



# 5<sup>TH</sup> ANNIVERSARY EDITION

Celebrating five years of fostering a new wave of African cinema



**“WE BEGIN THE RESIDENCY  
AS A GROUP OF STRANGERS  
AND LEAVE AS A FAMILY”**

Elias Ribeiro | *Realness Institute Co-founder, Creative Director*

From Left: Lemohang Jeremiah Mosese (Realness 2017), Cait Pansgrouw, Mehret Mandefro, Elias Ribeiro, and Fanyana Hlabangane (Realness 2019)



Foreword by **Mehret Mandefro**

# “UNTIL THE LION LEARNS HOW TO WRITE, EVERY STORY WILL GLORIFY THE HUNTER.”

## - AFRICAN PROVERB

Stories matter and who writes them matters even more. Put simply, stories do things. Stories have a force that compels, nurtures, and creates new realities. They nudge us to face the truth or not. They become the prism through which we understand the world around us.

Writing these words in a moment when the Black Lives Matter movement has gripped the world with the profundity of three words makes it astonishingly clear that movements begin with untold stories.

But untold to whom?

African people have been telling stories to each other since the dawn of time. In ancient African civilizations telling stories was the way culture was maintained and historical traditions preserved, the way connections were forged between the present and past. Despite this legacy, turning stories into films in the African context has been an altogether separate endeavor.

The financial mechanisms for development, production, and distribution that turn stories into films largely exist outside the continent. Yet brilliant artists are here, waiting to be discovered. Realness Screenwriter’s residency

was a response to this observation and five years later the decision to invest in African screenwriters has paid off in dividends. 36 feature film projects supported from 16 African countries with the first feature film completed from the residency, Lehemong Jeremiah Mosese’s *This is Not A Burial, It’s a Resurrection*, winning the Visionary Filmmaking award at its 2020 Sundance premiere. And this is just the beginning.

When you give people the freedom and support to express themselves, magical things happen for the artists and their audiences. Magic that creates stories that

### **Mehret Mandefro**

Realness Institute  
Co-founder,  
Director of Development and  
External Partnerships

can send humanity soaring. Stories that fly so high they can free us from the limited imagination of others that only see a “single story” of Africa.

As we mark the fifth anniversary of Realness - an African Screenwriter’s Residency, we are grateful to new partners and programs that will extend the reach of our institute and allow us to support a new wave of filmmakers. It is our pleasure to introduce the talented eight residents for the fifth edition of Realness. The residents will spend 9 weeks interrogating, shaping, and sculpting their amazing stories under the guidance and mentorship of script consultants Mmabatho Kau and Selina Ukwuoma, before presenting their projects at - The Durban Film Mart.

Thank you to the Realness family - the volunteers, readers and panelists who give so selflessly by taking time out of their busy schedules to evaluate the submissions. We were privileged to receive a large number of excellent submissions, which made for a challenging selection process. We appreciate the considerable time and effort that went into the preparation of the 78 submissions received, and thank everyone who submitted to Realness

this year. Our heartfelt gratitude goes to our partners - Durban FilmMart, Locarno Filmmaker Academy, EAVE Producer’s Workshop, La Fabrique Cinema du l’Institut Francais, Torino Film Lab, TIFF Talent Lab, Berlinale Talents, Talents Durban, French Institute of South Africa, CNC, Cocoon Productions, Deuxieme Ligne Films, IEFTA, IFFR Pro, and Nirox. We would also like to sincerely thank our financial and institutional partners, without whom we would not be able to see this initiative through.

Congratulations to our 2020 residents. This has been a momentous year notable for the global disruptions the COVID pandemic has caused. These tectonic shifts have created space that has never existed to reimagine the world and the way we live in it. Use this much needed space to lift your voices, in only the ways you can. It’s our time - fly high.

**Mehret Mandefro**  
Realness Institute  
Co-founder,  
*Director of Development and  
External Partnerships*

# IT’S OUR TIME, FLY HIGH.





## WATCH THE TRAILER

**This Is Not A Burial, It's A Resurrection**  
A film by Lemohang Jeremiah Mosese



**“I WAS FORTUNATE TO BE INCUBATED AT THE REALNESS AFRICAN SCREENWRITER’S RESIDENCY EARLY ON IN MY DEVELOPMENT PROCESS. THERE I BECAME PART OF A CINEMATIC FAMILY WHO ARE ROOTED IN AFRICA AND I WAS ABLE TO MAKE SENSE OF ALL THESE IDEAS AND FEELINGS THAT I WAS GIVING BIRTH TO. AS SOMEONE WHO HAS MOSTLY HAD TO LEARN AND CREATE IN ISOLATION, REALNESS PROVIDED A LOVING AND NURTURING HOME TO ME AND MY MUSINGS.”**

**Lemohang Jeremiah Mosese**  
Lesotho, 2017 Realness Resident

**LEARN MORE ABOUT THIS PROJECT HERE**

# THE LANDSCAPE OF A RESIDENCY IN 2020

Although we are disappointed to not be returning to our creative home at Nirox due to the Covid-19 pandemic, it did not seem like an option to postpone the residency.

Cinema and the arts at large are more in need of support than ever before and with so many of us in national lockdowns, we wanted to surge ahead and use this difficult time to cultivate new stories.

The residency will take place online over the course of nine weeks. While the format may have changed, the pedagogical team, framework and spirit of creative incubation will remain the same. The adapted format has given the residency scope to expand its selection, resulting in eight residents joining the Realness family in 2020.

I continue to be inspired by the creators that I encounter through the residency. Being part of their birthing process is a tremendous privilege.

**Cait Pansegrouw**  
Realness Institute  
Co-Founder,  
Director of Artistic Operations

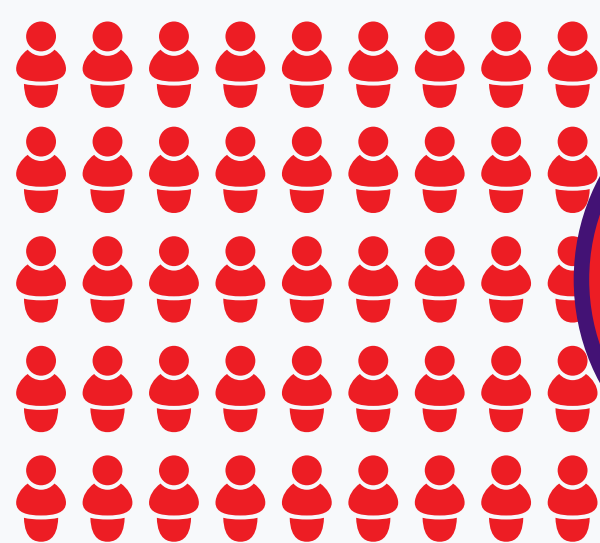


REALNESS INSTITUTE IN NUMBERS TO DATE

**678** SUBMISSIONS FROM  
**32** COUNTRIES IN AFRICA  
SINCE REALNESS WAS  
FOUNDED IN 2015.

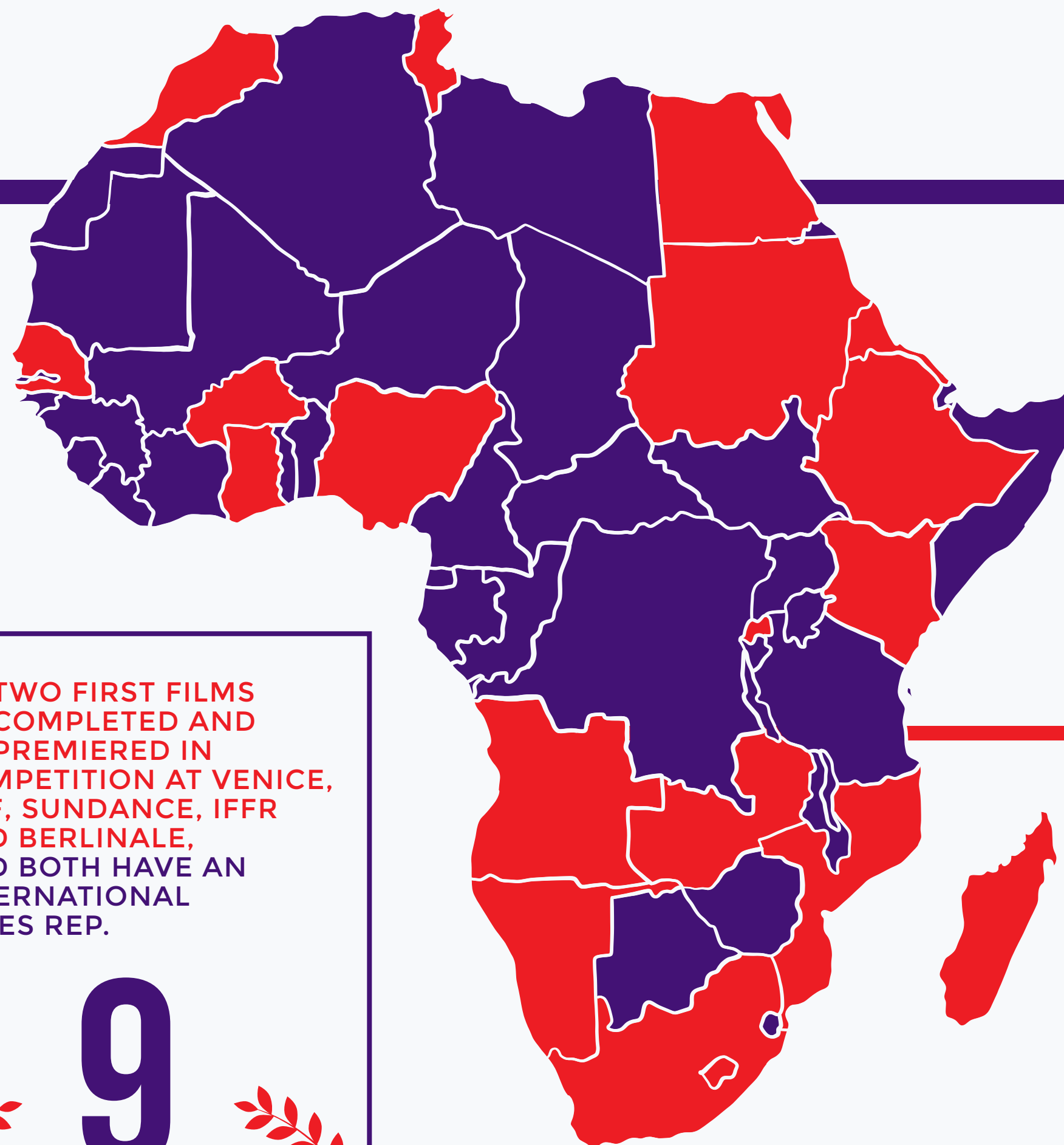
€ 650,000 ..... € 2,500,000

**36** FEATURE LENGTH FILM PROJECTS SUPPORTED  
WITH BUDGETS RANGING FROM  
**650,000 TO 2,5 MILLION EUROS.**



**45**

Film professionals have gone through our programs and belong to our network across 16 African countries.



**2**

TWO FIRST FILMS COMPLETED AND PREMIERED IN COMPETITION AT VENICE, TIFF, SUNDANCE, IFFR AND BERLINALE, AND BOTH HAVE AN INTERNATIONAL SALES REP.

**9**

**PRESTIGIOUS AWARDS**

SUNDANCE, PORTLAND, MOOV, TAIPEI, HONG KONG AND SANTIAGO

**48**

professionals engaged to deliver the training



**16**

REALNESS HAS SUPPORTED PROJECTS FROM OVER 16 COUNTRIES IN AFRICA, SUCH AS:

ANGOLA, EGYPT, ETHIOPIA, KENYA, LESOTHO, MADAGASCAR, NIGERIA, RWANDA, SENEGAL, SOUTH AFRICA, ZAMBIA

**234**

**JOBS CREATED BY THE TWO FILMS PRODUCED**



**“...THE SPACE YOU HAVE CREATED BECAME A HOME TO US - AND THE HOME ALLOWED US TO BECOME A FAMILY. I WILL ALWAYS BE ABLE TO RELY ON MY REALNESS FAMILY AND THEY WILL ALWAYS BE ABLE TO RELY ON ME. THE VALUE OF THAT IS PRICELESS.”**

**Samantha Nell**

South Africa, 2017 Realness Resident







# COMMITTED TO BUILDING DYNAMIC ECOSYSTEMS IN AFRICAN CINEMA

We are committed to building more dynamic ecosystems in Cinema in Africa. After analysing the development space through 5 years delivery of Realness Screenwriters Residency, we expand our offering through Creative Producer Indaba, a year-long fellowship for Creative Producers in partnership with EAVE, IFFR Pro and Sundance Institute. We see a clear impact of this effort in the making of the projects we support.

For the first edition we have gathered a group of 17 engaged leaders: policy makers, commissioning editors, producers and financiers will go through a year long program to investigate new business practices, innovative financing and co-production structures between Africa, Europe and North America.

In 2020 we experiment with a new type of training: for trainers. We have invited three Development Executive Trainees (DET) to take part as we design a program to which we will have an open call for submissions to in 2021. The DET Program will offer 3 professionals the opportunity to build capacity in nurturing stories and facilitating the creative process,

under the guidance of Selina Ukwuoma and Mmabatho Kau. We also say a film REALLY is made in development. We hope this new gig will inspire people to take their time and understand the process of offering the talent the best conditions to deliver outstanding work.

There are a few other projects being assembled, 2022 should see our first Documentaries WIP Lab, an intervention during offline edit and sound design in live documentary projects in Africa. We are brewing an episodic content development lab and trying to bring Locarno Industry Academy International to the continent by 2023, opening avenues in distribution.

Cultivating local talent and serving African Realness to the world, our next five year plan is lined up.

**Elias Ribeiro**  
Realness Institute  
Co-Founder,  
Creative Director

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**“WORKING WITH REALNESS HAS PUT ME IN THE FRONT SEAT OF SOMETHING SPECIAL. THIS RESIDENCY IS A SPACE WHERE YOU ARE ENCOURAGED TO QUESTION, CHALLENGE AND PUSH YOURSELF AND OTHERS IN ORDER TO DIG DEEPER AND STAY TRUE TO THE STORY THAT YOU WANT TO TELL. YOU LEARN, HAVE FUN AND GROW. I’VE SEEN THIS HAPPEN TO THE RESIDENTS, CONSULTANTS AND HAVE DEFINITELY EXPERIENCED IT MYSELF.”**

Asanda Biyana  
Program Manager





## WATCH THE TRAILER

**A Fool God**

A film by Hiwot Admasu Getaneh

“

REALNESS MEANS A LOT OF THINGS TO ME. IT MEANS HAVING ACCESS TO THE MOST GENEROUS AND UNDERSTANDING MENTORS WHO GET THE STORIES OF AFRICAN STORYTELLERS. IT'S ALSO HAVING A DREAM COME TRUE WITH AN EXCEPTIONAL COMFORT DELIVERED BY THE MAGNIFICENT NIROX . AS UNEXPECTED HUGE PLUS, THE BOND AND THE SUPPORT WITH FELLOW FILMMAKERS FROM THE CONTINENT WAS TOO PRECIOUS THAT IS RARE ELSEWHERE. REALNESS ALSO MEANS OPENING UP A WORLD OF OPPORTUNITIES POST-RESIDENCY IN THE GLOBAL FILM SCENE. BUT MOST OF ALL, REALNESS EMPOWERED ME AS A STORYTELLER TO FIND MY VOICE AND TRUST IT BEYOND JUST ONE PROJECT; AND THAT IS WHAT MAKES IT UNIQUE, PERSONAL AND REAL.”

**Hiwot Admasu Getaneh**

Ethiopia, 2016 Realness Resident

[LEARN MORE ABOUT THIS PROJECT HERE](#)

Catching up with

# THE PREVIOUS RESIDENTS

📍 Previous Resident Countries

📍 2020 Resident Countries



The cohort of

# 2019

**Athi-Patra Ruga**, South Africa  
**Beza Hailu Lemma**, Ethiopia  
**Fanyana Hlabangane**, South Africa  
**Firoza Houssen**, Sudan  
**Iman Djionne**, Senegal  
**Silas Miami**, Kenya

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## Editor's Note:

Due to visa issues, Firoza unfortunately missed the photo call day.

# THE LAST TEARS OF THE DECEASED

## BEZA HAILU LEMMA

2019 Resident

Abba Samuel, a young Ethiopian orthodox priest, goes on a dreamlike journey of inquisition about 1994; the year of his supposed death.

### Looking for:

We are looking for market presentation opportunities in early 2021 as well as potential co-producing partners from France, Germany and Norway.

### Country:

Ethiopia

### Feature:

Digital HD (shooting) | DCP (final) | 100 min. | Color

### Languages:

Amharic

### Locations:

Addis Ababa, Debre Zeit, Debra Markos, Bahir Dar, Lake Tana Islands - Ethiopia

### Budget (in Euros):

€600.000

### Financing in place (in Euros):

€0

### Production Company:

Gobez Media, Ethiopia

### Seeking partners from:

Co-Producers and Sales Agents in Germany and France

### Current Status:

The project is preparing to start financing through mentorship with the EAVE producers' program where script support is also being received.



The Last Tears of the Deceased is a gothic mystery set in contemporary Addis Ababa that follows the story of a young Ethiopian orthodox priest named SAMUEL and his search for a mythical shaman who holds the keys to his past.

After surviving a near lethal childhood accident involving a brutal fall from a tree, SAMUEL was given to the church by his late mother to be raised as a cleric. Present-day SAMUEL is a timid, traumatized yet determined young priest who takes care of a vast cemetery behind the cathedral. One day, he finds something in the church burial records of 1994 that forever changes his life: his name. The name corresponds to an unmarked grave at the center of the cemetery.

