary cultural history. More than just giving inspiration, I wanted audiences to walk out of the cinema feeling angry with themselves, angry that they are not taking life by the jugular, angry that they are not like the characters they see onscreen. I wanted to create that awakening in them, to be better and do better. I also want my film to plant the seed for a new kind of thought, the thought that democracy and the freedom that comes with it, is hard work and only possible when you take responsibility for yourself and your actions. Society needs to realize that there are no boundaries in life. This would be my first film and I want to set a solid precedent for this film and use it as a strong benchmark for future projects.

## Synopsis

Set against the birth of a new democracy, this is the inspiring tale of a group of young, ambitious South Africans who come together despite incredible odds and intense media scepticism, to launch the country's first independent black youth radio station. The ultimate symbol of freedom of speech, YFM, became much more than just a radio station. It gave a voice to the youth of Jozi when nobody else would. It gave artists, DJs, producers and entrepreneurs, the confidence to reach for their dreams. It also gave Kwaito, a recent music genre, a home, a face and an audience. The vanguard of South African youth culture, YFM, harnessed the raw energy of Jozi's streets and turned it into something honest and beautiful, a feat no other has been able to achieve since. Proving that no matter who you are, no matter where you come

from, whether born at an advantage or disadvantage, greatness is within reach for us all, but only if we are willing to reach for it.

## Producer's/Director's Profile

Suzanne Du Toit currently lives in the city of Johannesburg, after moving from Cape Town when she was a teenager in the early 1990's. After studying at the Vega Advertising School in Johannesburg in 2000, she began working as a copywriter, having been obsessed with copywriting since the age of 12. She has since worked at a number of advertising agencies including TBWA Hunt/Lascaris in both Johannesburg and Cape Town and DraftFCB in Johannesburg, as well as on a number of blue-chip accounts. Her work has been recognized at a number of Advertising awards and festivals that celebrate creative excellence including the Vuka, Pendoorings and Loerie Awards – within the Virals, Activation and the TV and Film categories. She is now using her extensive experience in the competitive world of Advertising as a stepping stone into the world of film directing and producing.

## Company Profile

Story Nation is a company focused on creating, producing and selling contemporary post-apartheid South African content, as well as stories that are authentic, entertaining and creatively outstanding. The company aims to showcase stories that move audiences, both locally and internationally. The company's main film genres include stories that are uplifting and hopeful and make us feel good about being South African. So much good has happened since the fall of apartheid, yet we do not revel in the freedom it has brought. We've come so far as a nation, in such a short space of time, it is time that we celebrate it.

## Goal(s) at Durban FilmMart:

- Raise further finance and develop sustainable, long-term international production partnerships.

Production Company: Story Nation



**Suzanne Du Toit**

**Title:** Producer and Director

**Email:** s.dutoitster@gmail.com

**Country:**

South Africa

**Running Time:**

90 minutes

**Total Budget:**

R4.5 million (€313 152)

**Finances Committed:**

R120 000 (Development – National Film & Video Foundation) €8 350

R150 000 (Production – National Film & Video Foundation) €10 438

# OFFICIAL DFM FICTION



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TODAY PROGRESSIVE **AFRICA UNITE** COLLABORATE CONTRIBUTE LEAD  
SPEAK THE TRUTH  
CONTRIBUTE  
PASSION  
IMMERSE YOURSELF  
COLLABORATE  
EMPOWER  
TELL IT  
INDIGENOUS  
STAND UP  
LEAD  
SPEAK THE TRUTH  
LEAD  
CONTRIBUTE  
DURBAN  
FILMMART  
VISIONARY  
IMMERSE YOURSELF  
CONTRIBUTE DIRECT  
PROGRESSIVE  
LEAD  
TODAY  
WRITE  
DIRECT  
CONTRIBU  
PASSION  
VISIONARY  
RESILIENT  
STAND UP  
PASSION  
CONTRIBUTE  
PROGRESS AMBITION  
VISIONARY BE BOLD

# AN AFRICAN TALE



KENYA

## Director's Statement

My mother always says I was born to tell stories. It was no surprise when I took the path of storytelling through the TV and film industry. It fascinates me how similar the past and the present can be. Only the mediums and technological modalities have changed. Love has been a constant in both present and past, and the pursuit of this, has driven humankind to extraordinary lengths, some near fatal and others, fatal. Be it love for something, someone, the future, a nation, etc. Love has pushed us to limitless ends. It is the same situation in my life as it is, in the lives of millions of others in Africa. How lovely it would be to tell such stories of such limitless love. An African Tale is such a story.

## Synopsis

This is a saga of a young man named Sajim. Despite his lack of dowry, Sajim goes to great lengths to try and secure his marriage to the love of his life, Mila. The story is set in the 1800's. The plot revolves around Sajim and his best friend, Njano, who try to procure enough money for the dowry and beat the Chief in paying for Mila's hand in marriage. In the process of raiding, he meets a beautiful girl named Nana, from another village. True to his vow to pay the dowry for Mila, he goes back home just before her wedding. Mila is forbidden to marry Sajim by her mother, despite him bringing the dowry, due to the secrets kept by Mama Mila, Mama Sajim and a medicine woman. The two love-stricken young adults find themselves in the arms of others but fate tries one more time to pull them back together.

Production Company: Blackwell Films Limited



**Shirleen Wangari**

Title: Producer  
Tel: +254 726924537  
Email: shirleen@blackwellfilms.com



**Gilbert Lukalia**

Title: Director

### Country:

Kenya

### Running Time:

85 minutes

### Total Budget:

\$180,000

### Finances Committed:

n/a

## Director's Profile

As a performing artist with over a decade's experience in stage and film directing in Kenya, Gilbert Lukalia's passion for film can be seen in the films that he has directed. He has been named, Best Director at the Kalasha 2014 Film and TV Awards (Kenya) for his film, *Strength of a Woman*. The film subsequently won the title of best East African Film in the Zanzibar International Film Festival 2015. Also in 2015, Gilbert Lukalia directed a short film, *Confessor*, that was selected for several film festivals across the globe. He has also directed a fair share of Mnet Original films. Apart from directing, Gilbert Lukalia is a talented and well-known actor in Kenya. He has acted in films such as, *The First Grader*, *Lost in Africa*, *Soul Boy* and *Marshal of Finland*, which he directed.

## Company Profile

Blackwell Films limited was founded in 2015 by Shirleen Wangari, a Kenyan actress and filmmaker. Its mission is to collaborate with other filmmakers and organizations to create beautiful films. The company aims to tell extraordinary African stories in the most colourful ways possible. They currently have one short film called, *Confessor*, which has been selected for the Mashariki International Film Festival in Rwanda, the Zimbabwe International Film Festival, the Africa International Film Festival in Lagos, Afro Ananse Film Festival in Columbia and the Get Indie Wise Film Festival in Miami. The company is also in the pre-production stages of a campaign dubbed, 'How film can make money in Kenya', a campaign aimed at reviving the Kenyan Film industry.

## Producer's Profile

Shirleen Wangari is a Kenyan actress, writer and producer. She has acted in BBC's, *The First Grader*, *Lost in Africa*, as well as MTV's, *Shuga 2*, Mnet's, *Changes*, and Zuku's *Statehouse*, and Netflix's, *Sense 8*, among other shows. She has been acting for 10 years in Kenya. Shirleen started producing in 2015, with *Confessor*, being her first production. She has won various awards in her country, including Best Screen Writer 48hr film project, Nairobi 2015. Shirleen's passion for epic movies, her favorite being Alexander, based on Alexander the Great, led her to write *An African Tale*.

## Goal(s) at Durban FilmMart:

- To get into partnerships that will bring this project to life.

## BORDER



BENIN

## Director's Statement

Filmmaking to me has always been about interrogating imposed borders, whether material or symbolic. Few settings allow to better narrate such a story of symbolic and material borders than Seme, the main border town between Nigeria and Benin. Often, dubbed one of the most absurd borders in the world, this town is chaotic, bustling, and mysterious. It is here, in Seme, that the film's two protagonists find themselves thrown together. The main characters' time at the border is more than just waiting to cross into Benin. For both, crossing the physical border becomes a metaphor for transcending respective interior walls, born out of individual and collective pasts. The depth of the subject addressed in the film does not take away from its potential for mass appeal. *Border*, also possesses the ingredients for a popular film, able to attract as much an African

audience, as a global one. The film addresses universal questions around love, the search for meaning and identity, as well as notions of success, forgiveness and maturity. *Border* explores complex psychological dimensions through the conflicts, fears and hopes of its main characters, which many viewers can identify with. The captivating Afro-Pop soundtrack further extends the film's universal appeal.

## Synopsis

After ten years of absence, Abe, a Beninese-Canadian professional returns to his home country to visit the grandfather that raised him, who now lies on his deathbed. Abe is riddled with guilt and regret for having neglected his grandfather for the last decade, during which he turned his back on his country and family. He now seeks pardon from

his grandfather. He has boarded a plane to Lagos, from where he undertakes the one-hour drive to Cotonou, Benin's capital. Safurat, an up-and-coming Afro-Soul singer, is also traveling from Lagos to Cotonou. She is invited to perform at a concert in Cotonou. Despite her success, dynamism and strength of character, Safurat finds it hard to stand up to her overbearing mother, who wants her to stay in a difficult marriage. Abe and Safurat find themselves stuck together in the Nigerian-Beninese border town of Seme, as they do not have the requisite travel documents. Their 48-hour delay turns into an unexpected journey, an exploration of a unique location, and a profoundly transformative experience in which they each learn to overcome their inner demons. It is an adventure that ends with the beginning of a romance.