Further digging in the church documents and a confrontation with his older sister NESTANET reveals to SAMUEL that his childhood accident had temporarily killed him. He also discovers the cemetery caretaker at the time was ABBA TEMTEM, a shamanic priest who has since been excommunicated. Intent on finding out what he might have seen in his short time in the afterlife, he leaves the city to find his schizophrenic uncle AYALEW and pressures him to take him to the Lake Tana islands, where ABBA TEMTEM is believed to dwell. When they reach the lake, they find that the dock is protected by a militia aiming to stop people from going to the island. A physical struggle results in AYALEW getting wounded.

At the nearest island, AYALEW is treated by nuns and NESTANET calls and begs SAMUEL to give up the search. He refuses. Suddenly, the island is raided by the militia, and SAMUEL escapes and sails to the shaman's island. There he finds ABBA TEMTEM, who puts him in a dream journey in which SAMUEL experiences surreal visions. He sees his childhood accident and his sister pushing him off the tree. He sees his death, and the lingering darkness that follows convinces him there must be no afterlife.

SAMUEL heads back home ready to quit the church and finds that NESTANET has hanged herself from the same tree he had fallen from. Devastated he is confronted with performing a fithat (an ancient ritual for the dead) to save her soul from damnation. SAMUEL is forced to choose between believing and not believing in an afterlife. For the sake of his sister, he decides to believe and performs the ritual.



## BEZA HAILU LEMMA

Director

Beza Hailu Lemma is an Ethiopian filmmaker based in Addis Ababa, Ethiopia. A graduate of Addis Ababa University's School of Engineering, he has written, directed, and independently produced a number of short films including 2017's "Ballad of the Spirits", which screened at the Addis International Film Festival. Beza has participated in the Toronto International Film Festival Filmmakers Lab (2019), Realness Screenwriting Residency (2019), Berlinale Talents (2019), Producer Au Sud Lab (2019) and was a laureate of the Africa Centre in Australia (2017). He is currently writing his debut feature film titled "The Last Tears of The Deceased".



## TAMARA MARIAM DAWIT

Producer

Tamara Dawit is a producer/director based in Addis Ababa, Ethiopia, where she is focused on producing Ethiopian documentary and dramatic films. She has produced television content for CBC (Canada), Bravo (Canada), MTV, Radio Canada, Discovery, NHK (Japan), among other networks. She has also overseen the production of digital projects and impact campaigns for Plan International, MTV Canada, Girl Effect, Kids Can Press and other clients. Tamara produced *Forgotten Children* (Eone, 2007), *Girls of Latitude* (MTV, 2008), *Grandma Knows Best?* (Bravo, 2014) and *Finding Sally* (CBC, 2020).

Tamara has participated in labs as at Cannes, TIFF, IDFA, Hot Docs, and Sheffield. She is an alumnus of both the Berlin and Durban Talents programs and a member of Film Fatales and the Brown Girls Documentary Mafia. In 2019 she took part in the Cannes Doc Corner Rough Cut program, the Miradas Doc Lab Afrolatam pitch, Black Women in Film program at the Toronto International Film Festival, the Doha Film Institute Producers Lab, Produce Au Sud and the Apost Lab. In 2020 she released her debut feature film *Finding Sally* (Hot Docs) and is participating in the Eave producers' program and the HEIMA Residency.



### Directors Note:

Faith, as a thematic subject, has been an enigma I have wanted to explore in my works for quite a long time. More so in the context of the Ethiopian Orthodox Church, an entity with a deep-rooted history, mythology and tradition dating as far back as the 4th century AD. As someone who grew up an orthodox Christian in the midst of an increasingly globalized world, I've always had a conflicted view of faith, mortality and the afterlife. What does it mean to have faith? Can we have true faith when we have never had the opportunity to choose? How do ideas of death and the afterlife inform the way we see religion?

The Last Tears of the Deceased, as a film set in contemporary Addis Ababa, is a fitting way to explore these questions. The core theme is the necessity of the freedom of choice in the matter of faith. Using this theme and harnessing the essence (costumes, environment, architecture, and sound) of the Ethiopian Orthodox Church, I aim to make a dreamlike gothic mystery that illustrates the complexities of being a cleric in the modern age and the nature of absolute faith both as an antidote for the fear of death and a result of the freedom to choose.

### Producers Note:

This film is an important cinematic opportunity to look behind the veils shrouding the Ethiopian Orthodox Church and its ceremonies in secrecy and to see how this ancient institution is existing within the modernity of 21 century life. The film also explores the sense of liberation which is starting to emerge as young Ethiopians start to think critically about the things they are told to believe in. I believe that this story has the ingredients for a powerful and riveting film: a unique and mysterious setting, a complex yet relatable character and an investigative structure as we follow Samuel's journey.

### For Project Related Queries:

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# SPIRIT GUEST

## FANYANA HLABANGANE

2019 Resident

The lives of estranged brothers Tito and Kgabane are thrown into disarray by the inexplicable arrival of their dead mother in the flesh. While Tito struggles to confront the childhood trauma of losing his mother, Kgabane decides to exploit her mysterious presence for his own ambitions.

**Looking for:**  
Development Funding

**Country:**  
South Africa

**Feature:**  
Digital (shooting) | DCP (final) | 90 min. | Colour

**Languages:**  
sisZulu, Sesotho and English

**Locations:**  
Johannesburg - Alexandra Township / Inner City

**Budget (in Euros):**  
€ 700 000

**Financing in place (in Euros):**  
€0

**Production Company:**  
Raïndrop Media and Uruçu

**Seeking partners from:**  
Netherlands, Canada, Norway, USA and Africa

**Current Status:**  
The project is in development. Post-Realness Fanyana was selected as a participant in the 2020 Sundance Screenwriters and Directors Labs.



Meadowlands township, a spectre of apartheid situated under the foreboding shadow of a towering hill of mined earth, suffocates brothers Tito and Kgabane — two men in limbo. Like Meadowlands itself, during a bitter winter the brothers experience what it means to be under the shadow of a bigger force. Tito, the older of the two, is a laconic but volatile loner who suppresses his inner turbulence by drinking himself to oblivion. Like most of the men around him, he can't face himself. In contrast, his opportunistic younger brother Kgabane has ambitions of making fast money, but his schemes of selling life policies to vulnerable passers-by amount to nothing.

When Tito's girlfriend Phindi gives birth to a stillborn, he avoids engaging with the tragedy by leaning on his vices in borderline violent ways. This triggers recurring and vivid dreams of his late mother, who committed suicide when he was still a boy. The bruising he experienced as a boy is rivalled only by the pain of losing his baby. One cold morning after having this dream, Tito wakes up to find his mother, Clementine, lying dormant in the corner of his bedroom. Shook and overwhelmed, both Tito and Kgabane have no answers for her inexplicable presence. Catatonic, her gaze is constantly fixed on Tito, but her lack of eye contact with Kgabane waters his jealousy, placing the brothers' relationship under further strain. Clementine's arrival pacifies Tito's sorrow and anger; he becomes his mother's son again. The beginning presents itself once more as Clementine becomes with child. A grieving Phindi's maternal instincts make her the only person aware of Clementine's state, something she keeps to herself.

Bitter, Kgabane absconds with Clementine, to present her as a profitable Madonna to a group of charismatic but wolfish evangelists. Tito's search for Clementine is briefly aided by Phindi, who secretly hopes to ease her own grief by claiming Clementine's baby for herself, but this is cut short due to Tito's unwillingness to engage with the pain of losing the baby. It is through his guilt-ridden and dead-beat father, Panyaza, that Tito hears of Clementine's whereabouts. Tito locates the church, and unwilling to lose Clementine for the second time, he falls short of strangling his brother to death. Ultimately however, the church holds more power than his yearning for Clementine in his life. He discovers Phindi's betrayal when he finds her working for the church as Clementine's caretaker.

Face down in an emotional gutter, Tito has no other place to go but within, willing himself anew — starting with the acknowledgment of losing a baby. This leads him to the original source of his pain: the moment he witnessed his mother kill herself. This is the place where his past and present collide. He can no longer run from the trauma of that young boy cocooned deep inside of him; rather, he must confront it wholeheartedly.





## FANYANA HLABANGANE

Director

South African filmmaker and photographer Fanyana Hlabangane was born and raised in Alexandra Township, Johannesburg. Working as a writer on multiple South African tv dramas, his shorts have also screened at international film festivals. Fanyana's photographic essay *Silent Conversations* was recently exhibited at the 12th Recontres de Bamako in Mali, Africa's most prestigious photo biennale. His debut feature script *The Spirit Guest* was selected for Realness Residency (2019), a pan-African Screenwriter's residency. He is also a fellow of the coveted 2020 Sundance Institute Screenwriter's Lab with the same project. Subsequent to that, Fanyana was selected for the Sundance Institutes Director's Lab 2020. He is currently a writer on Netflix's first African original series, *Queen Sono* and is in pre-production with his next short film, *Home For The Weekend*.

## MMABATHO KAU

Producer

Mmabatho Kau holds a Bachelor's degree in Journalism and Media Studies (Rhodes University- South Africa) as well as a Master of Science degree in Media Management from Stirling University, Scotland. She has worked as a producer, broadcaster, development executive and script consultant for over 15 years. She has produced a variety of shows in public service and commercial pay TV for broadcasters in South Africa and has worked as a script consultant on films such as the sequel to *Happiness is a Four Letter Word- Happiness Ever After*, *Kalushi*; the *Solomon Mahlangu Story* (Mandla Dube) and *Beyond The River* (Craig Freimond). She consulted on the Lesotho based film, *This is not a Burial, it's a Resurrection*, a film selected for the 2019 Venice Bienalle College Cinema and winner of the Visionary Award at the Sundance Film Festival 2020. In 2017, Urcu Media invited her to be a script consultant for their Pan-African writing residency (REALNESS). A programme in which she assisted writers from various African countries develop their story ideas into scripts. In 2018 she was selected to participate as a script editor in the Torino Script Lab. Her passion for helping writers and producers find and shape their story has led her to mentor in script labs in The Philippines (Full Circle Lab), Maisha Producers Lab (Uganda), Jumpstart PRODUIRE AU SUD (South Africa) and Dramatic Producer's Lab (Ethiopia). In February 2020 she participated in the Rotterdam Producers Lab. As part of her commitment to expand her skills set as producer, she was selected onto the EAVE 2020 Producer's workshop. Her work as television producer includes *Soul City 12* (a 26-part educational drama series which aired on SABC 1- South Africa. She is currently developing a 13-part series for the SABC due to air in 2021. Beyond working as a script consultant and television producer, she has ventured into film production with two feature films *Chasing Vice* partnering with writer/director Keitumetsi Qhali and *Spirit Guest* with writer/director Fanyana Hlabangane.



### Directors Note:

This is a story steeped in themes of memory, healing and belonging. Like Clementine dropping into this world, our personal traumas manifest themselves subconsciously in the everyday. It's much easier to shove traumatic moments into the recesses of our minds and keep moving. My aim is to present an otherworldly being into our world as a mirror for my characters to look into. Like I do with Tito and Kgabane, I want to spark a conversation with the audience about how we equip ourselves with the emotional tools to deal with our pain and trauma – something I myself am still grappling with.

This story also serves as a portrait of black men who live in a specific context. The reality is that South Africa's turbulent history has crafted a black man whose self-esteem has been battered and bruised, and his trauma hangs over our society like a storm cloud. My main character Tito is a man who wallows in self-loathing. I find it scary that I did not create his character in a vacuum – I grew up around men like him. My father, brothers and uncles are all Tito in some way. And so am I. There is hope, I do believe we (black men) can make different choices. It's against this complex canvas of history and pain that I aim to visually render black South African township life as reality with a stroke of hyperbole – like a moving Gerard Sekoto painting.

### Producers Note:

As a producer my love for filmmaking comes from the recognition that through this medium, we are given the rare privilege to shift people's experiences of themselves and their world. *Spirit Guest* is one such film. I fell in love with the its extremely visceral, honest and rather naked look at the South African township experience through the lens of a black man. Similar to Kgabane and Tito, South Africa is fast trying to move forward and be part of the global lived experience, while tethered to it's painful yet soul defining past. Until we reconcile and integrate our spiritual, ancestral and customary past into our modern world, we shall forever be haunted beings in search of belonging.

Having lived in one of the most violent countries against women, I am curious to see the complexity and darkness of the black man I have lived with, feared, loved, tried to understand and accept, portrayed through a film like "*Spirit Guest*". Because of the authorial voice in the film, it is my intention to find co-producing partners, who are as interested in investing in Fanyana's voice and vision. We are currently seeking funding in South Africa through government's various funding instruments, private investors and other equity partnerships. We believe the project has got the potential to traverse borders and we therefore hope to seek further partnerships beyond South Africa. At the moment, our key concern is to give Fanyana the time to write the film and are therefore looking for investment in development, but are open to partners who would like to take the journey towards production in the near future.

### For Project Related Queries:

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**“I CAME INTO REALNESS WITH AN IDEA THAT WAS YEARNING TO BE BIRTHED. I LEFT REALNESS WITH RESOLVE TO GIVE BIRTH TO IT.”**

Fanyana Hlabangane  
South Africa, 2019 Realness Resident



# EMINA

## FIROZA HOUSSEN

2019 Resident

Emina, born with the roughest drought Madagascar has known, is rejected by her obsessed father who thinks she is a curse. She is determined to win his love.

**Looking for:**

I am looking for more residencies, development funding.

**Country:**

Madagascar

**Feature:**

Digital | DCP (final) | 100 min. | Colour

**Languages:**

Malagasy

**Locations:**

Southern part of Madagascar

**Budget (in Euros):**

€800.000

**Financing in place (in Euros):**

€0

**Production Company:**

Not currently attached

**Seeking partners from:**

France, Germany

**Current Status:**

Early development.



Emina, a 10 year old girl is having a hard time adjusting to her family. Her father Hery, ex-mayor of the city, is rejecting her thinking she is cursed. It's the roughest and longest drought Madagascar has known, so Hery wants to feed the people by trying to plant a seed that Emina must not touch. He wants also be loved back by them as they rejected him when they found out about his daughter.

Everybody survives by exchanging valuables for water bottles and food packages. Her mother spends all her time at a charismatic church. Emina is often with Zo, the handyman, as the other kids her age reject her. Zo loves her and teaches her things like a father would.

Emina helped by Zo, tries to get rid of the curse she has, but when he dies, she has to continue alone. Emina now alone, one day sees a cloud, and tells her father it can help his seed grow if the cloud makes it rain, but he calls her stupid. She finds out about her father's past that makes her understand his reaction towards her, her goal changes. She now wants to free her father from this life he does not want.

Meanwhile the price of the food and the water is increasing, the people can no longer afford them, they pressure Hery to speed up the process with the seed, but he can't. They are ready to fight him so Emina wants to save him, she takes the seed and begs for the cloud to make it rain. It moves too fast so EM has to run with it. Stunned by the heat, she falls down with the seed and loses consciousness but an accident with a water delivery van awakened her, it exposes that the water and food they have been paying for is actually donated. This causes a big riot.

Emina and the seed are directly in danger; she protects it from them and gets injured. The cloud finally makes it rain. She is amazed, closes her eyes and enjoys it. Her father comes to see what's going on and discovers a root in the can. The seed has grown miraculously. Hery gives the can to her daughter, Emina tells her he can leave. Emina stares at her father walking away.

She smiles.



# FIROZA ZAHIR HOUSSEN

Director

Born in Madagascar in 1993. Firoza attended filmmaking courses at the ART-ON-THE-RUN film school in Berlin. In 2015, Firoza took part in Locarno Film Academy and the Interfilm Berlin pitch competition. Her short films have screened at Interfilm, Luxor Film Festival and Recontres du Film Court in Madagascar, as well as on TV5 Monde. She is currently in development for her feature film, *EMINA*.

## Directors Note:

This is about my fragmented family, my complicated relationship with my father and the nature people take for granted, to point out the issues we often face with donations from all over the world, to show the ugliness of some charismatic churches that are growing bigger especially in African countries, to give an idea of how much growing up depends on what you are been told in your childhood. I found out my father acted with us the same way his own father acted with him. If you don't get enough support, to make you love and appreciate yourself, you may end up shatter not only your life but also the generation following you, because you can't give what you don't have, what you didn't get. It's important not to have kids if you cannot be there in every aspect of their lives. Most of people are unhappy because they live a life they did not choose, but dictated by the society. The idea is to made up everything on set to make it as close to the reality as possible. It is going to be shot in the south of the country, which is already experiencing drought. The atmosphere will be close to The beast of the southern wild which also has the contrast between the rough reality with a child's imagination.

## For Project Related Queries:

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# COURA + OULÈYE

## IMAN DJIONNE

2019 Resident

Born into a polygamous family, two young sisters get to know each other after the death of their father on a journey across Senegal.

### Looking for:

Still in early development, we are looking for development funds. We are also looking for Europeans co-producers, sales agents and distributors.

### Country:

Senegal

### Feature:

Digital (shooting) | DCP (final) | 100 min. | Colour

### Languages:

Wolof, Sereer, French

### Locations:

Dakar and the Sine Saloum region (Senegal)

### Budget (in Euros):

€970 995

### Financing in place (in Euros):

€10 000

### Production Company:

Sunuy Films (Sénégal - Main producer),  
La Chauve-Souris (France - co-producer)

### Seeking partners from:

Co-producers from Germany, Netherlands, Belgium as well as European distributors and sales agents.

### Current Status:

In development, currently working on the second version. We took part in Produire au Sud in Nantes and Atlas workshop in Marrakech in 2019 and we are now participating in La Fabrique de Cannes 2020.



Coura and Oulèye, two teenage sisters whose mothers are co-wives, are forced to travel together across Senegal as they search for their father's will who recently passed away. But their search takes an unexpected turn when they meet Ngoné, a young woman with a troubled past.



## IMAN DJIONNE

Director

Iman Djionne is a writer and director from Dakar, Senegal. Her work includes short films and audiovisual content. Her latest short film "Boxing Girl", travelled to several festivals like Luxor, Cologne, or POFF shorts. She also works as a casting director for local and international productions such as Philippe Faucon's 'Amin' (Cannes Director's Fortnight '18) or the Amazon studios series 'ZeroZeroZero'. She was also part of the casting team on Mati Diop's 'Atlantique' (Grand Prix at the Cannes Film Festival '19).