## Director's Profile

Idrissou Mora-kpai is an award-winning, independent filmmaker who graduated from the Potsdam Babelsberg's Film University. His films include three documentaries: *Si-Gueriki*, *Arlit - The Second Paris*, *Indochina - Traces of a Mother* and two short narratives: *Fugace* and *Fake Soldiers*. Idrissou's films have been presented at international film festivals in Berlin, Rotterdam, Vienna, Milano, Busan, Sheffield, Ouagadougou, Namur, and has garnered many international accolades. In 2013, he received the prestigious, Dutch Prince Claus Award for his artistic achievements, dedicated to promoting social change. In 2017, Idrissou took up a teaching position at the University of Pittsburgh.

## Producer's Profile

Arouna Sacca Mora-Kpai is a Beninese producer who has founded the film production company *Noble Films* in 2000, along with his brother Idrissou Mora-Kpai. Situated in Cotonou, Arouna has a master's in accounting and has been leading Noble Films for the past thirteen years. By co-producing Idrissou Mora-Kpai's films, he has taken Noble Films to international co-production enterprises. He has co-produced *Si-Gueriki*, *Arlit - The Second Paris*, *Indochina - Traces of a Mother*, and is currently fully producing the documentary, *Public Anger*, with the same director. Arouna has received several distinctions on the national cultural scene for his production work.

## Company Profile

Noble Films is a film production company founded in 2000 by film director, Idrissou Mora-Kpai and producer Arouna Sacca Mora-Kpai. Noble Films was conceived to produce works of imagination and innovation within the quickly expanding terrain of film, television and advancing technologies in Benin and the West African region. Noble Films produced: *Si-Gueriki* (Best Documentary award in Namur), *Arlit - The Second Paris* (Berlinale 2005), best Documentary award in Milan, and *Indochina - Traces of a Mother* (Busan 2011).

## Goal(s) at Durban FilmMart:

- We hope to meet international partners and depart with co-production or sales agreements.

Production Company: Noble Films



Arouna Sacca Mora Kpai

Title: Producer  
Email: arounasacca@gmail.com



Idrissou Mora Kpai

Title: Director  
Email: idrimora@gmail.com

Country:  
Benin

Running Time:  
90 minutes

Total Budget:  
€778, 865

Finances Committed:  
€40, 000

# BORDERLINES



SOUTH AFRICA

## Director's Statement

*Borderlines* is gripping, intelligent entertainment and a timely, thrilling drama that transverses national bounds. The film questions the West's patronage and attempt to 'fix up' Africa in its image – ideas that have not been explored much in fictional cinema. Although Michela Wrong's novel, on which the film is based, is set in the fictional state of North Darrar, there is no mistaking the analogy with Eritrea, and its border dispute with Ethiopia. The Horn of Africa is a politically complex, poverty-stricken world, one seldom seen in cinema; and the film's sojourns to other settings make for jolting cinematic contrast.

It is difficult to imagine worlds more removed from North Darrar than genteel New England, where Paula Shackleton re-lives her great love affair, or the ordered, judicial world of the Peace Palace in The Hague, where the arbitration case plays out. The film glides between these spaces, throwing global inequity and power relations into razor-sharp relief. I am weary of white-saviour-goes-to-Africa stories, so it is refreshing to encounter spiky, obdurate Paula, who ruthlessly interrogates her own role as an outsider and ostensible do-gooder on the continent. The novel's exploration of moral ambiguity, personal and professional, is also a blast of invigorating air.

Production Company: Boondogle Films



**Kim Williams**

**Title:** Producer  
**Email:**  
kimwilliams.sa@gmail.com



**Paul Egan**

**Title:** Producer  
**Email:** paulcegan@gmail.com



**Meg Rickards**

**Title:** Director  
**Email:** meg@boondogle.co.za

**Country:** South Africa • **Running Time:** 100 minutes

**Total Budget:** R27 million • **Finances Committed:** R6.3 million

## Synopsis

British lawyer, Paula Shackleton, is grieving the loss of her great love when the charismatic Winston Peabody accosts her in a Boston hotel. Peabody represents the small African country of North Darrar, embroiled in a border arbitration case with its giant neighbour. He convinces her that by becoming his assistant, she'll be doing a great service to humanity. Determined to lose herself in her new work, Paula flies to North Darrar's capital. Taking testimony in remote refugee camps, delving into North Darrar's colonial past, and fending off approaches from the CIA man in town, she becomes increasingly uneasy about her role as attack dog for a deeply oppressive regime. Meanwhile, the arbitration case in The Hague, escalates, with unpredictable witnesses and game-changing cross examinations, into a deadly warring between two sides. There are secrets beyond the courtroom too, in covert meetings involving representatives of western governments. Paula's burgeoning friendships with Dawit, a scarred former guerrilla, and with George, an idealistic young doctor, erode her show of cynical indifference. Soon, she finds herself taking measures no decent lawyer should even contemplate, and in deeper trouble than she could have imagined.

## Director's Profile

Meg Rickards's most recent film, *Tess*, won Best South African Film, Best Editing and Best Actress awards at the Durban International Film Festival in 2016, and is being distributed internationally by The Little Film Company. Prior to directing *Tess*, Meg Rickards co-directed the award-winning documentary *1994: The Bloody Miracle*, together with Bert Haitsma. Her mini-series, *Land of Thirst* was translated into several languages and distributed widely. Meg holds a PhD in Film Studies from the University of Cape Town. She studied at London Film School on a Commonwealth Scholarship, and completed

the Writers' and Directors' programmes at the Binger Film Lab in Amsterdam.

## Producers' Profiles

Prior to producing *Tess*, together with Paul Egan, Kim Williams spent ten years at DO Productions as head of Business & Legal Affairs, developing expertise in financial structuring and co-productions and gaining a good deal of experience dealing with local and international funding institutions and sales agents. Kim has an LLB and MBA from the University of Cape Town. Paul Egan produced the much-talked about *1994: The Bloody Miracle*, screened extensively by eNCA, eTV, and the Dutch broadcaster, VPRO. His award-winning documentary, *Forerunners* (dir. Simon Wood), an examination of South Africa's new black middle class, was broadcast by Al Jazeera. He holds an MBA from the University of Stellenbosch.

## Company Profile

Boondogle Films is committed to telling stories that challenge perceptions of the African continent and providing opportunities for up-and-coming filmmakers. Most recently, they produced *Tess*, released in South African cinemas in February 2017, and picked up for international sales by The Little Film Company, Los Angeles/ London. *Tess* won Best South African Film, Best Editing and Best Actress awards at the Durban International Film Festival 2016, and has subsequently been screened at numerous international festivals. In 2014, the company produced, *1994: The Bloody Miracle*. This feature documentary counts down to South Africa's first elections.

## Goal(s) at Durban FilmMart:

- Meeting potential financiers, sales agents and co-producers.

# DABULAPHU (THE SHORT CUT)



SOUTH AFRICA

## Director's Statement

I feel that this film project, *Short Cut*, is a wonderful production, one that has the power to impact on many cultures in Africa and overseas. I want my film to be thought-provoking. I want it to enable people to see and think about the issues that affect Africa and the rest of the world. It is also an exciting and engrossing story that will entertain and educate audiences.

Its central theme is based on migration, and why there is a need for it. This is a theme that is still relevant today, especially for European countries and countries within Africa. I have a wonderful team of writers and producers working with me on this film production and we are all looking forward to presenting the project at the Durban FilmMart.

Production Company: Fuze Films and Maxi-D Productions



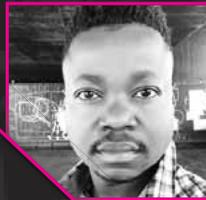
**Zikethiwe Ngcobo**

**Title:** Producer  
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**David Max Brown**

**Title:** Producer  
**Tel:** 082 677 8099  
**Email:** dmaxbrown@maxi-d-productions.com



**Norman Maake**

**Title:** Director  
**Email:** normanmaake@gmail.com

**Country:** South Africa • **Running Time:** 120 minutes

**Total Budget:** R12 million • **Finances Committed:** R4.5 million

## Synopsis

Dabulaphu is a narrative feature film about a man who, wounded by the death of his wife, becomes driven to succeed as a sugar farmer. He sends his young son across the border to take the "short cut" into South Africa to live a "better life". He then has to give up the farm to rescue his son, who he discovers, has been enslaved to work on an illegal gold mine. This gut-wrenching story is also a heart-lifting tale based on true events. It is a story of courage and bravery in which a father finds his son. In the process, the father discovers what is truly important to him, and to them both.

## Director's Profile

Norman Maake graduated as an honour's student at the African School of Film and Dramatic Arts (AFDA). At the young age of 22, Maake completed his first highly acclaimed feature film, *Soldiers of the Rock*, opening at the Toronto Film Festival, following raving film reviews. Norman Maake is hailed as one of the exciting new cinema voices in post-apartheid South Africa. Norman Maake is the founder of Model Seven Films, based in Johannesburg. Maake has an extensive show-reel in television series and documentary. He has a keen sense of visualizing drama and portraying compelling characters on the screen.

## Producers' Profiles

Zikethiwe Ngcobo has produced several, critically acclaimed, TV programmes and series, including the documentary, *Project 10: Belonging* (2004), 39 episodes of *Thetha Msawawa* (2000 to 2004), and 13 episodes of the youth drama series,

*Bubomi Sana* (2004). She then became first head of drama at the SABC, creating the strategy that changed the face of drama on television in South Africa. In 2011, she left the SABC and has been creative producer on *Gog' Helen* (2012). She has produced a romantic comedy – *Mrs. Right Guy*, which was a box-office hit in 2016 and has subsequently produced several TV drama series.

## Companies' Profiles

*Dabalaphu (The Short Cut)*, will be produced as a co-production between Maxi-D Productions and Fuze Films. Maxi-D Productions is owned by David Max Brown and Moshidi Motshegwa, who produced the box-office hit, *Noem My Skollie* (2016), which was selected to represent South Africa in the 2017 Foreign Language Oscars. David has also produced the feature film, *The Whale Caller* (2016) and several other TV shows such as, *Skeem Saam*.

Fuze Films, is owned by Zikethiwe Ngcobo and Mokopi Shale, who produced the recent box-office hit, *Mrs. Right Guy* (2016) and television shows such as, *Thola, It's Complicated*, *Mokapelo*, and *Mfolozi Street*.

## Goal(s) at Durban FilmMart:

- Meet with KZNFC
- Make pre-sales
- Find distribution methods
- Meet Financiers

## MATIGARI



## Director's Statement

This dramatic film highlights the evils of post-colonial Africa, as they have not been dealt with to date. Our film reveals that African society has not really changed since the end of colonialism. The oppression has not been eradicated, but amplified and renewed in the sense that we, Africans, are our own oppressors. The film is carried by narrative sounds that reinforce its dramaturgy. The sounds include: Gospel, African blues and voices, in ritornello. The acapella song creates a rhythmic bearer of hope. The melodic pieces of music fit together in mechanical progression. Its rhythm, repetition

and colors of tone, present themselves in a succession of sunny and stormy, disturbing and tormented sounds, which build up to the final confrontation. In an epic pursuit of the hero, Matigari is hunted by the army like wild prey. The light is a blood-red glow in the evening sky, to the ash-blue hues of a new morning when a storm of thunder and lightning breaks out like the end of a tempestuously symphonic ballet. The film will have strong box office appeal with the acting talents such as Lupita Nyong'o (Kenya), Jimmy Jean-Louis (Haiti), Wale Ojo (Nigeria), Sello Maake Ka-Ncube (RSA), et al.

**Production Company:** New Brighton Pictures

**Email:** newbrightonpictures@gmail.com • **Tel:** (+27) 76 015 6827 / (+27) 74 241 9230



**Luzuko Dilima (RSA)**

**Title:** Producer  
**Email:** luzukodilima@gmail.com



**Balufu Bakupa Kanyinda (DRC)**

**Title:** Producer and Director  
**Email:** bakupa.kanyinda@gmail.com



**Fidelis Duker (NGA)**

**Title:** Producer

**Country:** Congo • **Running Time:** 105 minutes

**Total Budget:** R9.5 million • **Finances Committed:** n/a

## Synopsis

Rumour spreads that a man with superhuman powers has risen to reignite the freedom struggle. Matigari is on a quest for truth and justice as he finds the people still dispossessed and the land he loves, ruled by corruption, fear and misery. His old enemies, Settler Williams and servant, John Boy, have been defeated, but he finds that the old ways have not changed and that the sons of his enemies are in control. Lyrical and hilarious in turn, Matigari is a memorable satire about the betrayal of human ideals and the bitter experience of post-independence African society. Matigari is conceived with the double approach of African oral literature and the Western novel. It is a powerful and moving attack against neo-colonialism and the economic relationship between rich and poor countries, which still leaves countries bleeding long after independence.

## Director's Profile

A screenwriter and producer, Balufu Bakupa-Kanyinda also teaches cinematography and has signed analyses on African Cinema and written several articles on the perception of black people in western cinema and television. Balufu's films have won international acclaim. His best-known films, *The Draughtsmen Clash*, *Article 15A*, *Afro@digital and Juju Factory*, have all been prestigiously rewarded at major festivals. During his career, Balufu obtained, Reel Black Talent Award, Best Screenplay, Best Short film Cirtel Prize, Best Emerging Artist, National Black Programming Consortium (NBPC) Award, Best Film at festivals like TIFF, CNC, International Francophone Film Festival, Inbrusuk International Awards and African Film Festival.

## Producers' Profiles

Luzuko Dilima is the producer of the multiple award winning, *Of Good Report*, winner of Best Film at AFFRIF, SAFTAs, AMAAs, PAFF. He was a judge in the documentary section in the 2015 SAFTAs. He is the Founder and Managing Director of New Brighton Pictures.

Fidelis Duker is an award-winning filmmaker based in Lagos, Nigeria. With a degree in Mass Communication and an International Certificate in Production, Fidelis has produced and Directed several award-winning films such as: *Senseless* (2008), *Something is wrong in Lagos* (2014), *FELA my friend* (2016) He is presently the regional secretary general of FEPACI for West Africa.

## Company Profile

New Brighton Pictures (NBP) is a dynamic, South African enterprise, who are in the provision of high quality motion pictures and television productions. The company develops, produces, markets and distributes, universally relevant South African stories for local and international consumption. Their latest production, *Of Good Report*, is the winner of seven SAFTAs (2014), five AMAAS (2014), a PAFF (2014), an AFRIFF (2013) and a Screen Excellence Award (2013) for Best Feature Film. It was the opening film at the Durban International Film Festival (2013) and won the Bravery Award, the first South African Film to be bestowed that honour.

## Goal(s) at Durban FilmMart:

- Source finance partners for *Matigari's* Production and Distribution.

# MILES FROM NOWHERE



## Director's Statement

*Miles From Nowhere* works to deconstruct the mythology of the Rainbow Nation through satire and absurdity. It is much easier to change a country than to change an individual. The film explores the microscopic ways in which we have made progress towards the "South Africa" of our national narrative and the ways in which we haven't moved a centimetre. It is about the personal, that also speaks to the political. The film is a road movie, but on a road that goes nowhere. The characters, like the country, are stuck in an absurd construction. They are in a place that is meant to care for them, but only offers basic institutional support. They are in a country that is reconciled and healed, but they struggle to connect with one another. The road as it turns out is more of a treadmill and they

just keep pounding away. As a dark comedy, the film uses humour to force an audience to re-evaluate our history and our present, from new angles. Is it possible for these four people, and by extension, South Africans, to connect across the divisions we have constructed? The answer isn't clear yet – but embarking on the journey is imperative.

## Synopsis

*Miles From Nowhere* is an absurdist dark comedy set in an old-age home on the outskirts of Johannesburg. The film follows four residents in their seventies: Ben, a recently widowed elderly Jewish man, Mandla, a frustrated ex-MK freedom fighter, Lebo, an unyielding Jehovah's witness, and Tanisha, an alienated Indian grandmother.

All four residents are confined by their age, economic and familial situations to Lily Parks Government Home for the Aged. Due to financial constraints, the facility announces that it will begin requiring residents to share rooms. This, coupled with their individual crises, causes Ben, Mandla, Lebo and Tanisha to depart the old age home. They quickly discover that they must rely on each other to get to where they're going, despite neither knowing nor liking one another. Their journey is waylaid and they end up having to trek on foot inside the home in the hopes of reaching Ben's car and setting out. However, given their age and frailty, even the short distance to the parking lot becomes an arduous journey. Through the course of this distance, they confront one another's prejudices and attempt to connect across the divides between them.

## Producer's Profile

Bongiwe Selane is an award-winning producer. Her accredited achievements include: *Culture Shock*, 2013 SAFTA best reality show; *uNomalanga and The Witch*, Best South African Short Film at DIFF 2015; *Great Africans*, a documentary series on African icons; and the *NFVF's Female Only Filmmaker Project* (2014-16), a series of short films by women filmmakers. Her feature film debut, *Happiness is a Four-Letter-Word*, is an adaptation of the novel by author, Cynthia Jele. Released in February 2016, the film went on to break SA box office record, ranking in just over R13.4 million.

## Company Profile

Bongiwe Selane (PTY) Ltd t/a Blingola Media is a Johannesburg based Film and Television Production Company headed by award-winning producer, Bongiwe Selane. Blingola produced the SAFTA winning reality series, *Culture Shock* (2013) and won Best South African Short Film at DIFF 2015 with, *uNomalanga and The Witch*, as well as the docu-series, *Great Africans*. The company was awarded the *NFVF's Female Only Filmmaker Project* in 2014 and has since produced 26 short films by emerging female writers and directors. *Happiness is a Four-Letter-Word* is Blingola's first feature film, produced in association with Junaid Ahmed Productions and Helena Spring.