Iman is currently developing her first feature 'Coura + Ouleye'. She attended the Realness Residency and Locarno Filmmaker's Academy in 2019 and Berlinale Talents in 2020.



## SOULEYMANE KÉBÉ

Producer

Souleymane Kébé is a producer from Dakar, Senegal. He started his production company, 'Sunuy Films' in 2012, producing feature documentaries and short fiction, as well as handling the executive production of fiction ('Urs Jakob's 'Europe or Die') and documentary features, and television series ('Afropolitans', France 2). He also works freelance as an executive producer and line producer for other production companies on various projects such as the TV show 'Tundu Wundu' (best African TV show, Fespaco '17), ZeroZeroZero (Amazon Studios) or 'Colombine' (fiction, TF1). He cofounded the International Documentary Film Festival of Saint-Louis in 2013.



### Directors Note:

Polygamy, quite widespread in Senegal, has been addressed in literature and film but mostly from the wives' point of view. Rarely has its impact on the children and especially their relationship with each other been looked at. The starting point of this story was wanting to explore what that bond could be like in this particular context where mothers are in conflict, living and raising their children apart. Can it exist, can it thrive even? By doing that, I wanted to examine how one man's decision affects an entire family, informing who those individual members become and how they relate to the world.

'Coura + Oulèye' delves into womanhood through three different generations navigating their place in today's Senegalese society, where gender roles are still very defined and where the community comes before the self. How then these girls reconcile their individuality without breaking from a society they want to belong in, with its tradition and its modernity, will be the main challenge for them. These teenagers, much like our country, are questioning their complex identity and a daunting future. Starting out as mirror images of their mothers, Coura and Oulèye's quest will take them outside of Dakar, far from their family's burden and society's expectations, to find a way through their sisterhood to break free from that mold, become their own, and in doing that, possibly bridge a broken community.

### Producers Note:

'Coura + Oulèye', our first feature, is an intimate and modern view on the complexity of polygamous families in Senegal through the journey of two teenage sisters who will discover the power of family, community and especially the importance of finding oneself. What interested me in this project was this unique children's perspective on polygamy and I believe in Iman's talent in portraying it in an authentic yet original way.

Currently in development, we participated in different labs like Realness where the project started, Produire au Sud, Atlas Workshop and now La Fabrique. We have a French co-producer and we are looking for other partners to help us tell this story of two sisters from a specific, local context but which has the potential to resonate widely.

### For Project Related Queries:

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The cohort of

# 2018

**Kantarama Gahigiri**, Rwanda  
**Matthys Boshoff**, South Africa  
**Ng'endo Mukii**, Kenya  
**Reem Morsi**, Egypt  
**Mohammed Siam**, Egypt

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**Editor's Note:**

Daniel Ribeiro (pictured on the right) was a visiting resident from Brazil.

# TANZANITE

## KANTARAMA GAHIGIRI

2018 Resident

Kenya 2045. The reappearance of a powerful tanzanite threatens Nairobi and awakens Machachari's past. Facing her fears, she finds strength to retrieve the gemstone and protect her community.

### Looking for:

Co-producing partners, international sales, production financing

### Country:

Kenya/South Africa/Switzerland/Rwanda

### Feature:

Digital (shooting) | DCP (final) | 100 min. | Colour

### Languages:

English/KiSwahili

### Locations:

Nairobi

### Budget (in Euros):

€2,000,000

### Financing in place (in Euros):

€25 000

Migos (Switzerland)

Orange Studios (France)

### Production Company:

Urucu, Close Up Films

### Seeking partners from:

Kenya, France, Germany

### Current Status:

1st Draft



Kenya circa 2045. Nairobi is ablaze, these past twenty years have seen the temperature rise to extreme levels under a super-sun. The government-imposed curfew, during the hottest hours of the day, is a convenient way to force its population inside their homes and to tame the anger that is brewing.

Eleven-year-old Adea, a bright and feisty young girl, works in the tunnels of an illegal mine under the Kilimanjaro Mountain. She has this particular light in her eyes, excitement, fuelled by contained revolt. One day, she finds the gemstone, a mesmerising tanzanite, that holds the soul of the region and gives the power of hope and protection to its bearer. Adea runs away from the mine in search of Nairobi, on a long and perilous journey that takes her through the savannah.

In the capital city, Machachari, a thirty-six year old woman, worn-out magnetic beauty that commands the space, spends most nights in a downtown club. Dressed in a futuristic outfit she drives a steampunk motorcycle through town and knows Nairobi inside out. However, under the cover of her hardened look, she is deeply affected by all the injustice and violence that she powerlessly witnesses, day after day.

When Machachari hears about the reappearance of the tanzanite, she is worried. Unfortunately the news awakened the attention of psychopathic cult leader Kuma Lord and his fighters, whose big plans include the recovery of stolen land of their ancestors and the recreation of a patriarchal model of society based on his delusional reinterpretations of their heritage.

To get the gemstone back, Machachari will have to form a coalition with the Nairobots, an all-female militia on the outskirts of Nairobi. The tall women run their neighbourhood, protect their community of women, children and all in need of a shelter. They have been planting trees and caring for life since they moved to the big warehouse area. A wonderful, holistic and soothing space, a most welcomed breath of fresh air in a polluted, hot and aggressive metropolis.

But in order to achieve that, Machachari will need to heal from her past wounds and recover her long lost power. Only then, will she be able to draw from the strength of the many women supporting her to recover the mesmerising blue gemstone and bring the tanzanite back where it truly belongs, under the Kilimanjaro Mountain.





## KANTARAMA GAHIGIRI

*Director*

Kantarama Gahigiri is a Rwandan filmmaker, holding a Master's degree in both Cinema and International Relations. As a Fulbright Award recipient, she moved to New York where she spent several years working in the industry getting practical knowledge on set. New York is also where she started directing a slate of award-winning comedic shorts commenting on contemporary American issues (2012-2013).

Tapis Rouge, a feature film that she co-wrote and co-directed has been screened and awarded worldwide including TV5Monde Best Francophone Feature Film, followed by a theatrical release in Switzerland and in France (2017).

In 2019, invited by 5x5x5, a residency in Switzerland, Kantarama wrote and directed *Ethereality*, a short film about migration and the sense of belonging. The film screened in competition at Chicago International Film Festival (2020), Clermont-Ferrand (2020) and Kurzfilmtage Winterthur (2019).

She is now developing *Tanzanite*, a female centric eco-conscious solarpunk odyssey that takes place in 2045 Nairobi, with her friend and co-writer Rwandan filmmaker Kivu Ruhorahoza. Kantarama is an alumna of Realness - Screenwriter's Residency (2018), of Artists in Residency by Africa Centre (2019) and of La Fabrique Cinéma de l'Institut français during the 72nd Cannes Film Festival (May 2019).



## ELIAS RIBEIRO

*Producer*

Brazilian born Elias Ribeiro has worked internationally since 1999. A resident in South Africa for a decade, he launched Urucu, a production company dedicated to making authentic and thought-provoking content in 2011. Urucu's films have won awards at Sundance to Locarno, Durban, Rio and Beijing. They have sold worldwide to theatrical distributors, broadcasters such as SABC, Arte, ZDF, Mnet; and SVOD platforms such as Netflix and HBO. His projects have attracted financing from private equity to Regional and National funding bodies as well as tax incentives globally. In 2015 Ribeiro co-founded Realness African Screenwriters Residency, an incubator that has developed 30 audiovisual projects in over 16 countries in Africa to date. He served a jury member for funds like Hubert Bals and as a mentor in multiple labs across the globe for emerging producers. His most successful film, *INXEBA* was shortlisted for an Oscar after winning 6 SAFTAS. He is often a speaker in Industry events and helmed in 2018 the Cape Town International Film Market Program. He is an Advisory board member to screenworlds.org and ladima.africa and consults to various film related businesses in Africa.



### Directors Note:

Originally from Rwanda, I grew up exposed to a number of radically different cultures. With *Tanzanite*, I wanted to tell a story that addresses and challenges my culture, my heritage and who I am as a person and that introduces a story characterised by a reconciliation between humans and nature. Through the struggles of the many women, supported by a few allies such as Lemasolai, we understand that freedom, sustainable development and a better future begin with the act of recovering one's identity and integrity. These are the values of the Nairobots, who believe in the strength of complementarity and collaboration and who fight against inequalities of all kind. *Machachari* will strive to uplift and protect her community in her quest for justice and redemption.

*Tanzanite* is a film with a strong and distinct visual identity, inspired by utopian stories of Solarpunk. A story told at high pressure and high temperature, reminiscent of Kleber Mendonça Filho's *Bacurau*, inspired by Spike Lee's tone in *Do The Right Thing* and by a journey into dreamtime as found in *The Lost Okoroshi* (Abba T Makama) or *Yeelen* by Souleymane Cissé. But everything must not be dark and pessimistic, *Tanzanite* is a plea for self-responsibility, a delirious, strange, funny, mystical and daring film. An attempt to create a cinematic proposition that is eco-conscious, politically relevant and a tad rebellious, in a tone far from the usual condescending narrative we all have heard about Africa.

### Producers Note:

*Tanzanite* explores the complexities of the Eastern region of the continent and its people, through the hearts and eyes of two African creatives I have the deepest respect for. After going through *Realness* and *La Fabrique*, we found that there is an appetite for this female perspective on the contemporary issues of East Africa was tangible.

There is quite a clear financing strategy for this film. We have partnered with Close Up Films (Geneva) and are hoping to attach another Eurimages eligible country in the co-production structure. We have secured development funding from Orange Studios and Migros. We will launch financing submissions in early 2021 hoping to start production in the first quarter of 2022. We will need to attract broadcast / VoD money that travels for production in Kenya, and are aiming for a budget of 2 million Euros. There is a sincere desire to create an entertaining piece that caters to demanding audiences, to reach the youth and have a broad appeal. I honestly believe Kantarama's upbringing between Africa and Europe will offer us a film that works within the continent but also travels internationally.

Our main goal in the next 12 months is to further develop the promising second draft of the screenplay and make a short film as a team that clearly illustrates our ability to deliver a fresh point of view, and sets the tone and the great cinematic experience the world of *Tanzanite* will be.



**“REALNESS HAS GIVEN ME THE CREATIVE FREEDOM AND NURTURING AN ARTIST CAN SOMETIMES ONLY DREAM OF. IT HAS PUSHED ME FORWARD AND IN GREATER DEPTHS BY PRECISE AND BRILLIANT MENTORING, TAILORED TO THE SPECIFIC NEEDS OF MY PROJECT. REALNESS HAS ALSO GIVEN ME A TRUSTED NETWORK THAT I CAN ALWAYS GO BACK TO FOR ADVICE AND SUPPORT AND HAS ALREADY OPENED MULTIPLE DOORS FOR ME.”**

**Kantarama Cahagiri**

Rwanda, 2018 Realness Resident

# VLEES VAN MY VLEES (FLESH OF MY FLESH)

## MATTHYS BSHOFF

2018 Resident

After an accident renders his wife quadriplegic, Magnus, a fast rising lawyer brings free-spirited Annelie home from hospital. As lover becomes caretaker and grand dreams crumble into mediocrity, will their family survive?

### Looking for:

We are firstly looking for co-production partners that have access to European and soft funding, grants and/or equity investment. We are open to the possibility of a multi country co-production where attractive rebates are available. Secondly we are looking for international sales agents and distributors to potentially raise finance through pre-sales and help plan and execute a festival, release and marketing strategy that will ensure the best international exposure and value for the film. Most importantly we are looking to partner with individuals and companies who are as passionate as we are about the vision for our film.

### Country:

South Africa

### Feature:

Digital & film | DCP final | 100min | Colour

### Based on:

Inspired by true events

### Languages:

Afrikaans, English, Zulu

### Locations:

South Africa - Pretoria, Southern Cape, Mpumalanga

### Budget (in Euros):

€1,000,000-00

### Financing in place (in Euros):

€10,000 Development Funding secured from national body NFVF (Nation Film and Video Foundation),  
€15,000-00 development funding from AIR Films & MSM

### Production Company:

AIR Films & MSM

### Seeking partners from:

Co-producers worldwide, especially Europe.

### Current Status:

After Realness, 2018, the script was further developed at the Cine Qua Non Script Revision Lab, 2019. We are actively raising finance and packaging the film with the intention to commence production in 2021; shooting in five blocks across five seasons.



Inspired by true events, this love story spans more than thirty years against the backdrop of South Africa's transition to democracy in the late eighties into the present day. Passing time unfolds in five movements across different seasons - spring, summer, autumn, winter and spring.

Spring - Magnus Basson had the picture perfect family. After a car accident claims his daughter's life and renders his wife quadriplegic, he brings free-spirited Annelie home from hospital. At first they try to resume life with the same passion and humour they always had; entertaining friends and having great sex. But being provider, father to little Cornelius - who's bereft of his closest companion - and both lover and caretaker takes its toll on Magnus, and they ask their part-time Zulu helper, Lakhina, to move in with the family.

Summer - Magnus tries his best to lift Annelie's spirits when she grows jealous of Lakhina mothering Cornelius. But after Cornelius catches his father in a one night stand, the boy lashes out at Annelie who has to rediscover her mothering abilities to win his trust. In Annelie's darkest hour of mourning the loss of her body and relationship, Lakhina challenges her to reclaim her womanhood and take control of her life.

Autumn - Annelie and Magnus reinvent themselves to find their intimacy and humour anew; however, Cornelius' teenage rebellion causes their painful past to erupt in conflict that brings their individual guilt about the accident to the boil. When Lakhina intervenes to protect Cornelius, Magnus insults her and she quits, leaving the family.

Winter - As time passes Magnus resorts to eating and drinking his feelings of resentment as he mourns the degradation of his body, sexuality and failed dreams. But when Annelie contracts a lung infection and is admitted to intensive care, Lakhina offers him the forgiveness he craves. Magnus - whose now corpulent body belies the little boy inside - asks Annelie not to leave him stranded all alone. She fights again to live on.

Spring - At last Magnus is at peace with the choices he made and he is the proud grandfather of a little girl who's filled the hole in his life left by the absence of their daughter. Content in the comfort of Annelie's care he has a heart attack. Magnus fights to live but Annelie gently guides him to let go until he dies in her embrace; leaving her free to live her life with independence.



# MATTHYS BOSHOFF

*Director*

Matthys Boshoff is a film and series writer & director who is passionate about stories that enlighten, entertain and strive for both critical acclaim and commercial success. He co-wrote his feature directorial debut *Children of the Storm* which had a successful theatrical release in South Africa and penned distribution deals for North America, Latin America, and Africa. Produced on a tight budget this epic period film with over 260 VFX shots has won 3 SAFTAS and 4 SSF awards to date.

His short film *Flesh of my flesh* had its European Premiere in competition at Clermont-Ferrand, screened at over 30 film festivals around the globe (including 5 Oscar & Bafta qualifying), won 4 Best Film awards and was nominated for best short film SAFTA. Malina Saval, features editor for *Variety*, wrote "...I was simply blown away by its beauty, depth and unflinching commitment... The film absolutely crushed me. It destroyed me, it was so beautifully done."

Matthys' commercials and branded content have won shiny little statues at OneShow, Cannes, LIA and bagged both the Loeries Film and Creative Effectivity Grands Prix resulting in his ranking as #2 director in Africa and the Middle East, 2018. He is a Cine Qua Non Script Revision Lab, Realness Screenwriter's Residency and Disney-Triggerfish Animation Story Lab alum. When not indulging in all things film, Matthys pursues his love for adventure by hanging on sketchy gear off the side of a mountain or riding his bicycle through the desert, dressed in pink.

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# JOZUA MALHERBE

*Producer*

Jozua's love for film making has led him to direct, write, shoot and produce. His prime time television drama's have been awarded several times for directing, technical skills and performances. Jozua's recently produced "I Am All Girls" which was directed by Donovan Marsh and will be released in the US in 2020. He was a screenwriter on the Deon Meyer mini-series, "Trackers" for HBO and has just completed "Griekwastad" where he directed, produced and shot. The film stars Arnold Vosloo in his first Afrikaans role in 30 years. Jozua intends to make work that is interesting, entertaining and awesome.

# LUCIA MEYER-MARAIS

*Producer*

Graduating with an Honours Degree in Production from AFDA in 2005 with the title of Best Producer, Lucia's graduation short film *Escudo* won the first ever SAFTA for Best Student Film in 2006. From this auspicious start, she progressed into indie filmmaking, swiftly building a solid reputation and exciting career. A sought-after line-producer for major local feature films such as *Wolwedans in die Skemer*, she then turned her talents to major television dramas, including co-produced the award-winning series *Donkerland*.

More recent career highlights include her collaboration on the 2018 Cannes Official Selection *Un Certain Regard* feature film *The Harvesters* with international production companies, as well as producing Nthibah Pictures' debut feature film, *i am All Girls*, a project she was invested in on the sordid reality of international human trafficking. The award-winning short film *Vlees van my vlees*, is currently being reshaped for a feature version, in association with the Realness Writers Lab. This complex project reflects her belief that the best stories have a conscience and a responsibility to the society they portray.

While based in Johannesburg with husband and renowned cinematographer Tom Marais SASC, along with their twin toddlers and their dogs, she still works internationally, having recently completed production supervising on MNET's action series *Trackers*, as well as MJ Bassett's *Rogue*, starring Megan Fox. Lucia believes in balance, in art, and in perseverance. She believes in creating professional relationships within an empathetic creative environment, in strong leadership from the front coupled with motivation from the base.



## Directors Note:

When I was four our family was in a car accident that claimed my sister's life and left my mom quadriplegic. Beyond the obvious challenges, the social fabric of our household was altered; we were dependant on live-in caretakers who challenged our notion of familial roles. Statistically, 97% of men file for divorce within 5 years after their partner becomes quadriplegic. My dad stayed with my mom until he died of a heart attack 24 years after the accident.