## Director's Profile

Samantha Nell is a South African writer and director. She completed her MFA at New York University's, Tisch School of the Arts, Singapore in 2014. She has directed and produced short films on four continents and worked in countries including Singapore, South Korea, Hong Kong, Japan, India, South Africa, Finland and the United States. Her short films have played at festivals including: Cannes Film Festival, Palm Springs International ShortFest and Durban International Film Festival. In 2017, she participated in Berlinale Talents. Her debut feature film, *Miles From Nowhere*, is in development, with the support of the National Film and Video Foundation.

Production Company: Blingola Media

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**Bongiwe Selane**

Title: Producer

Email: bongiwe@blingola.co.za



**Samantha Nell**

Title: Director

Email: samanthakatenell@gmail.com

**Country:**  
South Africa

**Running Time:**  
110 minutes

**Total Budget:**  
R11, 407 500

**Finances Committed:**  
R200 000

# RAINBOWS DON'T LAST LONG



EGYPT

## Director's Statement

As a filmmaker, I love making films that are based on my own life experiences. I find it a great way to get rid of painful memories. The main theme of the film is the failing love story, which I can relate to. The film takes Ghada on a journey into her failed marriage with Khaled, as she tries to understand what went wrong and how they have reached this point. Like all relationships, their relationship had an arc of a beginning, middle and end. However, the film is only concerned with their ending, with what wasn't said during their seven years of marriage. After all the heartache of the past, the sickness of their daughter and the countless shared memories, what is left to push their marriage forward or bring it to its end? The film does not try to provide any answers, on the contrary, it raises questions

about what love is. It also tries to understand the relationship dynamics between the two and the roller coaster of different emotions they are having. With Richard Linklater's, *Before Midnight*, as a reference, the film tries not to take sides and understand both points of view.

## Synopsis

A separated young couple who grew out of love, Ghada (32) and Khaled (33), discover that their only daughter, Salma (6) is diagnosed with a rare genetic disease, that will cause her to lose her eyesight in a short period of time. Khaled decides to make his daughter's wish of swimming with the colourful fish in the Red Sea, come true before her world gets darker and darker. Despite her initial disapproval, Ghada decides to join them on this jaunt. A trip that

eventually turns into a journey across Egypt, and allows them to take another look into their failed marriage. The shocking news of their daughter's disease, which will soon be her reality, causes them to question their marital commitment, parental beliefs and life in general. Despite their differences, arguments and unresolved conflicts, Ghada and Khaled want to be a part of Salma's last visual memories. Travelling across Egypt, sharing happy and sad moments together, they are undeniably, chasing rainbows that don't last long.

## Producer's/Director's Profile

Mayye Zayed is an Egyptian filmmaker and co-founder of Alexandria-based production company, Rufy's Films. After studying Engineering, Mayye participated in many filmmaking workshops. She was granted a Fulbright scholarship to study cinema and media studies in Wellesley College in USA in 2011, which also enabled her to take the comparative media class "Innovations in Documentary", in MIT. She is an alumna of Film Independent, Berlinale Talents, Documentary Campus Master school and the American Film Showcase Documentary program in USC. Her last short, *A Stroll Down Sunflower Lane*, was screened in many festivals including the Berlinale 2016 and AFI Fest 2016.

## Producer's Profile

The film is directed and produced by Mayye Zayed and co-produced by Halina Dyrschka. After achieving her master's in film production, Halina founded Ambrosia film, together with the producer, Eva Illmer. She has produced several short films, which have been shown at international film festivals. Her debut film was shown at over 30 international film festivals and has won 10 awards. She was featured at the Berlinale Talent Campus and won the Friedrich-Wilhelm-Murnau Film Prize. Ambrosia Film also produced a short film for the Berlin Today Award with the upcoming new US-talent, Ana Lily Amirpour (*A girl walks home alone at night*).

## Company Profile

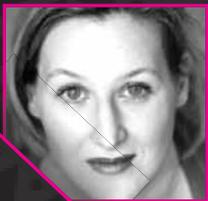
Rufy's Films is an independent film production company that includes a collective of 5 filmmakers based in Alexandria. The company dwells heavily on the quality and process of filmmaking, not only its commercial, profit-gaining value. Their main motivation is a passion for the filmmaking process and the drive to learn. The company has been producing and co-producing features and shorts in all genres since 2010, that have been screened in different venues and film festivals all over the world at film festivals like Berlinale, IDFA, Sao Paulo, Dubai and Montpellier.

## Goal(s) at Durban FilmMart:

- Network with film funders, co-producers and various film professionals.

### Production Company: Rufy's Films

Address: 25 Mina St., Kafr Abdo, Alexandria 21529, Egypt  
Tel: +201003717101



**Halina Dyrschka**

Title: Producer  
Email: dyrschka@ambrosiafilm.de



**Mayye Zayed**

Title: Director  
Email: mayye@rufysfilms.com

### Country:

Egypt

### Running Time:

90 minutes

### Total Budget:

\$354,734

### Finances Committed:

\$30,000

# RICHARD WAS HERE



## Director's Statement

As of 2017, *Richard was Here*, has taken 7 years to get to this point. I am fortunate to have had this opportunity to allow my story to germinate, but also to better understand these characters. During the scripting and development phase, I realized that to seek authentic and truthful storytelling, I needed to interrogate themes and moments that have shaped me as a young artist living in post-apartheid South Africa. The script was developed with the belief that something quite personal can be universal. Some of the concrete details of my life, with its traumas and personal struggles and indeed humour, has attempted to give this story an authenticity that I hope will make it more powerful and emotional from all kinds of people. Even though the premise of the story appears quite linear and simple on the surface, it can be categorised as an indie or arthouse film,

the multi narrative and "big-hearted" themes attempt to make a film for a wide audience. Ultimately the experience I am trying to communicate with *Richard was Here*, is that of starting again and how every moment is an opportunity to start again and write a new page in our collective histories.

## Synopsis

A random encounter connects a mysterious looking man with a 16-year-old boy on an isolated bus stop. One waits for the bus to arrive, while the other waits for his luck to change in what becomes a coming of age story, about an unlikely friendship that will have a profound impact on both lives while stories of one's painful past, are relived. Hayden misses his bus from school and meets Richard at the bus stop, a mid-30s man who seems keen to share his

**Production Company:** Mulatto Films  
**Email:** info@mulattofilms.com



**Akona Matyila**  
**Title:** Producer and Director  
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**Jack Ching**  
**Title:** Producer  
**Email:** ene@iafrica.com

**Country:**  
South Africa  
**Running Time:**  
90 minutes  
**Total Budget:**  
R1 225 450  
**Finances Committed:**  
R772 725

life story with Hayden. As they wait for the next bus to arrive, Richard regales young Hayden about stories from his youth and talks about the beautiful, Frances, a woman from his past who was Richard's redemption and salvation. Hayden reveals to Richard the real reason for missing the bus, because of the beautiful, Mishqah, and their complex relationship in a society that is unkind and cruel to those who are different. *Richard was Here*, is a celebration of storytelling, the idea that the stories we tell, do not belong to us, but to those who listen to them. It is also about finding a sense of belonging in a complex and challenging world.

## Director's Profile

Akona Matyila obtained his degree, and honours in Film and TV production, at the Durban Institution of Technology. He is currently completing his MA, in African Cinema. He has photographed and directed music videos for local artists such as Big Nuz, AKA, Yvonne Chaka Chaka and the legendary, Ladysmith Black Mambazo. Akona has been on the documentary and feature films selection panel for the Durban International Film Festival as well as KwaZulu-Natal Society of Arts. He has conducted and facilitated workshops in Screenwriting for VANSA. For the past 2 years, he has been head of Television School at AFDA Durban.

## Producer's Profile

Born in Taiwan, Jack Ching grew up in South Africa since the 80's. Studying Architecture, He made a

brief video as an introduction to his Post-Graduate thesis- "*Dualism and Nihilism (or simply- Double Standard)*" that started his cinematic interest by applying architectural theoretical analysis. In 2006, he was invited to join the programme panel for the Durban International Film Festival. He produced documentary films such as, *Lixia's Salon* (2011) by Omelga Mthiyane, selected for Rotterdam International Film Festival and Africana Americano Asiano Film Festival in Rome. Also, *Gogo's Beautiful Game* (2012) by Omelga Mthiyane, aired on South African open air TV channel, e-TV.

## Company Profile

Mulatto Films is a film and music video production company, based in Durban (South Africa), that dabbles in other forms of video. It is the merging of three great minds, potentials and talents, in the hopes of realizing the common dream of filmmaking. The co-founders of Mulatto Films are Kenneth Gwele, Gavillan Letsoalo and Akona Matyila. Kenneth is a prime music video director and since the company's inception, he has directed 14 music videos for South African artists. Gavin has directed numerous short films that have been exhibited across the world.

## Goal(s) at Durban FilmMart:

- Seek local and international co-production partners as well as production funding.

# THE GIRL FROM WERELDEND



NAMIBIA

## Director's Statement

Packaged into a haunting narrative of what freedom truly means for the human soul, the original screenplay, *The Girl from Wereldend*, is inspired by the early settler life on the edge of the Namib Desert, in south-western Namibia. Growing up on a sheep farm deep in the Kalahari Desert, a fourth-generation Namibian citizen of German descent, surrounded by local tribes and a conservative Boer farming community, I draw from these childhood experiences in my story world. There is an overwhelming claustrophobia and inflexibility, that women are subjected to by the strict patriarchal systems in these outposts of civilization – an oppression particularly prominent in the early 1900's, but still prevalent today. This stands in direct contrast to the majestic beauty and suggested freedom of the expansive

desert landscapes, by which the men are free to roam. *The Girl from Wereldend*, is a frontier film with a decolonizing narrative, following the trend of making powerful female voices in international cinema, more visible. The central idea of, *The Girl from Wereldend*, is to explore the missteps of colonial forces on the land, original inhabitants and women. The highly suspenseful story explores cultural ignorance, sexual harassment and gender-based violence, amongst other themes.

## Synopsis

Set in 1909, Beatrice, a wealthy young German amateur photographer, gets lost in the desert depths of colonial Southwest Africa. She has fled her marriage in Hamburg to seek a new life on the frontier, where she can photograph the gender-neutral lives

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**Dylan Voogt**

**Title:** Producer

**Email:** [dylan@stage5films.com](mailto:dylan@stage5films.com)



**Jana Eleanor Bruckner**

**Title:** Director

**Email:** [namjana@icloud.com](mailto:namjana@icloud.com)

**Country:**  
Namibia, South Africa & Germany

**Running Time:**  
95 minutes

**Total Budget:**  
€3,000,000.00

**Finances Committed:**  
30%

of the indigenous San people and seek Bushman's Paradise, an oasis where diamonds are strewn on the sand, and everyone is free. Adriaan, a dashing Afrikaner ox-wagon trader, transports Beatrice to safety at his isolated farm, Wereldend. His air of true freedom attracts Beatrice, and they become lovers. The romance quickly grows troubled as the reality of farm life forces Beatrice to conform to staunch tradition. Beatrice finds solace in befriending the ethereal teenager, Anna Lina, from the neighbouring farm, who has grown up as a shaman, dancing in San rituals. Anna Lina's eternal innocent wonder and fusion with nature, seem the epitome of freedom, until Beatrice learns that Ana Lina's parents have betrothed her to Adriaan in exchange for water, and the wedding is looming. Beatrice decides to stop this union, unleashing events that cascade beyond her control, until she, and everyone, realizes that the only path to true freedom is surrendering to destiny.

## Director's Profile

Jana Eleanor Brückner is an award-winning screenwriter and director. After graduating from UCT with a BA in Film & Media Studies and a diploma in Film Directing from City Varsity, she began her filmmaking career, directing a documentary, *The Mourning After*, for NBC's *Savannah Stories*. She wrote and produced, award-winning short film, *Rider Without a Horse* (2009) and coordinated the Wild Cinema International Film Festival (Namibia), for a year. Bruckner directed, Tonetic's award-winning music video, *Undefended*. Brückner writes and directs her own projects wherever possible. Apart from working on her debut feature, she has two feature length documentary projects in different stages of production.

## Producer's Profile

With over 15 years of experience, Dylan Voogt, is one of South Africa's most sought-after producers, known for his creative eye and professional expertise. His passion lies in working with young creatives who are often making their first or second films and he is committed to pushing the South African film and television industry forward. His achievements include, winning the Queer Palm at Cannes 2011 with Oliver Hermanus', *Skoonheid*, to producing the critically acclaimed documentary, *Unearthed*; the Afrikaans rom-com success, *Hollywood in my Huis* and 2016's box office hit, *Noem My Skollie*.

## Company Profile

In its first four years, Stage 5 Films has seen a host of local content, come to light – three feature films, two feature length documentaries, two short films and numerous pieces of commercial content. With several new international co-productions in the pipeline, Stage 5 Films remains committed to investing in South African and African stories with both continental and global audiences in mind. The company's passion includes extracting the best possible work & magic from these young talents and to make artistic, enduring and quality films for both local and international distribution.

## Goal(s) at Durban FilmMart:

- Seek local and international co-production partners, equity investors, soft funding, grants, sales & distribution

# THE LOTUS



## Director's Statement

The Lotus is a tragic love story about two young lesbian women with enormous potential. Their lives tragically end, one by the hand of an intolerant community member and one by a self-made choice made from heartbreak. The story forces audiences to be in a position where we look at ourselves in the mirror and answer the question of who we are really to judge anyone when it comes to the matters of the heart. We need to understand that love looks not with the eyes, but with the heart.

## Synopsis

Nosipho Ndlela (18) And Nomahlubi (Hlubi) Radebe (24), are like any other young women their age, they are hard-working young women with enormous potential for a bright, fruitful future. Hlubi owns a

child care centre, the only one in the area. Nosipho, a tertiary student, assists Hlubi in the crèche, part time. They have been in a secret lesbian relationship for almost seven months now. The film opens with an unveiling ceremony at the Radebes'. Hlubi and Nosipho are nearly caught kissing by Hlubi's mother, who comes to ask Nosipho to quieten a hysterical Amahle. Amahle stops crying as soon as Nosipho takes her away from her father, Msali. The elders decide there and then that the two (Msali and Nosipho) are for each other. Nosipho is told that for the sake of Amahle's well-being, she should marry Msali. This request shatters Nosipho, who would do anything to please her adoptive family, except marry Msali because she is in love with his sister. Nosipho and Nomahlubi's relationship is put under intense pressure to dissolve. When Nosipho finally decides to abscond with Hlubi, she gets the news that Hlubi has been murdered by Nqola. She throws herself at an oncoming truck and dies.

**Production Company:** Durban Motion Pictures

**Tel:** +27 31 837 3890 / +27 82 268 5023 (m)

**Website:** <http://www.dmpictures.tv/about-us.html>



**Bonie Sithebe**

**Title:** Producer  
**Email:** [bonie@dmpictures.tv](mailto:bonie@dmpictures.tv)



**Philani Sithebe**

**Title:** Director  
**Email:** [philani@dmpictures.tv](mailto:philani@dmpictures.tv)

**Country:**  
South Africa

**Running Time:**  
90 minutes

**Total Budget:**  
R1 500 000

**Finances Committed:**  
n/a

## Director's Profile

Philani Sithebe co-owns Durban Motion Pictures, alongside his wife, Bonie. He is a well-known filmmaker in KwaZulu-Natal with over 16 years' experience and over 10 films broadcasted in the film and television industry. Philani's breakthrough in film happened in 2001 at the Isithengi Film Market (Cape Town), where his very first short film script, *Spikili* won the second-best pitch award from Sweden's Goteborg Film Fund. In 2016, during the Durban International Film Festival, Philani won the best film director for the film, *iLungelo*. Philani attended a five-month director's course by National Film and Video Foundation, facilitated by Akin Omotoso (Man On Ground, Tell Me Sweet Something, Vaya)

## Producer's Profile

Bonie Sithebe is an award-winning producer and director. With 9 years' experience in the industry, she has produced several projects, including popular local TV film, *Luthando*, a short film, *The Dance*, screened on SABC, and received the best director award at the Simon Mabunu Sabela Awards 2015. She has attended an international producer's workshop, facilitated by the renowned producer, Angus Finney and a director's class through NFVF, facilitated by Akin Omotoso. She has worked on over twelve television productions and independent productions screened on SABC, Mnet and the Durban International Film Festival. Her work includes documentaries, Feature and short films.

## Company Profile

Durban Motion Pictures (DMP) is an African empowerment-driven film and television production company, based in Durban, South Africa. Co-owned and managed by award winning Director-Producer couple, Bonie and Philani Sithebe. Established in 2006, DMP produces a slate of unique and original high definition films for cinema and broadcast. From development, to execution, to post production and beyond, Durban Motion Pictures has not only the know-how, but also the technical facilities and capacity to handle every aspect of production. On a production level, Durban Motion Pictures can source the best personnel to deliver the best possible product. We specialize in original concepts and format development, creating media brands that work.

## Goal(s) at Durban FilmMart:

- Development Funding
- Production Funding

# THE SOVEREIGN



SOUTH AFRICA

## Director's Statement

I was fortunate to have attended school with the son of the farmer who had befriended this French couple, in reality. He gave me unique access to research the true events. This story is relevant to the times we are currently living in, with migrant crises, terrorism, and major economic instability, are all fuelling the rise of religious extremism and the resurgence of nationalism. Some feel World War III is around the corner; others want to initiate conflict to gain power. My antagonists are these kind of anarchists, who see themselves as superior to the system and believe that violence is the only way to fix the world. I also want to deconstruct how male identity is shaped in my own culture

group, the Afrikaners. My protagonist is trapped in avoidance and he must learn to face his demons in order to truly connect with himself and others. Like him, I also grew up in a small farming community. Most Afrikaans males from these small towns are hard men who are taught to suppress their emotions. Combining neo-Western and thriller elements, the unforgiving, primordial Sutherland landscape will do most of the talking.