*Flesh of my flesh* is inspired by my family. The film investigates the character of a husband who stays, a woman who has to rediscover her mothering capabilities, a couple that reinvents their intimacy and sexuality, a troubled boy who has to experience the liberation self-forgiveness, and a live-in caretaker who claims agency to discovers her self-worth.

Masculinity is interrogated throughout the film; how men define themselves when they lose part of their partner, sexuality, mother, when their own bodies fail them and how they navigate the path from violence to healthy manhood. The elliptical structure of five movements takes place in five successive seasons; each with its unique colour palette and weather patterns reflecting the inner world of the protagonist. Accompanying time frames take inspiration in mood, styling, design, colour and wardrobe from the relevant periods.

The story cuts to the heart of what it means to be life partners. It will make the audience laugh and cry as the film blends together a dance of drama, comedy and poetry wrapped up in operatic storytelling that will leave them with a lingering hope that living and loving, with all the ups and downs, are worthwhile.

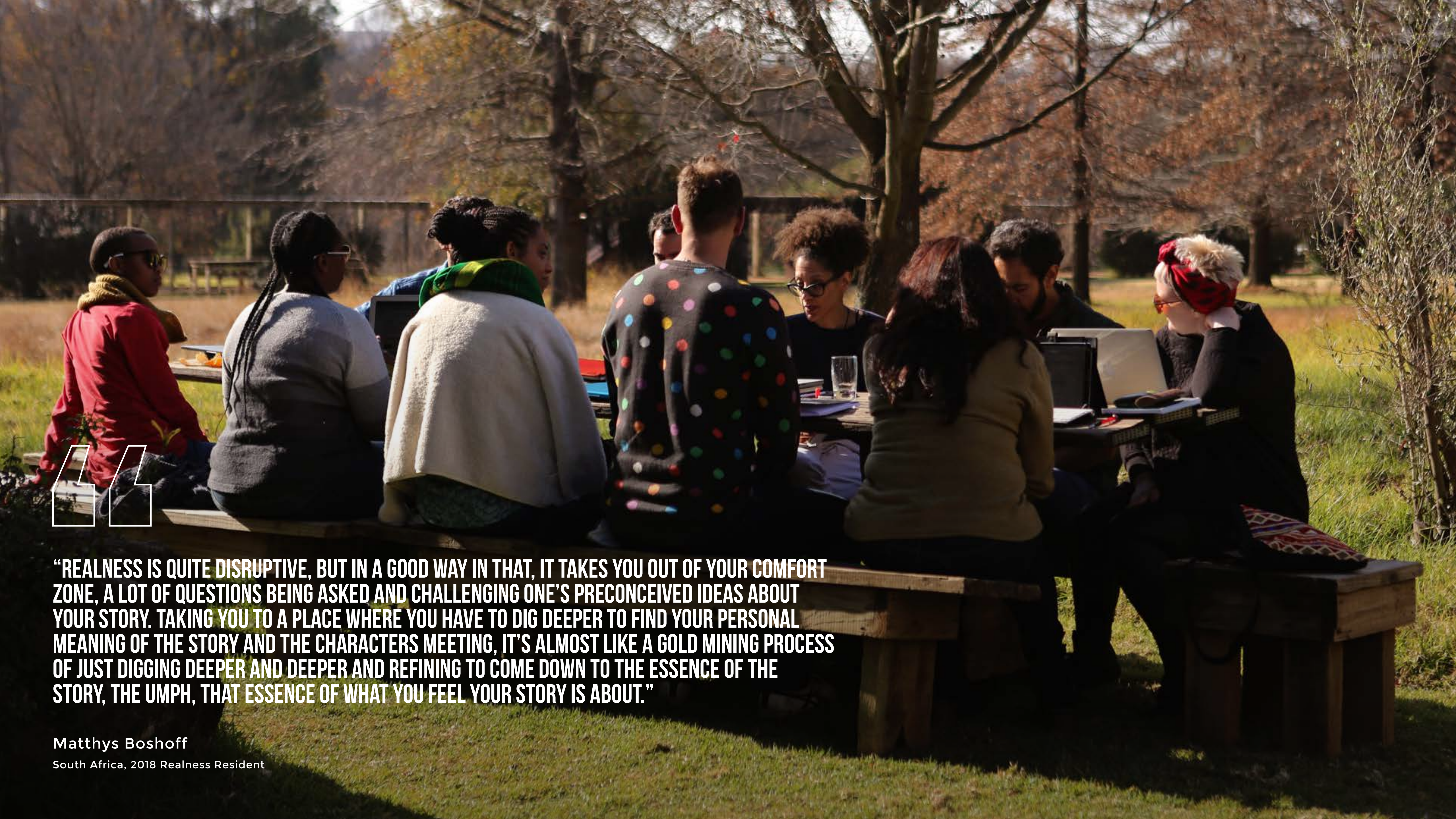
## Producers Note:

This love story is a complex narrative of relationship over time that will leave the audience with a lifetime of insight into questions of pain, commitment, humour in the face of tragedy, and of love.

We've had an incredible response from the audiences who were deeply moved by our short film that played at festivals like Clermont-Ferrand. And now our vision is to make the feature film version that will premiere at an A-list festivals and travel to the ends of the earth. We believe in connection. We believe in the power of stories. And we believe that success travels.

## For Project Related Queries:

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**“REALNESS IS QUITE DISRUPTIVE, BUT IN A GOOD WAY IN THAT, IT TAKES YOU OUT OF YOUR COMFORT ZONE, A LOT OF QUESTIONS BEING ASKED AND CHALLENGING ONE’S PRECONCEIVED IDEAS ABOUT YOUR STORY. TAKING YOU TO A PLACE WHERE YOU HAVE TO DIG DEEPER TO FIND YOUR PERSONAL MEANING OF THE STORY AND THE CHARACTERS MEETING, IT’S ALMOST LIKE A GOLD MINING PROCESS OF JUST DIGGING DEEPER AND DEEPER AND REFINING TO COME DOWN TO THE ESSENCE OF THE STORY, THE UMPH, THAT ESSENCE OF WHAT YOU FEEL YOUR STORY IS ABOUT.”**

**Matthys Boshoff**  
South Africa, 2018 Realness Resident

# THE GOAT SUNDAY

## NG'ENDO MUKII

2018 Resident

Escaping a great drought, Naomi and Stella travel to their religious grandparent's home. Exploring a forbidden room, Naomi is attacked by a Serpent, triggering a battle against dark forces.

### Country:

Kenya

### Feature:

Digital (shooting) | DCP (final) | 90 min. | Colour

### Languages:

Kiswahili, English, Kikuyu

### Locations:

Central Province, Kenya

### Budget (in Euros):

€ 1,200,000

### Financing in place (in Euros):

€ 9,000 development funding

### Production Company:

Urucu

### Seeking partners from:

Co-producers from Europe  
Animation partners in South Africa

### Current Status:

The Goat Sunday is in development. We have recently been awarded the Hubert Bals Fund Script and Project Development grant to work on the script and produce some visual tests to help determine the stylistic direction of the film.



It's Christmas season. Escaping a great drought, clairvoyant Naomi (12) and rebellious Stella (16) travel to the green oasis of their religious grandparents' home. The sisters struggle to adapt in Deacon Margaret (70) and High Priest Anthony's (75) home. Margaret employs fear, scripture and white dresses, to force Naomi into becoming a pious girl. One morning, a beautiful goat is delivered to the compound. Naomi sneaks out to meet him. The playful Nyamba Nanne (Eight Farts) becomes her companion. Unknown to Naomi, he is being fattened for ritual sacrifice on Christmas Day, as an offering to end the drought.

Naomi sneaks into her grandfather's forbidden den where he keeps his mighty cane. A Serpent attacks from the shadows. Tearing her white dress and twisting around her body, it forces itself down her throat. Naomi falls to the floor coughing. A glowing ruby shoots out of her mouth, into the darkness. She scampers to her bedroom and hides her tattered dress under the bed. Naomi becomes the immaculately good girl of Margaret's dreams, and distant from Stella. When her first period begins Naomi believes that it is a punishment from God for the attack. She finally tells Stella about the serpent and her ruby.

On Christmas Day, Anthony leads the ritual sacrifice. To save Nyamba Nanne Stella interrupts the ceremony, proclaiming that a serpent lives in the house. The church elders protest. In the commotion the girls and the goat escape. Margaret chases after the girls and slaughters Nyamba Nanne before them. Naomi falls to the ground writhing in pain. Blood trickles between her legs as a swarm of snakes entangle and kill Margaret.

Her death releases the rain. Ribbons of blood unroll from Naomi's body, returning life to the land. Stella carries Naomi to the house. As she goes inside, Naomi asks her to find her ruby. Stella discovers Naomi's ruby in a mahogany chest. Suddenly the Serpent returns. Naomi finds the Serpent attacking Stella. She bangs the mighty cane against the wooden floor and the Serpent collapses, revealing Anthony. The walls shake and the taxidermy animals come to life, devouring him.

Naomi collapses. Cradling her, Stella feeds Naomi the ruby. Threads of golden red branch out from her mouth, and Naomi pupates to heal her soul. Stella drives the car as Naomi sleeps in an incandescent red and golden cocoon.

The rebirth of the land spreads towards the sunset.



## NG'ENDO MUKII

Director

Ng'endo Mukii is a Vimeo Staff Pick awarded film director. She is most well known 'Yellow Fever,' her documentary-animation exploring Western influences on African women's ideals of beauty. Her work focuses on relationships, using moving image to unravel unspoken truths that exist between us all. At the Design Indaba conference (2015) she presented her talk, 'Film Taxidermy and Re-Animation,' proposing the use of animation as a means of re-humanizing the mainstream image of Indigenous People, and People of Color.

Ng'endo is a graduate of the Rhode Island School of Design ('06), and holds a Master of Arts from the Royal College of Art ('12). She is a Berlinale Talents ('14, '15) alumni. She participated in the distinguished Urucu Media REALNESS Screenwriter's Residency, and the incredible Goethe Institute Bahia Vila Sul artists residency, both in 2018.

Her films have won numerous awards, including Silver Hugo for Best Animated Short at the Chicago International Film Festival, Best Short Film at the Africa Magic Viewers' Choice Awards, both for *Yellow Fever*, and the Encounters Immersive Grand Prix for her first 360 film, *Nairobi Berries*. Ng'endo lives and works in Nairobi as an independent filmmaker, experimenting with photography, printmaking and poetry.



## CAIT PANSEGROUW

Producer

Cait Pansegrouw is a multi-talented producer and casting director that has worked across South Africa, in Lesotho and in Brazil. In 2015 she joined production company Urucu as a partner and together with Elias Ribeiro, also co-founded Realness Institute. Cait's work has travelled to Sundance, Berlinale, Venice, Durban and FESPACO, to name a few. In 2018 she was included on the Mail & Guardian's Top 200 Young South Africans list. INXEBA (The Wound), which she produced and cast directed screened at more than 60 festivals worldwide, winning 28 awards, including 6 SAFTAs. Most recently, her feature film *This Is Not A Burial, It's A Resurrection*, made through Biennale College - Cinema and shot entirely in the remote mountains of Lesotho, was awarded the Jury Prize for Visionary Filmmaking at the Sundance Film Festival. The film participated in Realness Residency as a project in 2017. Cait's passion for development and working closely with filmmakers has equipped her to deliver 5 successful editions of the Realness Residency. Cait is a Durban Talents, Berlinale Talents, La Fabrique Cinema de L'Institut Francais, Durban Film Mart, EAVE Producer's Workshop and Biennale College - Cinema alumna.



### Directors Note:

The world of *The Goat Sunday* unravels a magical-real fable from our every day experiences, drawing directly from the socio-political landscape of Kenya. As a people we remain at the mercies of a detached political class. Our country is built on crumbling infrastructures that offer minimum to no protections to its citizens. All we have, is God.

Our desperate hopes cling to an omniscient being who speaks to us through a select group of people. It is on this hope and this desperation, that Naomi's grandparents have built their empire. Over decades, they have centred themselves as the one true connection to a spiteful and unpredictable god. A god that is willing to wipe out an entire country, unless its people follow his word precisely, as interpreted by High Priest Anthony and Deacon Margaret. But their intentions have always been mercenary. Margaret and Anthony are the cause of their people's spiritual and economic drought. They have manipulated their community with fear, eroding their moral compass, and amassing wealth and resources over decades. This is the deceitful adult world in which Naomi and Stella find themselves. *The Goat Sunday* questions what happens to two children when they are placed in the care of guardians whose power and morals are unquestioned. It uncovers what happens to our communities when the people who are meant to guide us become omnipotent.

*The Goat Sunday* unravels global themes of child abuse and molestation, in the specific socio-religious context that is Kenya.

### Producers Note:

The interrogation of children falling victim to the tainted world of adults resonated with me deeply. As a child who grew up in a broken home, the subject of children having to deal with adult issues which will alter their reality forever, is something that I understand well. So much damage is done, many times unintentionally, in the name of religion, family and education, among others. A film exploring the power dynamics between adults and children, specifically in an African context, feels urgent. We are excited that the world of *The Goat Sunday* offers an opportunity for us to challenge preconceived ideas around what is considered 'African cinema' as well as the latitude to discover a new cinematic form.

### For Project Related Queries:

Name: Cait Pansegrouw  
Location: South Africa  
Email: cp@urucumedia.com  
Phone: +27 83 395 0088

A group of people, including several women, are standing outdoors in a natural setting with trees and hills in the background. They appear to be engaged in a conversation. The image is used as a background for a quote.

“

**“THERE IS A SMALL CASTLE ON A SOFT HILL WHERE MONKEYS RUN FREE. AT NIGHT A FIRE BURNS, RAISING ITS SMOKE WITH THE CALL OF LIONS. IN THIS ENCHANTED HOME, YOU WILL STAY ALONE, TOGETHER. IN THIS ENCHANTED HOME, YOUR WORDS WILL BE STRETCHED APART, TOSSED, BROKEN, REFORMED. YOU WILL AWAKE YOURSELF, LEARN YOURSELF, ANEW. WHAT YOU CAME TO BE WILL CHANGE, FOREVER. TO DISCOVER WHO YOU CAN BE, TO KNOW THAT THE WRITER LIVES INSIDE, ALL YOU NEED TO DO, IS APPLY IT.”**

**Ng'endo Mukii**

Kenya, 2018 Realness Resident



# BOOTLEG

## REEM MORSI

2018 Resident

Bootleg is a feminist comedy about Roukaya, an outwardly obedient middle class Muslim woman, in an unsatisfactory marriage, who discovers sexual pleasure through sex toys and decides to return to Egypt. With the support of two other women, they start a risky underground sex-toy manufacturing business.

### Looking for:

Producers and Co-production financing (eligible for co-production with Canada as I'm also a Canadian citizen)

### Country:

Egypt

### Feature:

Digital | 90 min. | Colour

### Languages:

Arabic (75-80%), English or other Western Language

### Locations:

Egypt (with a possible combination of interiors in Morocco), 15-20% in a Western Co-production Country.

### Budget (in Euros):

€ 1,500,000

### Financing in place (in Euros):

€ 0

### Production Company:

Scarab Films Inc

### Seeking partners from:

Canada & Europe if using funding through funding & co-production programs (festival affiliates).  
Worldwide private investment.

### Current Status:

In development, I had a few drafts of an old version of the script and now writing the first draft of the new direction of the script.

From director Reem Morsi

# BOOTLEG

*Sometimes you have to take matters into your own hands.*

Cairo International Airport ✈



Bootleg tells the story of three women of varying social classes, Roukaya (an outwardly obedient middle class Muslim woman), Nafisa (a strong passionate low class woman) and Eman (an 18 year old who blindly believes in cultural traditions and wants the world to know she's a good girl) dream of enjoying sexual pleasure with their husbands, only to have those dreams crushed.

Talking to sheik's, religious figures and family members, about their frustrations, they are asked to pray in order to fight sexual urges. Realizing that masturbation comes from a seductive devil, they stop themselves from masturbation and follow the advice to pray, distract themselves with chores and maybe exercise. Their plans to be obedient and conferment fail miserably and their frustration just escalates. Meanwhile, Roukaya living in a western country with her husband, gains unexpected access to sex toys, leading her husband to break her heart and send her back from the US to Cairo.

With their differing social circumstances, financial needs & sexual frustration on the rise, they decide to screw the patriarchy and replicate Roukaya's overpriced sex toys, they start a risky underground sex toy manufacturing business by using bathtub toys and dressing up dildos as little dolls, to mention a few. As they don't have the know how, they seek the help of Nafisa's half blind father to help them create the toys. After many mishaps, including minor electric shocks, sparks flying and bleeding fingers, they finally succeed. To distribute the toys, they resort to secret facebook groups, waxing ladies, seamstresses, small kiosks, hairdressers, as well as special sections at toy stores. They hold their version of "Tupperware parties", where they teach the women how to use the toys, using frozen chicken to demonstrate the use the sex toys, as well as other colorful methods.

As more and more women flock to their business, as customers, distributors and supporters, more and more restrictions on women elevate in the form of bans to their freedom by the government & some societal elements. However, they continue to pursue their business. As people in their lives, the community and government start chasing them and threats of imprisonment close in on them, they decide to combat their fears and set up a "going out of business" sale at the heart of Tahrir square leading to a stand off between their enemies and their supporters, amidst the chaos, one of the toys falls off and rolls away, and a little girl picks it up and walks off, with the sound of the toy vibrating in the wind.