## Synopsis

*The Sovereign*, is inspired by the true events that shook the small Karoo town of Sutherland in 2011. It charts the story of an ostracized and troubled South African sheep farmer who forms

a co-dependent friendship with a mesmerizing French couple. They share his interests in nature, philosophy and astronomy and he is drawn to their exoticism and meditative practices. Eventually, he allows them to move onto his farm after reaching a verbal agreement that they would help monitor the farm against livestock theft. He remains unaware of their poisonous influence, while they encourage him to isolate himself more radically from society, which is, in their view, inferior. As time passes, the French couple start displaying more extreme, hyper-paranoid behaviour. He later discovers that they are manipulative narcissists belonging to a Doomsday cult. When the farmer confronts them, he is thrown into a violent killing spree and manhunt. An arsenal of weapons, homemade bullets, and survival equipment is found in the French couple's home. The farmer leads the police in their search and he must protect his estranged community from their global-terror plot. The French couple are eventually cornered, culminating in a violent and tragic climax.

## Producers' Profiles

Cait Pansegrouw is a multi-talented producer and casting director that has worked in South Africa and Brazil. She is a Durban Talents, Berlinale Talents, La Fabrique Cinéma de l'Institut Français and Durban Film Mart alumna.

Elias Ribeiro is a Brazilian producer, who has worked in the media industry internationally since 2003. He moved to Johannesburg in 2010 for his MA in Film Producing and founded his production company, Urucu Media in 2011.

Gary King is an owner and Executive Producer of Picture Tree, a production company in Johannesburg. Gary insists that he's nothing more than a 'manager of creative people, and responsible for growing directors' show reels and filmographies'.

## Company Profile

Urucu Media is an independent, South African film production company based in Cape Town. The company actively partner with the new generation of South African filmmakers who strive to tell local stories that are bold, original and authentic. Our films resonate with domestic audiences and international viewers alike, having screened at Sundance, Berlinale, Tribeca, Rio and Durban, among other festivals. We also founded, and run, Realness, a Pan African Screenwriter's Residency for emerging auteurs.

## Director's Profiles

Wim Steytler established himself as an innovative commercials director, winning a YDE Award in Cannes for his directorial debut and has since directed commercials all over the globe. His short film, *Skewe Reënboog*, was awarded Best Director at the Silwerskerm Film Festival in Cape Town in 2015 and premiered internationally in competition at *Clermont-Ferrand*. His debut screenplay, *The Sovereign* was selected and developed through Realness, A Pan African Screenwriter's Residency in 2016. In 2017, it has been selected for the EAVE Producer's Workshop, La Fabrique Cinéma de l'Institut Français at Cannes and most recently, the Durban Film Mart.

## Goal(s) at Durban FilmMart:

- Seek co-producers, financiers and sales agents

Production Company: Urucu Media



**Cait Pansegrouw**

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**Elias Ribeiro**

**Title:** Producer  
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**Gary King**

**Title:** Producer  
**Email:**  
gary@picturetree.co.za



**Wim Steytler**

**Title:** Director  
**Email:**  
wimsteytler@gmail.com

**Country:** South Africa • **Running Time:** 100 minutes

**Total Budget:** €1 000 000 / R14 000 000 • **Finances Committed:** €240 000 / R3 360 000

# THE WOODS



SOUTH AFRICA

## Director's Statement

South Africa has yet to see a truly successful and frightening horror film, especially one aimed at a black audience. I'm yet to see a film that aims to create a horror film based on atmosphere and building tension, not just fast cuts and jump scares. If one thinks of all the most successful horror films (The Exorcist, The Shining, The Omen, The Blair Witch Project, The Sixth Sense, etc.), they all have this in common. The idea of children being taken is one that permeates many cultures, from the Slenderman of Germany to variations of the Tokoloshe in South Africa. We can build on audience expectations but with each new beat in the story, throw them off, so there is no genre standard to give them comfort. Just the cold chill of what is going to happen next. The audience experience manoeuvres from the empathy that stems from Sindi's treatment by the village,

to the sad observation of human nature as the village falls apart, through to the cold chills of watching something otherworldly stalk these people without their knowledge. I want to create a taut, tight, experience of fear that reveals the darker elements of human behaviour.

## Synopsis

Noma, the child of our protagonist, Sindi, disappears without a trace. What begins as a missing child case unravels a whole community. Suspicions arise as more and more children go missing. The villagers begin to turn on each other. Their true colours are shown as fear begins to tear the community apart. All the while, a supernatural force begins to move in the woods around them and slowly creeps towards the village. Strange sounds are heard. Animals die. Houses and fields are vandalized.

Production Company: Frieze Films



**Kofi Zwana**

**Title:** Producer and Director

**Email:** kofi@friezefilms.com • **Tel:** +27 72 585 0619

**Country:**

South Africa

**Running Time:**

110 minutes

**Total Budget:**

R7 020 000,00

**Finances Committed:**

R200 000,00

Sindi investigates the strange force and tries to warn the villagers of the danger, to no avail. There is a slew of horrific murders that send the community into a spiral. The monster moves closer and closer. The villagers realize that something evil is behind everything, but it's too late. The monster and the missing children return to destroy everything. In this final battle for survival, true human nature is revealed as people sacrifice others to save themselves. Sindi is forced to make the choice between saving herself and saving her child. The film ends with the few survivors coming to terms with the fact that they themselves destroyed the village before the monster ever did.

## Producer's/Director's Profile

In his short career, Kofi Zwana has won a Cannes Bronze Lion Award in 2014, two Loerie Awards and a slew of other awards locally and internationally. He has had three projects screened in cinemas nationwide, including, at the Encounters Film Festival. As a director and producer, Kofi is passionate about filmmaking and likes to distribute his time between feature film, shorts, commercials, TV and documentary work. The last time Kofi was at DFM, he picked up the IDFA award for Most Promising Documentary in 2014. He is currently based in Johannesburg, directing under the production company, Frieze Films.

## Company Profile

At Frieze Films, they love making films. Any opportunity to create moving content in any form will have the company fully at your service. As filmmakers, our wide experience ranges from feature films, television shows, documentaries, corporate visual essays, brand films and music videos. Knowing that cost is key, Frieze Films designs and tailors your moving content to your budget requirements. They are able to tackle projects, large and small, with equal enthusiasm. From conceptualization, scripting, production and right on through to final delivery, Frieze Films produce original content that is stylish and stands out.

## Goal(s) at Durban FilmMart:

- To find development partners and co-production partners

# PARTNER PROJECTS

## Hot Docs-Blue Ice

The Hot Docs-Blue Ice Group Documentary Fund helps enable more African documentary filmmakers to tell their own stories and contribute to a new generation of the African documentary community. **To date, the Hot Docs-Blue Ice Group Documentary Fund has awarded funding to 48 projects from 19 countries.** In 2016, the Fund established a collaboration with The New York Times Op-Docs to commission short documentary films from African filmmakers that will be showcased on The Times's Emmy® Award-winning online forum.

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

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

## Realness

Realness Pan African Screenwriters' Residency is an initiative founded and curated by Uruçu Media, under the mentorship of Berlinale Talents and in partnership with the Nirox Foundation, Durban FilmMart, The Durban International Film Festival, Durban Talents, Ten10 Films, The French Institute of South Africa and Institute Français, Torino Film Lab, EAVE Producer's Workshop, Midpoint Feature Launch, Locarno Filmmaker's Academy, Produire Au Sud, Fairbridges Wertheim Becker and Le Centre National du Cinéma et de L'image Animée (CNC). The 2017 edition of Realness takes place in June and July 2017 at the Nirox Foundation, culminating in participation in the Durban FilmMart at the Durban International Film Festival.

Other **Hot Docs-Blue Ice Fellows** projects in the official DFM 2017 selection include: *Behind Closed Doors* (pg. 08), *Lobola, A Bride's True Price* (pg. 16) and *Uasi* (Working Title) (pg. 20).

Other **Realness** projects in the official DFM 2017 selection include: *Miles from Nowhere* (pg. 38).

# TESTAMENT



KENYA

## Director's Statement

Our motivation stems from being born and raised in an independent Kenya, knowing little of the horrors that the freedom fighters went through, until recently. In history books, the 'Mau Mau' 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 misrepresentations about the 'Mau Mau', we strongly feel a need to reframe this history so that future generations have a broader perspective. We seek to challenge the normality of 'forgetting', and highlight the strong, and powerful characters who are still so full of humanity, those who offer better ideals for Kenya's future, with their ideas for enacting politics of a politics differently.

## Synopsis

Testament exposes the buried history of the 1950's Kenyan independence struggle and examines its contemporary impacts. Through a woman's journey, the brutality of the colonial regime is revealed, especially in concentration camps, where thousands of Kenyans were killed and over a million detained. The story is told through Wanjugu Kimathi, the daughter of Kenya's legendary freedom fighter, Dedan Kimathi. He was a leader of the 'Mau Mau', (the British term for the independence movement). He was executed by the British in 1957, and his body dumped at an unmarked site. Her journey leads her to expose secret mass graves, and discover surviving freedom fighters suing the British government for torture, suffered at the camps. With unique access, this film examines why they are still fighting for justice 60 years after independence. Through Wanjugu's journey, a strong narrative emerges, showing that colonialism is not a closed chapter of the past, but a

Production Company: AfroFilms International, Twende Pictures



**Meena Nanji**  
Title: Producer  
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**Zippy Kimundu**  
Title: Director  
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living history that informs and impacts Kenya today. The characters are in frail health and their stories, and this vital history, are in danger of being lost. Wanjugu is determined to ensure that they are included in the official historical record, as she forges a path to healing in a traumatized nation.

## Producer's Profile

Meena Nanji is an award-winning filmmaker who has produced, written and directed independent documentaries, experimental videos and short narratives. Meena has received several prestigious grants, including the Rockefeller Foundation Media Arts Fellowship, National Endowment of the Arts, Center for Asian American Media, the Paul Robeson Fund, Pacific Pioneer Fund, Women in Film Foundation and Durfee Foundation. Meena was a Film Independent/Project Involve Fellow 2012-13 and a Rockefeller Bellagio Foundation Fellow 2014. She is a founding member of ArtWallah, Los Angeles's South Asian Arts Festival and a co-founder of GlobalGirl Media, a non-profit organization that trains girls from under-represented communities of the world in digital media and citizen journalism.

## Producer's/Director's Profile

Zippy is a Kenyan Filmmaker who has been working in the global industry for over a decade as a director/editor. She has worked on both fiction and non-fiction projects filmed in over 20 countries and her short films screened internationally. She most recently co-directed a short documentary, A Fork, A Spoon

& A Knight, with renowned director, Mira Nair, for TFI and was the assistant editor on the Disney film, Queen of Katwe. Zippy holds a diploma in mass communication, a degree in public administration and a master's in film arts from New York University, Tisch Asia. She continues to work independently and also runs a creative collective, Afrofilms international Ltd, with the mission of telling unique stories from the continent.

## Company Profile

Afrofilms International Ltd is a film collective and production company based in Nairobi, Kenya that was founded in 2013. It's a unique platform where experienced creatives come together to execute Film and TV projects through collaborative visual storytelling. The team consists of highly skilled professionals from Kenya and South Africa, with decades of experience working across the continent and beyond. They have diverse experience in Scripting, Producing Fiction/Non-Fiction Shorts & feature films, Corporate/Marketing Videos, Social Documentaries, News Coverage, Television content, multi-platform projects and live events.

## Goal(s) at Durban FilmMart:

- To meet potential financiers, co-production producers and other industry professionals.

# THE MASTER'S PLAN



## Director's Statement

Doubt is universal as it is inherent to the human condition. Mankind is never satisfied and doubt moves us. Particularly during one's religious and spiritual search, doubt will always be a companion and part of the journey throughout. I was raised by a Catholic mother and an atheist father, duality is therefore an integral part of my thinking and my questions, as far as I can remember. I think it influenced my approach to the subject of the film: I am curious to hear both versions of the story, to know the "truth" of each. Ultimately, despite all the information, proven facts, and evidence, there will always be someone who doubts the "real" version. I believe that the right approach to this subject is to listen and try to understand the reasons behind these events, without judging at first sight, analyzing it as a global phenomenon. Today, all over the world there are extreme reactions to perceived extreme actions, especially

in the religious field. The events happening on a micro scale in these tiny islands in the middle of the Atlantic Ocean, are just a mirror on the macro scale of globalized world events.

## Synopsis

One morning in May 2016, the population of Cape Verde awakens startled by a shockwave on social media. Publication after publication follows one another of documents which describe orgies, incest, attempted child rape, adultery, attempted murder and drug abuse in the smallest detail. The publications are confessions – all drafted in first person – made by members of a Christian sect, RCASDT: Renewed Congregation of the Adventists of the Seventh Day of Tents. Behind all this, hidden in the shadows, lurks a spiritual leader. A self-proclaimed prophet of God, who is regarded by his followers as the holiest man on earth.

Although, he is really a 48-year-old, illiterate, Cape Verdean man from a very humble background, who has been living in total seclusion for the past seven years. The Master's Plan will illuminate the doubt we all have in our head, about what's 'right' and what might be 'wrong'. The viewer is taken on a universal search for truth and belief. What happens when people completely put aside their social position and 'civil dignity' – things that play a vital role in our modern society – solely because of their faith? The result is an extraordinary journey to the human psyche.

## Director's Profile

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

## Producer's Profile

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

## Company Profile

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

Production Company: Clin d'oeil Films



**Hanne Phlypo**

**Title:** Producer  
**Email:** info@clindoeilfilms.be



**Yuri Ceuninck**

**Title:** Director  
**Email:** yuri.ceuninck@gmail.com

## Goal(s) at Durban FilmMart:

- Find co-production partners
- Raise financing
- Find distribution opportunities

# LIFE IN A SPIRAL



## Director's Statement

For as long as I can remember, I have dreamed of making a gangster film about my childhood heroes. I'd even prefer to make a gangster movie than be president of Senegal. Among these heroes is the "Gang of 6", who lived during the 70s. The gang's members, Mess, Yacine La Class, Jimmy the Dice, DJ Soul, Landing Sané, and the only girl, Anita, are all living in an over-crowded suburb of Dakar, Thiaroye. Their muse and inspiration is Yamba, the sorcerers' marijuana. One day, their beautiful, mystical, romantic relationship with Yamba is interrupted by a government decree, which bans the use of weed. This sets-off a sequence of dark days for the characters. The only solution, their foggy brains can muster, is to go and fetch the magic weed themselves, from its native soil in Casamance, 300 miles from Thiaroye. Making this film involves telling the story of a little-known period in my country's history, the Senegal of the seventies.

A euphoric decade with a sense of freedom, joy and hope that no longer exists. Telling the story of that time also examines the root of the flaws that plague Senegalese society today. A Nation where corruption, politicians and unemployment have stifled all hope, and spiritual guides have grown richer than businessmen. The aim of *Life in a Spiral* is to go back in time to show the present, as it has been affected by the past.

## Synopsis

*Life in a Spiral* follows the meteoric life of Yamba (weed) dealers, in 1970s Senegal. The "Gang of 6", rely heavily on Yamba, their weed, for inspiration and motivation for their everyday lives. When the government decrees that Yamba is now illegal, the gang must venture out 300 miles from Thiaroye to retrieve the weed from Casamance, its native soil. The story is set in the dark underbelly of the country, where brothels, corrupt church ministers, bent cops and judges, paint this vibrant world, along with some wild French expats who are as lost as three hairs on a bald man's head. *Life in a Spiral* is a "film noir" that is coloured with the sounds of the verve Wolof, the image-laden language of the hoodlums of the time, as well as some music, fashion, mysticism and a whole lot of raw, trashy sex!

## Director's Profile

Rama Thiaw was born in Mauritania in 1978. She grew up between Senegal and Europe. After achieving a Master's degree in International Economics at the Sorbonne University, she chose a career in cinema and graduated from the University of Paris 8 in 2004. She has directed two acclaimed documentaries,

the most recent of which won the Fipresci Prize in Berlin, a special mention of the Caligari Preis and the special jury prize at the Carthage Film Festival (*The Revolution Will Not Be Televised*). Writer, director and producer, Rama lives in Dakar, the Senegalese capital where she founded her film production company, Boul Falle Images. *Life in a Spiral* will be her fiction feature film debut.

This desire to create an audio-visual production around the African art heritage and future, was born from the encounter between Senegalese filmmaker Rama Thiaw and Amath Niane, a Senegalese chief operator. Amath Niane graduated from the Marrakesh School of Visual Art. Boul Falle Images is designed to produce directors sharing the same will, but also to train, in the long-run, qualified technicians on our continent.

## Company Profile

Boul Falle Images was born out of a passion for Cinema, Politics and Music. Music, film and arts have difficulties in finding their specificity in this world, as their audience continues to grow.

## Goal(s) at Durban FilmMart:

- To seek financing and international co-production.

Production Company: Boul Falle Images



**Rama Thiaw**

**Title:** Director

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# THIS IS NOT A BURIAL, IT'S A RESURRECTION



## Director's Statement

Lesotho doesn't have its own cinema; her government doesn't fund films and there is no actual film school. Most of the films that are accessible are American. This has made it look impossible to produce them, because when people think of making films, they think of big budgets, big productions; discouraging them from creation. I want to film this way, to cultivate passion for cinema in Lesotho and help young, aspiring filmmakers to use this limitation to their advantage. They need to think creatively about what is around them and be introduced to another form of cinema. Also, I find it very tricky to depict a nightmarish existence of everyday life in an African village without depicting clichés and romanticism. This approach will help me as a director, I can't hide behind objects or structures, and all I have

is characters. Stripping away all stylistic devices associated with camera movement and editing, it leaves me with less freedom to be creative, from working with characters as objects and landscape to focusing on the emotions of my characters.