# REEM MORSI

*Director*

Reem Morsi worked as a professional scuba diving & human rights officer prior to becoming a filmmaker. Reem's first feature film as a writer/director/producer, *Hysteria*, is a Telefilm Talent to Watch project currently in post production. Morsi's feature film script, *Bootleg*, received a scriptwriting grant from the San Francisco Film Society (2016) & won the Telefilm Canada New Voices Award at the Toronto Screenwriters Conference in 2017. Morsi's film credits include *THEIR FEAST* (2012 TIFF, BBC, Cine Sud), *NOSTALGIA* (2015 - WIFTV), *THE DOOR* (Whistler, 2016 & Best Drama at 2017 Yorkton Film Festival, Audience Choice Award & Best Screenplay at WIFT Showcase 2018), *SHOW & TELL* (2016), which won the WIFT/BravoFact pitch competition & Golden Sheaf Awards for Best Director, Best Short Subject & Best Emerging Director (Yorkton Film Festival, 2017). Morsi has participated in the Berlinale Talents & Script Station (2012 & *Bootleg* 2018) & TIFF (2016) Talent Labs, CFC's Directors' & WIDC Director's labs in 2014/2015. Women in View Director Shadowing & Directing lab on Dino Dana. Reem received the Academy of Canadian Cinema & Television Director Apprenticeship & shadowed on the *Handmaid's Tale*.

## Directors Note:

"*Bootleg*" is about fear of womanhood, manifesting itself in controlling women is through depriving them of their sexuality. This is the heart of *Bootleg*. I want to tell a story about women who take a stand against being restricted, and take charge of their needs, against all odds. *Bootleg* also explores the different attitudes towards sex across socioeconomic classes. The tone of *Bootleg* is that of a dark comedy that pokes fun at the cultural hypocrisy while pointing out the ridiculousness of fearing women's sexuality and the extremes of how that can be executed. The camera will be invisible and conveying a very realistic look at the story, while colour will be used extensively to convey feeling and emotional development of the characters. Though there are moments where the comedy is overwhelming, but the level of culturally acceptable deprivation of women lends itself naturally to moment of emotional impact. Making this film in itself a stand against cultural taboos and can result in a similar fallout as those in "*Bootleg*". Despite that, it is quite crucial for me that *Bootleg* in the very least causes cultural debates regarding FGM, sexual pleasure and cultural hypocrisy against a patriarchal culture. This story doesn't aim at furthering the stereotypes about the region, on the contrary, it aims at presenting an authentic reflection that does not feed cultural biases. *Bootleg* is a form of satirical comedy poking fun at the restrictions and taboos that surround women's right to sexual pleasure as well as the patriarchal system that enables such restrictions.

## For Project Related Queries:

Name: Reem Morsi  
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**“AFRICAN FILMMAKERS RARELY HAVE THE OPPORTUNITY AND ACCESS TO PROGRAMS LIKE THIS. REALNESS IS A PROGRAM THAT PROVIDES SUPPORT, MENTORSHIP, AND WRITING SPACE TO AFRICAN WRITERS SO WE CAN TAKE OUR WRITING TO A WHOLE NEW LEVEL, LEARN NEW WRITING TECHNIQUES, UNDERSTAND DIFFERENT WAYS TO APPROACH STORY, SCENE AND CHARACTER AND ELEVATE OUR WRITING TO COMPETE AT AN INTERNATIONAL LEVEL.”**

**Reem Morsi**

Egypt, 2018 Realness Resident

# CARNIVAL

(PREVIOUSLY BLOOD AND HONEY)

## MOHAMED SIAM

2018 Resident

Adham, an anxious low rank cop is ordered to rescue Tanya, his senior officer's daughter, from the burned ruins of the Cairo zoo.

### Looking for:

We are still looking for a MENA partner, in a country with bounds to France like Morocco or Tunisia, and a European coproducer to handle key crew position like sound and part of the post-production - we are approaching Dutch, Norwegian and Luxembourg potential partners since Siam documentaries were successful there as Opening IDFA 2017 and Delicatessen successful dutch distribution in Netherlands, or winning Sorfond fund and a distribution in Norway. We also follow a great potential Dutch coproducer met in Meetings on the Bridge.

### Country:

Egypt, France

### Feature:

Digital | DCP | 80 min. | Color

### Languages:

Arabic, Egyptian Dialect

### Locations:

Cairo, Egypt

### Budget (in Euros):

€ 1,176,666.00

### Financing in place (in Euros):

€ 566,666.00

### Production Company:

Artkhana, Team One, Arizona

### Seeking partners from:

Switzerland, Germany, Belgium, Luxembourg, Norway, North America

### Current Status:

We're currently invited to l'Atelier (Cinéfondation) in Cannes 2020 even though it was postponed. We hope this will carry a strong impact on our development phase to close the financing gap and move to production next year as per our plan and schedule.

# CARNIVAL



cinéfondation  
L'ATELIER

ADHAM (42) is a morally conflicted policeman who has panic attacks. TANYA (12) is the teenage daughter of Adham's superior boss. Adham has to save her from the upside-down Cairo raided zoo and soon after, her father is kidnapped. A surreal apocalyptic settings of empty Cairo, cars flipped over and half burnt, escaping animals running in the middle of the road and no police whatsoever in the streets after their collapse.

Adham and Tanya get stuck together for the day. Despite their obvious differences in class, background, age and gender, they cross the underworld of Cairo together and their lives throughout change forever.

What makes Adham's journey even more difficult is the fact that Tanya is a tough rebel kid. Her curiosity provokes him. She's set to unwrap the secret world of her father's police milieu. Wise beyond her years, Tanya is unleashed on a learning quest in that patriarchal world and she picks up on it with Adham, and very quickly, they become a team.

Traveling from one location to another in the midst of apocalyptic empty Cairo, serving the most absurd and bizarre day imaginable, the two opposite colorful characters form an unusual bond and forge an unlikely partnership that get them through the surreal day in the father's absence. Adham, who is expecting his first child, finds through Tanya what it means to be a father.

A dark comedy about authority in troubled times and the ability to find beauty and comedy in violence and chaos.



## MOHAMED SIAM

*Director*

Siam is a Member of The Academy, The Oscars. A fiction and documentary filmmaker. A grantee of Sundance, World Cinema Fund, Aide aux Cinémas du Monde for his films that have been screened in NYFF, Karlovy Vary and Carthage where Siam won The Grand Prize and Best Cinematography 2017 for his first film *WHOSE COUNTRY?* distributed by Kino Lorber.

His film *AMAL* was IDFA Opening Film that won Sheffield Jury Prize, London and FidaDoc prizes and screened in Göteborg, CPH Dox, Vision du Réel and was sold worldwide.

An Alumnus of Sundance, La Femis, La Fabrique des Cinémas du Monde in Cannes and a Berlinale, Durban & Beirut Talent Alumnus who has won Robert Bosch Film Prize and Thessaloniki award. Siam is a jury in Karlovy Vary, Göteborg and Durban Film Festivals, IDFA Bertha and Hot Docs Funds. A fellow scholar and filmmaker resident in the American University in Paris.

Siam is equally working on his 1st feature narrative *CARNAVAL* — selected in Cannes Cinéfondation 2020.



## GUILLAUME DE SEILLE MOATAZ WAHAB M. SIAM

*Producer*

Guillaume de Seille - Born in 1968, he worked ten years for Canal+ in the cinema department (pre-sales of European films), and was the commissioning editor and artistic producer for French public broadcaster France 2.

A seasoned producer who produced more than 50 non-French feature art-house films around the world invited in every major festival in the world from Cannes, Venice, Berlinale, Locarno, NYFF, Sundance, Karlovy Vary and theatrically released in France and all around the globe.

1998 EAVE graduate, member of EFA, won a Cesar Academy and SPI in France. He's a mentor in Torino Film Lab and many other script and producing platforms.

Team One Productions was Established in 2010. It has been a leading company in documentary and fiction films. It has also expanded its productions into producing more than 20 feature documentaries, features and dozens of shorts. Among its documentary clients are Al Jazeera, CBC, Discovery and Euro News. Team One has lately produced the short film "Ward Hennah" in Clérmont-Ferrands 2020

After years of planning for expansion and venturing into grand productions, armed with years of experience in production and a passion for arthouse films, TeamOne brought a fresh production strategy to the Egyptian market, focusing on uncompromising artistic values that also appeals to mass audiences.

Moataz Abdelwahab graduated from the Higher Institute of Cinema, and worked as a producer since 2000. In 2010, Abdelwahab established Team One, which has become a leading company in documentary & fiction films in the Egyptian market and the Arab region and has recently ventured in arthouse fiction films' productions.



### Directors Note:

This film will complete a trilogy about authority in Egypt. This world have marked my life from childhood to present day. My father was a criminal investigator and his line of work was highly sensitive and secret. This formed my earliest memories and drew me to such themes as power, psychology, authority, secrecy, totalitarianism. My first film - *Whose Country?* - was the story of a policeman who is 15 years older than I am, who represented a generation that had all the power. Managing the state according to their own rules, these men were destabilized by the uprisings of young generation represented by my second documentary's main character (Amal) a young girl who is 15 years younger than I am. Amal represents the future face of Egypt whereas the first police film and his character have represented that older generation who ruled Egypt for 30 years during Mubarak's era until Amal's generation made history.

These two real characters the policeman and the young girl from the 2 documentary films meet in this fiction film as outsiders to this hierarchical system and question it while being affected by it. So Tanya, the young girl in the film, is closer to my childhood and adolescence and her questioning from an innocent perspective then growing up understanding the complexity of the situation. While the policeman is closer to my father who was always ambivalent about his job and I grew up observing and understanding his position and dilemma, for me to absorb it better and speak about it now.

My background in psychology helped me to breakdown and dissect that matrix of hierarchy system from my father, my family, my school, and my country until I studied filmmaking and spoke through these two films, characters and generations that led me today to do this third film *CARNAVAL*.

### Producers Note:

It's an ambitious intense film whose vision is colorful, harsh and grounded, all at the same time. A whole section of the film takes place in a zoo in full chaos, with animals running around on the loose. Another section is in a hotel where it looks like M.A.S.H. where everything could happen. This was exactly the kind of cinema Guillaume and Siam wanted to support and defend. To do a dark comedy in a time like today.. about fear and authority in troubled times like today, and the ability to find beauty and comedy in dystopia and chaos.

### For Project Related Queries:

Name: M. Siam

Location: Cairo, Egypt — Paris, France

Email: m\_siam2000@yahoo.com

Phone: +201221542531 — +33668679070

A group of five diverse individuals are sitting in a field of tall, dry grass. In the background, there is a light-colored building with several windows. The group consists of three men and two women, all looking towards the camera. The man on the far left is smiling and wearing glasses and a dark scarf. The man next to him is wearing a dark hat and a dark shirt. The woman in the center is wearing a white sweater. The woman on the far right is wearing a black top and has her hair in braids. The woman next to her is wearing a striped sweater and glasses.

The cohort of

**2017**

**Fradique (Mário Bastos),** Angola  
**Gloria Huwiler,** Zambia  
**Lemohang Jeremiah Mosese,** Lesotho  
**Rama Thiaw,** Senegal  
**Samantha Nell,** South Africa

# THE KINGDOM OF CASUARINAS

## FRADIQUE

2017 Resident

The reappearance of an old comrade forces a disenchanted war veteran from Angola to face his own violent memories.

### Looking for:

We intend to establish Fradique as a Director and get our work internationally exposed. We are looking for international partners that can contribute to produce this film with high quality standards, improve our story and help us express our artistic vision. Looking for international partners that can contribute to produce this film with high quality standards and help us express our artistic vision.

### Country:

Angola

### Feature:

Digital (4K) | DCP (final) | 90 min. | Colour

### Based on:

Screenplay by Fradique. Based on the Novel "O Reino das Casuarinas", by José Luís Mendonça

### Languages:

Portuguese

### Locations:

Angola

### Budget (in Euros):

€ 665 000

### Financing in place (in Euros):

€ 70 000

### Production Company:

Geração 80

### Seeking partners from:

Co-Producers from: Portugal, South-Africa, Brasil, Netherlands and Germany

### Current Status:

In development phase. The novel rights are secured, the project and script were developed at Realness Screenwriting Residency (2017) and at EAVE (2019).



The Kingdom of Casuarinas is a film based on a famous Angolan novel, directed by Fradique, a director known for his unique visual style. This is a moving friendship drama, set during the 80's in the People's Republic of Angola.

The story follows Nkuku, a disenchanted poet and a disabled war veteran who works as a public servant. Nkuku feels lost in disbelief amongst Luanda's socialist propaganda, urban abandonment and carnival preparations. He lives alone with his cat Stravinski, in the apartment he grew up in.

He longs for the dreams he once had for his country and his best friend Primitivo who disappeared ten years ago - in the country's biggest persecution against opposing voices. His life turns upside down when he discovers that his long-lost friend Primitivo has created a small community called the Kingdom of Casuarinas with six other outlaws. The inhabitants of this community live in an abandoned bathhouse, in a forest by the beach, each with their own rules and rituals; they all suffered violent traumas which have made them lose their memory, became marginalised by society and forced to reinvent themselves.

Nkuku, becomes increasingly focused on wanting Primitivo to remember and recognise what they once shared. He abandons the city and brings along his beloved cat, Stravinsky, through which to unload their inner torments, and which inadvertently brings about a crisis that destroys what fragile peace they all had.



## FRADIQUE

Director

Fradique is one of the most talented and expressive voices in the Angolan contemporary cinema. He graduated in Cinema in the U.S and is one of the founders of the production company Geração 80. Among the few films he directed are the short film *"Alambamento"* (2010) and the documentary *"Independência"* (2015) the film was screened at several international film festivals and won the Angola's National Culture Prize for Cinema. It was recognised as a remarkable step towards recovering Angola's collective memory. In addition, he has directed arthouse music videos for Angolan artists such as Nástio Mosquito and Aline Frazão. He's a Berline Talent and a Realness Screenwriting Residency alumni.

Currently, he's just finished his first fiction film, *"Air Conditioner"* (2020), that premiered at Rotterdam International Film Festival in 2020, while at the same time he's developing his next feature film *"The Kingdom of Casuarinas"* (2023).

## JORGE COHEN

Producer

Jorge Cohen is the manager and co-founder of Geração 80. He has been working as a producer for over 10 years, *"Air-Conditioner"* (2020) being his latest feature film. He produced the documentary *"Independência"* (2015), awarded with the Angolan National Culture Prize and screened in several international festivals, co-produced the documentaries *"El Último País"* (2017): *"Afrípedia x Angola"* (2014) and *"Triângulo"* (2013). Jorge holds a master's degree in Global Creative and Cultural Industries from SOAS, University of London (2018) and MSc in Business and Administration by the Universidade Católica Lisbon School of Business and Economics (2009). Jorge has been selected for the EAVE Producers Workshop 2019 and is on the Advisory Board of the ERC-funded African Screen Worlds: Decolonizing Film and Screen Studies project



### Directors Note:

We don't like to speak about the past, because we as a society, in Angola, have become prisoners of hope. If *Independência* (2015), my first feature documentary was a strong reminder to not forget about those who struggled for us to be liberated from colonialism, this novel gave me access to the dreamers who started our country and their voiceless fate after independence.

The inhabitants of the Kingdom of Casuarinas, learned to cope with their violent traumas once they were marginalized by society, by losing their memory of who they were once and reinventing themselves.

When I think about the tone of this film, I remember what the musician Chet Baker said to the audience every time he played the song "Almost Blue" - "Try to be quiet, is that kind of tune". The Kingdom of Casuarinas is a slow-paced drama, with elements of magic realism.

Luanda in the 80's, shifts from fully washed-out neutrals to vibrant primary colours - just as Nkuku's inner world opens up for the Kingdom. A new rhythm of colours and low-key lighting will take us through the sense of possibilities as well as through the broken mind of Nkuku. I want to reveal a character's inner world through mise-en-scène and with small but powerful poetic artful moments. I hope to take the audience through the same journey I went through with this novel, a journey that taught me that the voiceless memories of who we once were should be heard and not forgotten otherwise we will fail as a society.

### Producers Note:

I was completely captivated the first time I read the novel *The Kingdom of Casuarinas*, an adaptation to film seemed obvious. It was easy to imagine a moving friendship drama, dealing with sentiments that range from the enthusiasm to build a new society amidst post-independence euphoria, to impotence, frustration and feeling of displacement after witnessing the failure of a socialist state.

As important as collecting memories or document our schizophrenic reality traumatized by a long civil-war, is the ability to reimagine a society, our aspirations and anxieties. In my mind Fradique is the perfect director for this task. Not only for his unique visual style, but also because we have been working together for almost a decade and this film seems to be the right challenge for me, for him and for Geração 80. A path that requires resilience, determination and the long-term commitment to the cinema in Angola.

### For Project Related Queries:

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Phone: +244 923 33 09 55



# VICTORIA FALLS

## GLORIA HUWILER

2017 Resident

An interracial family confronts its demons when a father imprisons his son, days before his daughter's wedding.

**Looking for:**

French Co-producer International Sales Agent

**Country:**

Zambia

**Feature:**

Digital | DCP Final | 92 min | Colour

**Languages:**

English, Bemba

**Locations:**

Lusaka, Victoria Falls, Zambia

**Budget (in Euros):**

€ 1,000,000

**Financing in place (in Euros):**

€10,000 (Development)

**Production Company:**

Sunday Films

**Seeking partners from:**

France

**Current Status:**

Completing final draft with co-production partners.

Looking for equity investors.

Preparing for submission to funds.



Eager to put her best foot forward Rose a Zambian mother, prepares for the wedding of her daughter Michelle to Morten, her Swedish fiancé in Livingstone, Victoria Falls. However when Claudia, Michelle's sister learns that their younger volatile brother Junior has been imprisoned by their estranged Swiss German father, Gerhart, the family are forced to confront the unpleasant reality of their dysfunction.

Eager to have her brother released, Claudia attempts to reason with her father while keeping the truth of her brother's whereabouts from her sister and mother as they entertain their foreign guests. Claudia finds herself on a collision course where she has to deal not only with her father's treatment of her brother but the reality of her own feelings of abandonment towards him. She struggles with her father through a series of confrontations about his emotional detachment from his family following the separation from their mother, and a string of affairs with young Zambian women, which she perceives as exploitative and transactional. While Claudia's battle with her father rages, Michelle and Rose maintain the façade of seamless wedding preparations. However when Claudia's angry tirade fails to convince her father to release her brother, she is forced to tell her sister and eventually learn the root of her father's actions.