## Synopsis

Having lost all her family due to the forces of nature, Mantoa, a 70-year-old widow, struggles with the harsh reality of a world without her husband and children. She longs to die and starts to get her earthly affairs in order, preparing to leave this world. Meanwhile her village is on the verge of resettlement due to the construction of a new dam. Villagers are adamant to resist and protest, except Mantoa, who is focused on her departure, hiring a grave digger in her preparation. While at the cemetery she discovers, a mountain of trash. She pleads with the local government to remove the trash, stating that it gives a bad impression to the dead. Her resolved detachment however, is rocked when she learns that the graveyard too will be moved because of the dam construction. She vows to fight with the villagers and it is in this dramatic moment that she finds a reason to live.



**Lemohang Mosese**

Title: Director

Email: [jmosese@gmail.com](mailto:jmosese@gmail.com)

## Director's Profile

Lemohang Jeremiah Mosese is an award-winning filmmaker. He was born in Lesotho and now spends most of his time between Lesotho, South Africa and Berlin. Two of his short films, Mosonngoa (2014) and Behemoth (2015), have been screened at over one hundred film festivals. Mosonngoa was awarded the Best Short Film Award as the special award "Premio Associazione Sunugal" in Milan in 2016 while Behemoth won the Jury Prize at the

Kinodot Film Festival, the Signs Award at Festival International Signes de Nuit Student Jury Prize and the Special Jury Prize at Moscow International Experimental Film Festival, all in 2016. Mosese is also an alumnus of the Berlinale Talents.

## Goal(s) at Durban FilmMart:

- To associate with potential producers and financiers.

# THE KINGDOM OF CASUARINAS



## Director's Statement

The way we treat the most vulnerable in our society speaks volumes about who we are and what values we defend. A film, just like a book, can start an important debate about many subjects and make us think about why we do the things we do. After spending six years making a documentary about our liberation struggle, I felt my next film should deal with a more recent issue, the post-independence generation. For as long as I can remember, Luanda always had homeless people with mental illnesses living on the streets and shouting to the skies. When I read the book, *O Reino das Casuarinas*, by José Luís Mendonça, which this film is based on, I had tears in my eyes. I was able to hear and feel how the dreams of those who believed in

a post-independent utopian society, ended up shattered and bare naked on the streets. *O Reino das Casuarinas* is a story that deals with memories and with one's individual and collective survival. I would like to tell this story so people can care more, feel more and do more for our most vulnerable people. If not, what is our purpose?

## Synopsis

It's 1987, Angola. Nkuku re-encounters his fellow comrade Primitivo, who is suffering from memory loss and post-traumatic stress disorder. Primitivo is living in the Kingdom of Casuarinas, a small community formed by war victims and veterans suffering from mental disorders. While Nkuku tries to figure out who Primitivo is today, he is forced to face his own violent memories. After a mysterious mass-murder of the members of the Kingdom of Casuarinas, Nkuku is left without hope and his sanity is lost forever.

## Director's Profile

Mario Fradique Bastos is an emerging voice in Angolan Cinema. He attended the New York Film Academy and the Academy of Art University in San Francisco. In 2009, he made a short called *Alambamento*, which won Best Short Film at Luanda International Film Festival and was part of the official selection at the Vancouver International Film Festival and Tenerife International Film Festival.

In 2010, he co-founded Geração 80, an Angolan-based production company. His first full-length documentary, *Independence*, about Angola's liberation struggle, was released theatrically in Angola, in 2015 and won the Angola's Culture National Prize for Cinema. It was recognized as a remarkable step towards recovering Angola's collective memory. *Independence* also won Best Documentary at Cameron International Film Festival and was selected for the Durban International Film Festival, Luxor African Film Festival and the Pan African Film Festival. Fradique is currently writing his first feature film, *The Kingdom of Casuarinas*, based on a novel by the Angolan writer, José Luís Mendonça.

## Producer's Profile

Born in Luanda in 1985, Paulo Agostinho, became interested in music, photography and cinema at a very young age. She graduated in Performing Arts in 2007, while taking private piano and voice classes to pursue her music studies. She attended the professional music course of Espaço Evoé and the jazz course at the Luiz Villas-Boas jazz school in Lisbon. Returning to Luanda in 2013,

she became a producer at Geração 80, producing a wide range of videos. She is currently producing her two first feature films - a dance documentary, *Palco Invertido*; and *The Kingdom of Casuarinas*, based on a novel by José Luís Mendonça.

## Company Profile

In 2010 Mário Bastos, Jorge Cohen and Tchiloia Lara, who wished to tell stories about Angola using images, created a production company called Geração 80. Its sole ambition is to inspire a new generation. With Angola as its backdrop, Geração 80 has already contributed to a number of productions with documentaries (*Independence* in 2015, *Do Outro Lado do Mundo* in 2016, *El Último País* in 2017, and *Palco Invertido*, in production), short films (*Ear Of The Beholder* and *Havemos de Voltar* in 2017, and *Alambamento* in 2011) and fiction (*The Kingdom of Casuarinas* in development).

## Goal(s) at Durban FilmMart:

- Networking, pitching, feedback, funding, meet filmmakers, promoting, experience and refine ideas.

Production Company: Geração 80



**Mario Fradique Bastos**

Title: Director  
Tel: +244 923 34 44 09

# VICTORIA FALLS



## Director's Statement

As a director, I have always wanted to explore a female narrative and to provide a space for a voice like Victoria's to exist in the scope of African cinema. The irony of displacement with a mixed-race woman who has received an international education, is that in coming home to an African context, she is essentially privileged. The complexity of her yearning to connect with a land and a people but her inability to fit into any singular culture is an important aspect of being a contemporary African. As a storyteller, I believe this project offers an opportunity to expand my perspective. I believe it will capture the complexity of a young, educated African generation and the diverse social environments they navigate. Similarly, exploring contemporary Zambia, its post-colonial environment and the characters that inhabit this location, are of interest to me. It is my intention to explore the dichotomy of a

world that still has an eccentric settler community steeped in colonial practices and the degree to which this is reconciled and integrated with the native community. I feel this is an under-developed area in African cinema – exploring the concept of self from a female perspective.

## Synopsis

Victoria Huber, a 30-year-old struggling actress in Los Angeles has spent years trying to fit into the Hollywood mold as an artist of mixed-race. Unable to find her place in the system, she has reached a point of crisis. In her darkest moment, an unexpected phone-call summons her to return to Lusaka, her hometown, after learning that her Zambian maternal grandmother is gravely ill. Her arrival triggers new tensions as she is reunited with her dysfunctional family who make no secret of their disapproval of her lifestyle. Specifically,

her estranged Swiss-German father who has begun a new family with a local woman Victoria's age. Her resentment towards her father, intensifies when she learns that her aggrieved Zambian mother is in a legal battle with him for her share of a lucrative estate that she and her ex-husband built together. Grappling with questions of identity as a product of two vastly diverse cultures and as someone who has benefitted from her European father's privilege, Victoria must confront her issues head on when she embarks on an unwitting journey with her father, a seasoned pilot, to the remote rural village in North Zambia where her ailing grandmother resides.

## Director's/Writer's Profile

Born and raised in Zambia, Gloria Huwiler trained as an actress and writer at Oxford School of Drama and Brown University. Seeking to give a cinematic voice to her unique experience as a first-generation, mixed-race Zambian, Gloria approached acclaimed South African writer/director Jahmil X.T. Qubeka to collaborate with her on her first feature film. Jahmil's 2nd feature film, *Of Good Report* went on to garner much international plaudits and awards, premiering in Toronto in 2013. His latest film is participating in the Cannes L'Atelier program (2017). Through this collaboration, they hope to bring to life an under-represented voice in African cinema.

## Producer's Profile

After obtaining a post-graduate degree in film from the University of Cape Town, Layla Swart has been senior editor on numerous feature films. Her work has enjoyed success at international and South African festivals. 2015 saw her move into production as a coordinator on large-scale international projects such as, *of Kings and Prophets* and *Paolo Sorrentino's, The Young Pope*. Currently, she has four feature films in development including the Cannes L'Atelier 2017 selected, *Sew the Winter to my Skin*, *Kings of Kwano*, MNET's coming of age, *Valedictory* and the boxing tale, *Knuckle City*.

## Company Profile

Yellowbone Entertainment, a production arm of the well-established, Spier Films has united the talents of, Jahmil X.T. Qubeka and, Layla Swart in partnership with veteran producer, Michael Auret to develop several exciting African films. Their Xhosa Sci-Fi film, *Stillborn* (2017) was commissioned by director, Jia Zhangke as part of films by BRICS directors alongside, Walter Salles. *Sew the Winter to my Skin* has been selected by the Cannes Cinefondation for its exclusive L'Atelier program and is set to go into production in 2017. Joining forces with iKasiMedia, the rags-to-riches tale, *Kings of Kwano* is next in line, followed by the coming-of-age, *Valedictory* and the gritty-boxing-film, *Knuckle City*.

## Goal(s) at Durban FilmMart:

- Engage co-producers in an authentic, female, African cinematic perspective.

Production Company: Yellowbone Entertainment



**Gloria Huwiler**

Title: Writer  
Tel: +260976655494 / +447470303050



**Jahmil XT Qubeka**

Title: Director