As Rose learns of her son's imprisonment following his release, the family points fingers as to source of Junior's mental instability. While Rose is sure of her ex-husband's culpability, her desperate need to maintain a charade of sophistication points to a deeper personal failing. Through a reckoning with her daughters, Rose's is made aware her constant leaning towards embracing western social mores as well as encouraging her children to essentially breed out the native by marrying Europeans. Rose is forced to confront the damage of her self loathing and its effect on her children's psyches, as well as how her constant over compensation may have affected her marriage. Faced with the reality of their broken home, Gogo, Rose's mother is eager that her family reconnect with elements of their Bemba heritage and reclaim a connection to a past and integrity they have lost in their quest for western material advancement. However, the wounds of a long history of repression may bear deeper scars than imagined.



## LEMOHANG JEREMIAH MOSESE

Director

Lemohang Jeremiah Mosese is a self-taught filmmaker and visual artist from Lesotho, based in Berlin. His film *'Mother, I am Suffocating. This is My Last Film About You'*, was selected for Final Cut in Venice in 2018, where it won six awards. It premiered in the Berlinale Forum in 2019. Mosese was one of three filmmakers selected for Biennale College Cinema with his feature film *'This Is Not A Burial, It's A Resurrection'*. The film premiered at Sundance in 2020, where it won the Special Jury Prize for Visionary Filmmaking. It went on to win Jury Prizes at Portland and MOOOV and continues to travel internationally. Mosese is an alumnus of the Berlinale Talents (2011), Focus Features Africa First (2012), Realness African Screenwriting Residency (2017) and Cinefondation's L'Atelier (2019).



## AMA AMPADU

Producer, Monday Films  
Co producers: UK- Virago Films, Germany- Razor Films, Switzerland- Ensemble Films.

Ama Ampadu is the founder of Monday Films (Ghana). Her most recent production is *Lamb*, the first feature length fiction film of Ethiopian writer/director Yared Zeleke. *Lamb* was featured in the 2015 Official Cannes Selection (Un Certain Regard), making it the first Ethiopian film selected for the Cannes line-up.

Part of the 2013 Cannes Atelier de Cinéfondation, *Lamb* was co-produced with Laurent Lavolé, Gloria Films Production (France), Johannes Rexin and Bettina Brokemper, Heimatfilm (Germany), and ZDF/Arte - Das kleine Fernsehspiel (Germany). It was supported by a medley of international funds, such as: Doha Film Institute, Sorfund, CNC Aide Aux Cinema Du Monde, EZEFE, Vision Sud Est, and the ACP-EU Support Programme to ACP Cultural Sectors.

Ama was one of the three members of the Hot Docs-Blue Ice Fund 2018 selection committee - a grant aimed at enabling more African documentary filmmakers to tell stories and contribute to a new generation of the African documentary community.



### Directors Note:

Victoria Falls delves into the isolation of existing at the intersection of the colonizer and colonized, the dichotomy of being both an insider and outsider as hybrid African subjects. Through a psychological portrait of a family we examine the struggle to construct a functional identity that integrates western and African influences, in a society where indigenous culture has been disparaged over the centuries. In the aftermath of colonialism much of the social fabric holding our communities together has been destroyed; we have lost a connection to our own belief systems, corroding our moral backbone. This void has left our families open to exploitation by materialism and toxic masculinity.

Indeed the alienation of power by the African characters, elevating the status of the White man, creates a society in which the father character, Gerhart, may exist. This story underlines how his personal weaknesses are exacerbated by living in a country that affords him endless power as a wealthy westerner. The film questions the need to emulate and revere a western model, and asks how we can rebuild the social fabric of our communities, ravaged by colonial destruction, on our own terms.



### Producers Note:

Although I am not mixed race, the project appealed to me as an African woman. Besides being a complex exploration of family dynamics, the film is about the difficulty faced by modern African women who continuously have to navigate between their own personal belief system and a patriarchal society with prescribed rules and often shocking double standards. The film is a character driven piece of singular force and intensity; one that has the potential to deeply affect audiences emotionally. At its core, *Victoria Falls* is a tale of self-acceptance that women internationally will resonate with.

### For Project Related Queries:

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## GLORIA HUWILER

Writer

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

## LEMOHANG JEREMIAH MOSESE

2017 Resident

Amongst the pythonic mountains of land-locked Lesotho, an 80 year old widow winds up her earthly affairs, makes arrangements for her burial and prepares to die.

But when her village is threatened with forced resettlement due to the construction of a reservoir, she finds a new will to live and ignites a collective spirit of defiance within her community. In the final dramatic moments of her life, Mantoa's legend is forged and made eternal.

### Country:

Lesotho, South Africa, Italy

### Feature:

Digital (shooting) | DCP (final) | 120 min. | Colour

### Languages:

Sesotho

### Locations:

Lesotho

### Production Company:

Urucu

### Sales Company:

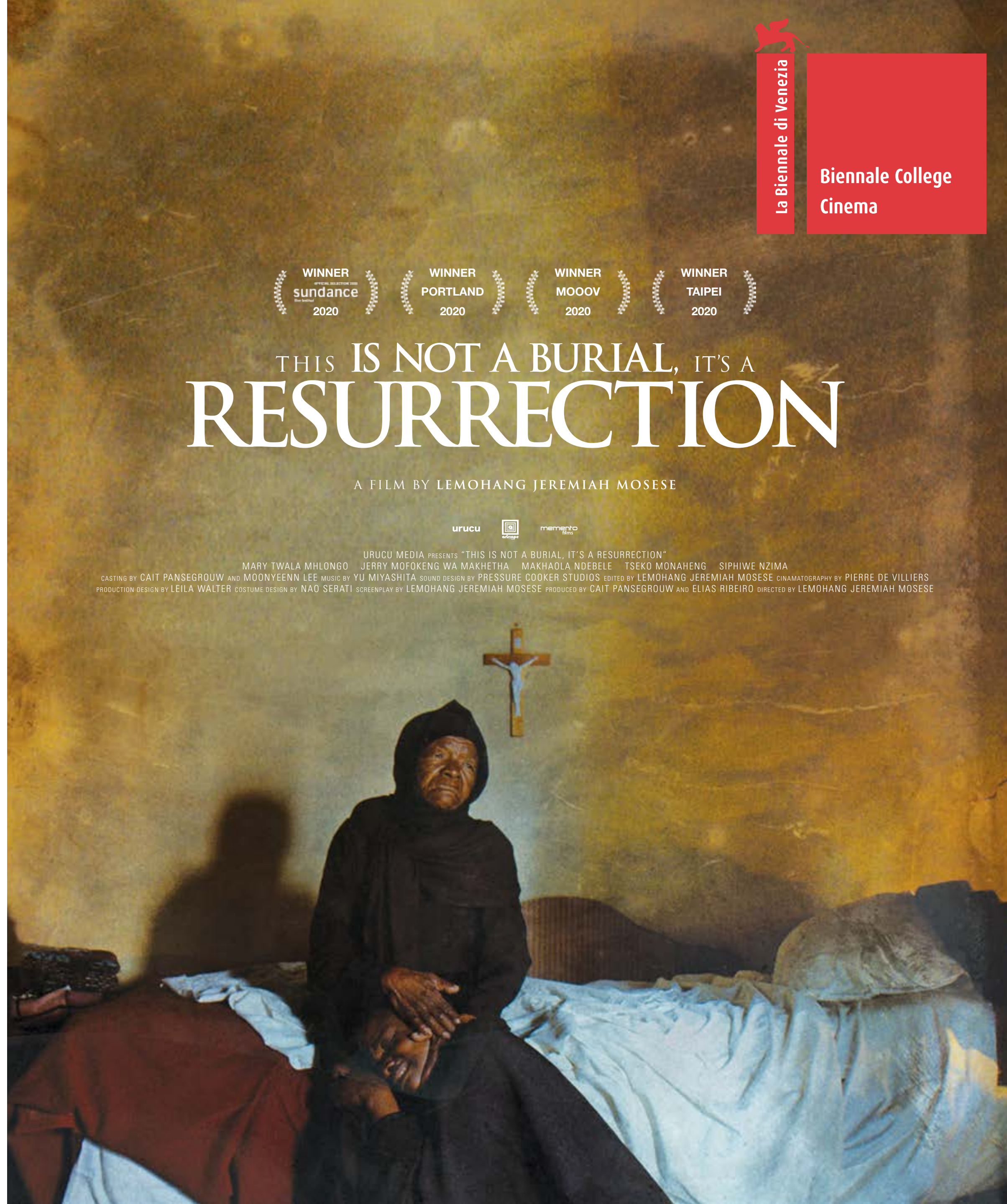
Memento Films International

### Contact:

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La Biennale di Venezia

Biennale College  
Cinema



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

A FILM BY LEMOHANG JEREMIAH MOSESE



URUCU MEDIA PRESENTS "THIS IS NOT A BURIAL, IT'S A RESURRECTION"  
MARY TWALA MHLONGO JERRY MOFOKENG WA MAKHETHA MAKHAOLA NDEBELE TSEKO MONAHENG SIPHIWE NZIMA  
CASTING BY CAIT PANSEGROUW AND MOONYEENN LEE MUSIC BY YU MIYASHITA SOUND DESIGN BY PRESSURE COOKER STUDIOS EDITED BY LEMOHANG JEREMIAH MOSESE CINAMATOGRAPHY BY PIERRE DE VILLIERS  
PRODUCTION DESIGN BY LEILA WALTER COSTUME DESIGN BY NAO SERATI SCREENPLAY BY LEMOHANG JEREMIAH MOSESE PRODUCED BY CAIT PANSEGROUW AND ELIAS RIBEIRO DIRECTED BY LEMOHANG JEREMIAH MOSESE

## FESTIVALS AND AWARDS:

### Sundance

Special Jury Award

### Portland

Jury Award

### MOOOV (Belgium)

Best Film

### Taipei

Grand Prize

### Hong Kong

- Firebird Award for Best Film (Young Cinema Competition)
- Firebird Award for Best Actress (Young Cinema Competition)
- FIPRESCI Prize

### Santiago

- Best Director
- Special Mention for Acting (Mary Twala Mhlongo)

A person is lying in a tent, covered by a brown blanket. The tent's interior is dark blue, and the floor is covered with a patterned rug. The person's face is partially visible, and they appear to be resting or sleeping. The lighting is soft and focused on the person.

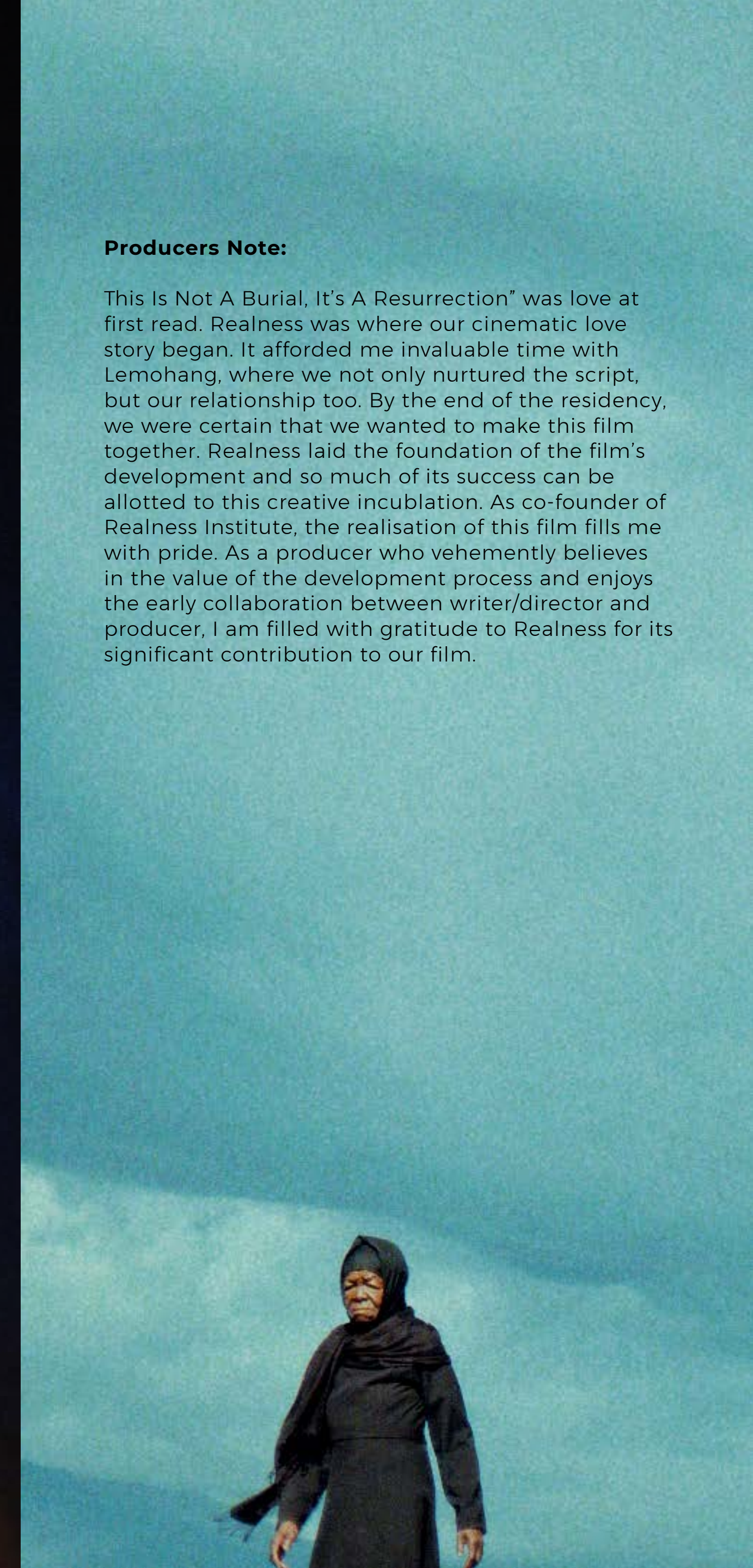
### Directors Note:

For as long as I can remember, I have felt displaced. As though I have no homeland. Is this because my family was uprooted in the name of progress, so many years ago?

Lesotho's behemoth mountain ranges make up nearly three quarters of its terrain and are responsible for the abundance of water in the country, believed to be among the highest quality in the world. As more and more reservoirs are built, thousands of highland villagers are forcibly removed from their land and are relocated to urban areas. Not only do they lose their livestock, crops and way of life, but also their individual and collective identity. Over and above the destruction

of the land comes the desecration of the dead; villagers are forced to exhume the graves of their loved ones or leave them behind to be destroyed. When your sense of self is so emersed in the land of your ancestors, this is unthinkable. People that I interviewed likened this process of displacement to death.

This film is a meditation of new and old, birth and death. It hints at an ecclesiastical reverence to the earth. It explores the meaning of progress and the cost that comes with it. Through Mantoa's eyes, we see that there is a lot of darkness to face, but ultimately this is a story about the resilience and triumphs of the human spirit.

A person wearing a black hooded garment stands in a vast, open landscape under a bright, hazy sky. The person is looking towards the camera. The background shows rolling hills or mountains in the distance, creating a sense of isolation and vastness.

### Producers Note:

"This Is Not A Burial, It's A Resurrection" was love at first read. Realness was where our cinematic love story began. It afforded me invaluable time with Lemohang, where we not only nurtured the script, but our relationship too. By the end of the residency, we were certain that we wanted to make this film together. Realness laid the foundation of the film's development and so much of its success can be allotted to this creative incubation. As co-founder of Realness Institute, the realisation of this film fills me with pride. As a producer who vehemently believes in the value of the development process and enjoys the early collaboration between writer/director and producer, I am filled with gratitude to Realness for its significant contribution to our film.



## LEMOHANG JEREMIAH MOSESE

*Director*

Lemohang Jeremiah Mosese is a self-taught filmmaker and visual artist from Lesotho, based in Berlin. His film *'Mother, I am Suffocating. This is My Last Film About You'*, was selected for Final Cut in Venice in 2018, where it won six awards. It premiered in the Berlinale Forum in 2019. Mosese was one of three filmmakers selected for Biennale College Cinema with his feature film *'This Is Not A Burial, It's A Resurrection'*. The film premiered at Sundance in 2020, where it won the Special Jury Prize for Visionary Filmmaking. It went on to win Jury Prizes at Portland and MOOOV and continues to travel internationally. Mosese is an alumnus of the Berlinale Talents (2011), Focus Features Africa First (2012), Realness African Screenwriting Residency (2017) and Cinefondation's L'Atelier (2019).



## CAIT PANSEGROUW

*Producer*

Cait Pansegrouw is a multi-talented producer and casting director that has worked across South Africa, in Lesotho and in Brazil. In 2015 she joined production company Urucu as a partner and together with Elias Ribeiro, also co-founded Realness Institute. Cait's work has travelled to Sundance, Berlinale, Venice, Durban and FESPACO, to name a few. In 2018 she was included on the Mail & Guardian's Top 200 Young South Africans list. *INXEBA (The Wound)*, which she produced and cast directed screened at more than 60 festivals worldwide, winning 28 awards, including 6 SAFTAs. Most recently, her feature film *This Is Not A Burial, It's A Resurrection*, made through Biennale College - Cinema and shot entirely in the remote mountains of Lesotho, was awarded the Jury Prize for Visionary Filmmaking at the Sundance Film Festival. The film participated in Realness Residency as a project in 2017. Cait's passion for development and working closely with filmmakers has equipped her to deliver 5 successful editions of the Realness Residency. Cait is a Durban Talents, Berlinale Talents, La Fabrique Cinema de L'Institut Francais, Durban Film Mart, EAVE Producer's Workshop and Biennale College - Cinema alumna.



## ELIAS RIBEIRO

*Producer*

Brazilian born Elias Ribeiro has worked internationally since 1999. A resident in South Africa for a decade, he launched Urucu, a production company dedicated to making authentic and thought-provoking content in 2011. Urucu's films have won awards at Sundance to Locarno, Durban, Rio and Beijing. They have sold worldwide to theatrical distributors, broadcasters such as SABC, Arte, ZDF, Mnet; and SVOD platforms such as Netflix and HBO. His projects have attracted financing from private equity to Regional and National funding bodies as well as tax incentives globally. In 2015 Ribeiro co-founded Realness African Screenwriters Residency, an incubator that has developed 30 audiovisual projects in over 16 countries in Africa to date. He served a jury member for funds like Hubert Bals and as a mentor in multiple labs across the globe for emerging producers. His most successful film, *INXEBA* was shortlisted for an Oscar after winning 6 SAFTAs. He is often a speaker in Industry events and helmed in 2018 the Cape Town International Film Market Program. He is an Advisory board member to screenworlds.org and ladima.africa and consults to various film related businesses in Africa.



“

**“IT’S THE FIRST TIME, IN OUR HISTORY OF AFRICAN CINEMA, THAT WE HAVE THIS KIND OF PROGRAM. THE WRITING PROCESS IS THE MOST DIFFICULT PHASE OF OUR WORK. MANY OF US CAN’T AFFORD TO RENT A HOUSE IN THE COUNTRYSIDE FAR AWAY FROM OUR FAMILY AND DAILY WORK: SO WE HAVE NO CHOICE OTHER THAN WRITING OUR SCRIPTS IN VERY BAD CONDITIONS. THAT’S ONE OF OUR MAJOR WEAKNESSES. MOST OF THE TIME, OUR SCRIPTS AND STORY TELLING ARE VERY ORIGINAL AND FULL OF CREATIVITY, BUT THEY ARE VERY BADLY WRITTEN, DUE TO A LACK OF TIME, MEANS AND MONEY. AND MOST OF THE TIME, ALL THE GOOD PROGRAMS ARE IN EUROPE OR THE US, AND THOSE PROGRAMS ARE ORIENTED FOR WESTERN DIRECTORS. THAT’S ONE OF THE MAIN REASONS WHY VERY FEW FILMS AND FILMMAKERS CAN EMERGE INTERNATIONALLY FROM AFRICA.”**

Rama Thiaw

Senegal, 2017 Realness Resident

# MILES FROM NOWHERE

## SAMANTHA NELL

2017 Resident

When a Jewish old age home welcomes black residents, they set in motion a conflict between power-hungry geriatrics, Ben and Lebo, that will test the limits of reconciliation.

**Looking for:**  
Sales Agent

**Country:**  
South Africa

**Feature:**  
Digital (shooting) | DCP (final) | 90 min. | Colour

**Languages:**  
English, Zulu

**Locations:**  
Johannesburg, South Africa

**Budget (in Euros):**  
€ 1,036 000.00

**Financing in place (in Euros):**  
€ 506 000

**Production Company:**  
Blingola Media, Urucu

**Seeking partners from:**  
Co-producers from France, Germany and Netherlands

**Current Status:**  
Late Development, Early Financing



Miles From Nowhere is a dark comedy set in a Jewish old age home in Johannesburg. The home has been half-empty for months due to a shrinking Jewish population; shrinking because residents are either dying or emigrating. In order to survive financially it opens its doors to non-Jewish black residents leading to the ill-fated meeting of Ben, a well-meaning older Jewish man and the centre of the home's community; and Lebo, a nouveau riche black grandmother seeking a sense of place. Thought initially polite, these two geriatrics are hiding a deep well of darkness.

When they accidentally hammer a hole in the living room wall they work together to hide it. But that's only half the problem as they deal with cultural clashes and inter-personal feuds threatening to tear the home apart. When the hole is uncovered the residents, new and old, begin to have second thoughts about remaining part of the community. Ben and Lebo's mission to heal the rift fuels the growing turmoil between them as they jostle for the title of most beloved resident in Lily Parks and de facto ruler of the home.

Their efforts to save the home are successful when Lebo convinces her son to invest in it, neatly dislodging Ben from his social position at the same time. But, while the cosmetic damage to the building is fixed, the relationship between Ben and Lebo is irreparable. At his lowest, Ben plumbs the depths of his desire for power and his 'nice-guy' facade crumbles. Ben's final attempt to humiliate Lebo, by stealing all her clothes and leaving her only a maid's uniform to wear, backfires and ignites the violence underpinning the polite interactions of the community. This leads to an all-out war between the residents that manifests in the world's oldest, slowest, and possibly most ineffectual riot. By the end Ben and Lebo, and the residents at large, must face the truth about themselves and the fact that their own ignored prejudices have destroyed the place they love.



## SAMANTHA NELL

*Director*

Samantha Nell is a filmmaker from South Africa. She completed her MA at New York University's Tisch School of Arts Asia in Singapore in 2014 and has gone on to direct and produce short films on four continents.

In 2012 her short film "Stiff" was selected for the Focus Features' Africa First Program. It premiered at the 2014 Palm Springs International Shortsfest and won Best Short Film at the Africa International Film Festival in Nigeria. She participated in the Cannes South Africa Film Factory in collaboration with Michael Wahrmann from Brazil and their short film "The Beast" premiered at the Directors' Fortnight in the 2016 Cannes Film Festival and was nominated for a Grande Prêmio do Cinema Brasileiro, a Brazilian Academy Award.

Her most recent short film "Love Motel", shot on location in South Korea, premiered at Durban International Film Festival in 2017. She is currently developing her debut feature film: "Miles from Nowhere". She has participated at several development labs including: Realness Screenwriter's Residency, La Fabrique du Cinema du Monde, TIFF Talent Lab and Locarno Filmmaker's Academy.



## BONGIWE SELANE

*Producer*

Bongiwe Selane is an award-winning producer who has produced across several mediums, including commissioned serial content for Africa's largest pay TV broadcaster, multiple short films, a feature film and a documentary series.

Her credits and accolades include Culture Shock, the 2013 SAFTA winner for best reality show; Best South African Short Film at The Durban International Film Festival in 2015 for Unomalanga and The Witch, Great Africans - documentary series for Africa Magic Entertainment, and the NFVF's Female Only Filmmakers Project, a series of 26 short narrative films by women filmmakers.

Happiness is a Four-Letter-Word is her debut feature film, released in February 2016. The film went on to break South African box office records, ranking in just over R14 million (over 1 million EUR) at the local box office.

She is an alumna of the Durban Film Mart, La Fabrique Cinema de L'Institute Francais as well as Produire Au Sud. She is currently participating in the EAVE Producer's Workshop on a full scholarship.



### **Directors Note:**

"Miles From Nowhere" began as a road movie in which four elderly characters escaped an old age home and travelled across South Africa. It was a hard-edged, but upbeat story about finding connection through difficulty. I wrote the film during the last of four years away from my home; then I came home.

The place I returned to was different. My home hadn't changed, but for the first time I could see the ways in which my friends, family and society continued to perpetuate the racially fractured relationships of our history. I had to confront the fact that we have no right to celebrate our incomplete transformation. As a result "Miles From Nowhere" became a very different film.

The road movie gave way to a film about characters stuck in a single space; the old age home is a luxurious tower from which the characters can ignore the reality of the world outside; but it is a facade built on cracking foundations. Inside there are no villains and no heroes. Just people trying to connect with one another who need to be able to acknowledge that people can be both villain and hero at the same time.

This new structure articulates my intention with "Miles From Nowhere": to force the audience to have the same confrontation I had. Through these characters I ask myself how do I fit into my homeland? It is my hope that audiences, wherever they may be, will leave asking the same question.

### **Producers Note:**

"Miles from Nowhere" is a deeply personal story for me. My grandmother was a domestic worker who worked for a Jewish family. Though her employers were wonderful, on the visits I had with her, I witnessed the power dynamic between them; that of master and servant. Samantha and I wanted to explore today's reality; how in the name of reconciliation we have never confronted our most deep-seated issues. I recognize the potential of the story to expand beyond South Africa because, at its core, it deals with the deeper reality: that we are molded by a past or belief system.

### **For Project Related Queries:**

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The cohort of

# 2016

**Amirah Tajdin**, Kenya

**Hiwot Admasu**, Ethiopia

**Luck Razanajaona**, Madagascar

**Sheetal Magan**, South Africa

**Wim Steytler**, South Africa

# HAWA HAWAII

## AMIRAH TAJDIN

2016 Resident

A Muslim drag queen uses the ancient art of Swahili orchestral music & lyrics - Taarab - to mend a deeply fractured relationship with his mother.

**Looking for:**  
Financing

**Country:**  
Kenya

**Feature:**  
90 minute | Colour

**Languages:**  
Kiswahili

**Locations:**  
Mombasa, Kenya

**Budget (in Euros):**  
€ 1,000,000

**Financing in place (in Euros):**  
€ 132,903

**Production Company:**  
Seven Thirty Films

**Seeking partners from:**  
Co-producers from Germany, Netherlands, France, Worldwide

**Current Status:**  
Script has been finalized after doing the Sundance Directors Lab in 2018. We are now looking for financing.



After living in Paris for over twenty years, Hamed Khalil, at the request of his estranged and dying mother, returns to his home island of Mombasa where he was once a famous wedding singer who performed in drag as his alter ego 'Hawa Hawaii'.

Bi Zuweina, his mother, is determined to mend her fractured relationship with her only child after being widowed at a young age. Hamed arrives home to find a mother who is still emotionally closed off and isolated from the world through a recent embrace of an extreme doctrine of Islam, and decides to break through to her with a passion of poetry and music they once shared when he was a child, Taarab, the now dying art of orchestral Swahili love songs.

Until his oldest friend, Da Yusra, asks him to sing at her daughter's wedding, as Hawa Hawaii. Torn, he has to face the darkest ghosts of his past - Hawa Hawaii who was loved by the island AND his mother who rejected him and his lifestyle as a Muslim drag queen.

Bi Zuweina watches her son disrupt and integrate himself into her life again, gripped by the guilt of her failings as a mother and forced to gradually unravel her own intricate pain of womanhood. While, Hamed ultimately sees truths about her he never understood before as he shows her who he truly is - a piece of her.



## AMIRAH TAJDIN

*Director*

Amirah Tajdin is a Kenyan artist and filmmaker. Over a ten year period of film-making she has crafted a signature style of blending reality with fiction through her strong visual language in both her commercial and cinematic work. This has seen her helm campaigns for branded content, fashion films, music videos and TVCs for various brands. Her branded content film *SISTERHOOD: ACTION* for Girls Who Code was a Tribeca X Award 2019 finalist.

She is a Sundance Institute fellow making her the first Kenyan director to be selected for both the Screenwriters Labs (Utah, 2017) and Director's Lab (Utah, 2018) for her feature film currently in development.

Her short film *Marea di Tierra* was in main competition at Sundance (2016) and Cannes Director's Fortnight (2015) and went on to play over 20 festivals globally. She has also directed various award winning and nominated short films and feature length documentaries.



## WAFATAJDIN

*Producer*

Wafa Tajdin was born and brought up in one of Africa's busiest city's, Nairobi. She is no stranger to the patchwork of experiences that are part and parcel of growing up in a 21st century metropolis. A sentiment that has contributed immensely to her choice of academic pursuits – an undergraduate degree in economics and a masters degree in media studies from the Rhodes School of Journalism in South Africa.

A passion for journalism and telling the stories that matter led Wafa onto the path of filmmaking specifically with respect to producing human-interest stories from angles that are innovative, interesting and relevant to Africa in particular. Wafa has extensive producing expertise in documentary, short film, music video and commercial work which has seen her work in the Middle East, England, India and in various African countries. She is the co-owner of Seven Thirty Films an indie film production company in Nairobi which she runs with her sister Amirah Tajdin.



### **Directors Note:**

My fascination with misfits has spanned many an artistic foray. One specific species of misfit that has always been dear to my heart is that of the Drag Queen. These lithe, elegant and garish twin souls have captured my wonder and imagination in more ways than one. I've brought the story closer to home and my heart, setting it in my home country of Kenya and more importantly, Mombasa – an island I have a complicated relationship with owing to it's ancestral hold over my heritage and identity that continues to unravel itself to me. This coastal region has been the home of more than just my father and forefathers, it's been the home of some of Africa's most colourful characters, inspired artists and wandering souls. Hailing from this Swahili background myself, I felt compelled to pen a story set within its sometimes restricting confines yet incredibly rich history. I want to be able to re-create and record this world before it fades and as I remember it growing up and how it inspired my artistic voice. Especially because of music, which has always allowed me to communicate and feel my way through various journey's and moments and creative processes. Thus a key tool throughout the film is the music that is 'heard' from vinyl players, television screens, car radios and sometimes sung by Hamedi. The other is to be able to capture the colours, sounds, poetry and language that make the Swahili people so unique in our history. Five years into writing the film I brought on a co-writer also from Kenya, Okwiri Oduor, to bring out the most in my characters and help finesse the latest draft with dramatic tweaks.

### **Producers Note:**

I believe in the director's vision and artistic and musical approach to making this film not only because she is my sister but because she has the insight, talent and auteur nuance needed to translate this on screen. Her creative vision captures the true essence of what it means to be Swahili in modern day Mombasa – depicting issues of sexuality, religion, music and at it's core the relationship between a mother and son which is a universal theme. The audiences are not just the community, the audience can be anyone anywhere because thematically child-parent relationships are relatable to all but the context is specific to a community that has never been depicted on the cinematic screen, at least not in this way. For me the urgency of making the film is acute. With growing religious extremism and political instability in Kenya especially in the coastal regions it might very well be impossible to make this film in a few years time.

### **For Project Related Queries:**

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# A FOOL GOD

**HIWOT ADMASU GETANEH**

2016 Resident

Mesi's mom just died. Her grandma blames it on the little girl who shouldn't have performed a ritual reserved for men. Mesi decides to reinterpret a tale to prove to her grandmother that whoever considers her guilty for trying her best is a fool - God included.

**Country:**

Ethiopia, France, South Africa

**Feature:**

Digital | DCP | 19 min. | Colour

**Languages:**

Amharic

**Locations:**

Addis Ababa, Ethiopia

**Production Company:**

Deuxième Ligne Films

**Contact:**

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**WATCH THE TRAILER**



“REALNESS MEANS A LOT OF THINGS TO ME. IT MEANS HAVING ACCESS TO THE MOST GENEROUS AND UNDERSTANDING MENTORS WHO GET THE STORIES OF AFRICAN STORYTELLERS. IT’S ALSO HAVING A DREAM COME TRUE WITH AN EXCEPTIONAL COMFORT DELIVERED BY THE MAGNIFICENT NIROX . AS UNEXPECTED HUGE PLUS, THE BOND AND THE SUPPORT WITH FELLOW FILMMAKERS FROM THE CONTINENT WAS TOO PRECIOUS THAT IS RARE ELSEWHERE. REALNESS ALSO MEANS OPENING UP A WORLD OF OPPORTUNITIES POST-RESIDENCY IN THE GLOBAL FILM SCENE. BUT MOST OF ALL, REALNESS EMPOWERED ME AS A STORYTELLER TO FIND MY VOICE AND TRUST IT BEYOND JUST ONE PROJECT; AND THAT IS WHAT MAKES IT UNIQUE, PERSONAL AND REAL.”

**Hiwot Admasu Getaneh**

Ethiopia, 2016 Realness Resident



## HIWOT ADMASU GETANEH

*Director*

Born in Addis Ababa in 1988, Hiwot Admasu Getaneh studied electrical and computer engineering before joining the Blu Nile Academy. Her first short, *NEW EYES* (2015), was selected in Venice Orizzonti and Toronto IFF. She then directed a short documentary, *LETTERS FROM ETHIOPIA* (2016), commissioned by Rotterdam IFF. *A FOOL GOD* is her second short film.

An alumnus of TIFF Talent Lab, Addis to Cannes, Locarno Summer Academy, Berlinale Talents, Durban Talents and Realness Residency, Hiwot is currently developing her debut feature, *SWEET ANNOYANCE*.

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## MARIE DUBAS SYLVAIN RAPOUD ELIAS RIBERO

*Producers*





**“REALNESS MADE ME REALISE THAT THERE’S HOPE FOR AFRICAN CINEMA EVEN THOUGH WE HAVE A LONG WAY TO GO. AND THAT TIME AND SPACE REALLY DOES MAKE ALL THE DIFFERENCE DURING SCRIPT WRITING.”**

**Amirah Tajdin**

Kenya, 2016 Realness Resident



# DISCO AFRIKA

## LUCK RAZANAONA

2016 Resident

After his father's body is found, 25 year old Kwame leaves his life as a miner in Southern Madagascar and returns home to the East Coast to begin a new life. He rediscovers his father with each passing day, learning about the well known musician and activist. This comes as a revelation to Kwame, who decides to continue his elder's fight to free his country from poverty and corruption in the hope that Madagascar stands proud again someday.

**Looking for:**  
Distributor & International Sales Agent

**Country:**  
Madagascar

**Feature:**  
Digital (shooting) | DCP (final) | 90 min. | Colour

**Languages:**  
Malagasy

**Locations:**  
Antananarivo - Tamatave - Ilakaka South Madagascar

**Budget (in Euros):**  
€ 650,000

**Financing in place (in Euros):**  
€ 35,000

**Production Company:**  
WE FILM (France), NIKO FILM (Germany), FREE WOMEN FILMS (South Africa), AFICAMADAVIBE (Madagascar)

**Current Status:**  
Late Development, Early Financing



Present-day Madagascar. Kwame, 25, works in the clandestine sapphire mines south of the country. One day, the body of his father, deceased many years earlier, is found. Kwame makes the trip back home with his father's coffin above his head, strapped to the roof of a bus. He travels from the capital Antananarivo to his mother's house in Toamasina, on the East Coast. There, Kwame begins a new life and gets to discover his father, whom he never knew, a little more with each passing day. In addition to being a well-known musician in his country, his father was a political activist back in the 1970s. Kwame meets Babaa, who knew his father well for both were engaged in the same struggle. Babaa teaches Kwame the values of justice and freedom for which he and his father once fought. This comes as a revelation to Kwame, who decides to continue his elder's fight to free his country from poverty and corruption in the hope that Madagascar stands proud again someday.



## LUCK RAZANAJAONA

Director

Luck Razanajaona (1985) is an emerging filmmaker from Madagascar who graduated from the Marrakech School of Visual Art in 2011. In the past, he attended prestigious programmes such as the Berlinale Talent Campus, Rotterdam Lab and La Fabrique des Cinémas du Monde in Cannes to develop his film projects. His short films were selected at numerous festivals around the world and won a prize at FESPACO. With the support of the CNC and Institut Français, he was selected to the Moulin d'Andé residency with his feature film project *Chants de Tlous*. He is currently working on *Disco Afrika*, which won the Step Fund Prize at Luxor African Film Festival.

## JONATHAN RUBIN NICOLE GERHARDS CAROLYN CAREW HERIZO HEBARY

Producers



### Directors Note:

After their independence in the sixties, most African countries hoped to make in-depth changes to their societies and offer prosperous and fair living conditions to their populations. Unfortunately, years later, Africa continent is in chaos, and the values it used to stand for in its self-determination are now by gone.

Disco Afrika is a journey across an era when Africa envisioned itself as a strong and independent continent; it is a voyage to retrace the ideas our fathers fought for in the name of independence.

Madagascar, my island, also felt the wind of rebellion tinged with euphoria blow across its soil. But during its 60 years of independence, my country endured four major crises and sank into desolation and anarchy. After experiencing socialism and liberalism, my land is now consumed by corruption and poverty.

Disco Afrika addresses the social issues that plague Madagascar nowadays. Kwame, the film's main character, leaves the rich in raw material resources Southern region, first for the economic capital Antananarivo, and then for Toamasina on the East coast of Madagascar, where most of our natural wealth is exported – and sometimes smuggled – out of my country, thereby eluding our grasp. Through him, I want to show what my people endure on a daily basis and what they must perform to merely survive.

My aesthetic and narrative inspiration is between Mikail Khalatov's film *Soy Cuba*, a film about the popular uprising against Batista's regime in Cuba and Pablo Larrain's film, *No*, that I find the intensity highly inspirational.

### For Project Related Queries:

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**“LIVING IN A COUNTRY THAT IS NOT CONDUCTIVE TO ‘WRITING’ I AM DELIGHTED TO HAVE BEEN ABLE TO TAKE PART IN REALNESS. THE MOST IMPORTANT THING FOR ME WAS THE INTERACTION WITH MY CO-RESIDENTS AND HOW MUCH I LEARNED FROM THE CONSULTANTS.”**

Luck Razanajaona  
Madagascar, 2016 Realness Resident

# HEAVEN ON EARTH

## WIM STEYTLER

2016 Resident

When a shrewd farmer lures a wealthy shamanic French couple to support his farm during a crippling drought, he is unknowingly ensnared by them to sustain their militant doomsday cult.

### Looking for:

Due to the existing co-production treaty between South Africa and France, we are looking for a French co-producer to help us access funds from the French government and private entities in Europe, but also to accommodate the director's vision of using some French crew and cast in lead roles on the project to fulfill the mandate of the treaty. We would like to make use of the French HOD crew to help elevate the quality of the production and gain traction at festivals and markets around the world. 15% of our budget will be allocated to these individuals, with the balance being used for production and post-production on the film.

### Country:

South Africa

### Feature:

Digital (shooting) | DCP (final) | 100 min. | Colour

### Based on:

Original Screenplay by Wim Steytler and Dian Weys  
Based on true events

### Languages:

Afrikaans, English

### Locations:

Sutherland, South Africa (Karoo)

### Budget (in Euros):

€ 1,080,731

### Financing in place (in Euros):

€ 20,000

### Production Company:

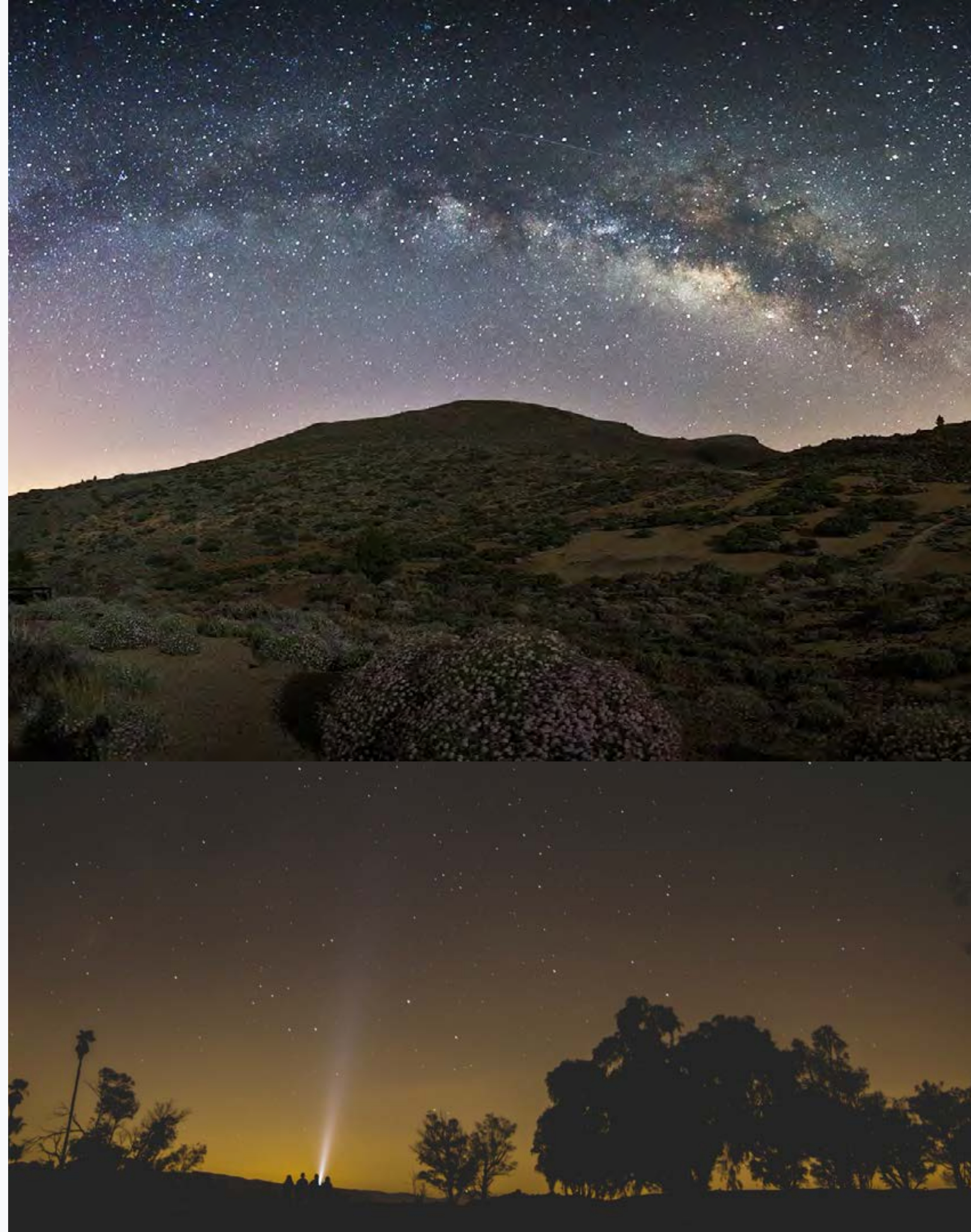
The Star Film company

### Seeking partners from:

Co-producers from Netherlands, France, Belgium

### Current Status:

The screenplay has now entered the advanced development stage and our aim for the next draft to highlight the stories thematic focus and strengthen the film's psychomatic thriller aspects. We are in the process of attaching high caliber French cast to the project.



During a historic drought in Sutherland, the Afrikaner man Uys le Roux decides to save his ancestral farm from ruin at all costs after, after witnessing his mom's suicide. Uys embarks on a journey to outsmart nature itself and invites an affluent French couple, Romain and Julie, to stay on his farm so that, through their rent, he can import fodder for his sheep. Uys quickly realizes Julie and Romain are New Agers who see themselves as shamanic leaders, but what he doesn't see is that the couple has their own extremist, doomsday prepper intentions. The couple hides that they are part of a global underground cult militia that plans to take over Uys's property to set up a future earth colony for a selected few. At first, the farm flourishes as the trio farm, explore, stargaze and meditate together. Their utopia is short-lived, however, after the rain arrives and Uys has no need for their financial assistance anymore. Furthermore, the couple's obsession with preparations for doomsday and 'transcending' death places a strain on their relationship with Uys and they start to have several fallouts. When he suspects that they have illegal weapons, Uys informs the police and, after the police find numerous ammunition and weapons in the couple's cabin, the couple attacks them and flees into the desert. The local police launch a search for the couple, but, after three of their men are killed, a larger force is deployed from Cape Town. When the community and media start to blame Uys for the pain and suffering the couple caused, he decides to find Romain and Julie on his own to restore his reputation. His plan, however, backfires when Romain wounds Uys in the leg and kills his farmhand, Martiens. Before the police can arrest them, the couple commits suicide. At the end of the film, on the edge of a cliff, Uys undergoes a spiritual ego-death experience as he decides at the last minute not to jump off the cliff to commit suicide, like his mom did, as a way out to escape the shame. The film ends with Uys giving Arcadia to his farmhand Martiens and his family.



## WIM STEYTLER

*Director*

Wim established himself as an innovative director, winning a Young Director 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, Heaven on Earth, was selected and developed through Realness – a Pan-African Screenwriter’s Residency in 2016. In 2017, it was selected for the EAVE Producer’s Workshop, La Fabrique Cinéma de l’Institut Français at Cannes and most recently, the Durban Film Mart. His latest short film, Spoko, recently won the best non-branded category at Ciclope Africa in 2020 and will have its international premiere in Barcelona at the BCN Sports film festival.



## ADAM THAL

*Producer*

Adam is the owner and executive producer of The Star Film Company which is currently ranked 2nd best production company in South Africa with a multimillion-rand turnover. Adam focuses on the production of short-form content for the advertising industry and has produced award-winning work across the globe. Adam’s expertise lies in the business side of film-making and knowing when to spend and when to cut deals. Putting the money in front of the camera and making sure scheduling and logistics are always on point. With over 20 years of producing experience and 16 years of business management under his belt, Adam has now ventured into the long-form world. His debut feature film, the Fragile King, is now in post-production. He has as an eight-part series in development and three other production packs ready for pre-sales.



### **Directors Note:**

HEAVEN ON EARTH deals with the ways our desire for control leads us to naïvely create and maintain, at whatever cost, a utopia. Utopias attempt to organize reality and make sense of a complex world, which, in turn, aims to eradicate suffering and regulate that which threatens our happiness. Does there not, however, exist an element of tyranny in the womb of every conceived utopia? South Africa has been subjected to various forms of utopia, from the ideals of white supremacy in Apartheid to, what many are currently rejecting, Nelson Mandela’s concept of the rainbow nation. Even across the western world, the political spectrum is becoming all the more polarized, with both the radical left and alt-right wishing to construct the world in their own image. HEAVEN ON EARTH questions the fallibility of our utopias by asking that, if our utopias keep betraying us by dragging us into even greater despair, what can alleviate the dissatisfaction we have with ourselves and with our place in the world? Should we not, rather, be examining the darkness lodged deep within our souls that desire the creation of a utopia in the first place? I want to investigate these existential questions that keep surfacing in my films in a transcendental and slow cinematic style, to confront not only my own lust for power and control but also to make the audience aware of their own destructive desire to create and maintain a personal utopia.

### **Producers Note:**

We have gained quite a lot of interest both locally and abroad and so we feel we can raise a budget of approximately ZAR18 000 000 to produce this film. Our approach for the financing of this film is to secure around 65-70% of the budget within the borders of South Africa through government grants, private investments and film pre-sales with the balance coming from international film funds within Europe. Our 2 leads will be cast in France, and we have French post production suppliers keen to work on the film hence making a French co production treaty extremely appetizing for the 30% balance of budget. Locally, we will also make use of the current DTI rebate for foreign investors as the film will all be shot locally. We are quite confident in the fund raising for this project based on the local and international appeal of the current draft of the script.

### **For Project Related Queries:**

Name: Wim Steytler  
Location: Johannesburg South Africa  
Email: wimsteytler@gmail.com  
Phone: 0823739864

Meet our passionate

# TEAM, MENTORS, EVALUATORS & PARTNERS



**Asanda Biyana**  
South Africa  
Realness Institute  
Program Manager

Asanda is a dynamic young filmmaker with a background in Law and Economics. She holds an Honours degree in film from AFDA Film School in Cape Town. She has also worked as a creative researcher and strategic planner, most notably with the Cape Town International Film Festival and Market in 2018. Asanda joined Urucu in 2019 and was soon appointed as the Realness Residency's Program Manager. She has since coordinated two editions of the residency and recently managed the launch of Creative Producer Indaba. Asanda is currently writing her debut feature, *Black Burns Fast*, a coming of age story about a black teenage girl's journey of self-discovery while attending an elite, predominantly white, high school.



**Mmabatho Kau**  
South Africa  
Story Consultant

Mmabatho Kau is a producer, development executive and script consultant with fifteen years' experience. She was trained at Torino Film Lab and has worked as a script consultant for Realness Screenwriters' Residence and the Philippines' First Cut Lab. She has also worked with the National Film and Video Foundation (NFVF) as a mentor on their screenwriting programme SPARK. Through SPARK, she has trained budding writers from KZN, Polokwane, Gauteng and the Eastern Cape. She has produced a wide variety of shows in public service and commercial pay for various broadcasters in South Africa and has worked as a script consultant on films such as *My Zulu Wedding*, *Whale Caller*, *Kalushi*, *The Solomon Mahlangu Story* and *Beyond The River*. Her varied experiences are testament to her passion for re-telling Africa's story and finding ways to contribute towards building a sustainable film and television industry.



**Mehret Mandefro**  
Ethiopia  
Realness Institute  
Co-founder, Director of Development  
and External Partnerships

Mehret is an award-winning producer and writer whose credits include the Sundance and Berlinale Audience Award winner *Difret*, New York Times Critic's Pick *Little White Lie*, the feature film *Sweetness in the Belly* starring Dakota Fanning and Yahya Abdul-Mateen, and showrunner of Ethiopia's popular teen drama series *Yegna*. She co-founded the independent media production company Truth Aid, that specializes in feature length documentaries, narrative films and multimedia projects that break boundaries and is currently based in Addis Ababa, Ethiopia where she founded A51 Films, an independent production company dedicated to nurturing new voices in Ethiopian cinema and building the local industry through talent training and production. She was formerly the Founding Executive Producer of Ethiopia's largest entertainment channel, Kana Television and is a champion for the role of the creative arts in developing a more just society and is a frequent speaker on the topic. As a member of the Jobs Creation Commission of Ethiopia's Advisory Council she has helped advocate and shape policies that will enable the creative sector to thrive and serve as an engine for economic growth. She is currently the private sector liaison for Ethiopia Creates, a national public private partnership effort led by creative entrepreneurs to jump start the Ethiopian creative sector and is an alumnus of the Sundance Institute's New Voices Lab, Film Forward and American Film Showcase.



**Cait Pansegrouw**  
South Africa  
Realness Institute  
Co-Founder,  
Director of Operations

Cait Pansegrouw is a multi-talented producer and casting director that has worked across South Africa, in Lesotho and in Brazil. In 2015 she joined production company Urucu as a partner and together with Elias Ribeiro, also co-founded Realness Institute. Cait's work has travelled to Sundance, Berlinale, Venice, Durban and FESPACO, to name a few. In 2018 she was included on the Mail & Guardian's Top 200 Young South Africans list. *INXEBA (The Wound)*, which she produced and cast directed screened at more than 60 festivals worldwide, winning 28 awards, including 6 SAFTAs. Most recently, her feature film *This Is Not A Burial, It's A Resurrection*, made through Biennale College - Cinema and shot entirely in the remote mountains of Lesotho, was awarded the Jury Prize for Visionary Filmmaking at the Sundance Film Festival. The film participated in Realness Residency as a project in 2017. Cait's passion for development and working closely with filmmakers has equipped her to deliver 5 successful editions of the Realness Residency. Cait is a Durban Talents, Berlinale Talents, La Fabrique Cinema de L'Institut Francais, Durban Film Mart, EAVE Producer's Workshop and Biennale College - Cinema alumna.



**Elias Ribeiro**  
South Africa  
Realness Institute  
Co-Founder,  
Creative Director

Brazilian born Elias Ribeiro has worked internationally since 1999. A resident in South Africa for a decade, he launched Urucu, a production company dedicated to making authentic and thought-provoking content in 2011. Urucu's films have won awards at Sundance to Locarno, Durban, Rio and Beijing. They have sold worldwide to theatrical distributors, broadcasters such as SABC, Arte, ZDF, Mnet; and SVOD platforms such as Netflix and HBO. His projects have attracted financing from private equity to Regional and National funding bodies as well as tax incentives globally. In 2015 Ribeiro co-founded Realness African Screenwriters Residency, an incubator that has developed 30 audiovisual projects in over 16 countries in Africa to date. He served a jury member for funds like Hubert Bals and as a mentor in multiple labs across the globe for emerging producers. His most successful film, *INXEBA* was shortlisted for an Oscar after winning 6 SAFTAs. He is often a speaker in Industry events and helmed in 2018 the Cape Town International Film Market Program. He is an Advisory board member to screenworlds.org and the Ladima Foundation and consults on various film related businesses in Africa.



**Selina Ukwuoma**  
Nigeria / UK  
Story Consultant  
Head of Programming  
(Residency)

Selina Ukwuoma is a freelance script consultant who began her career at literary agency Curtis Brown working on theatre, film and television projects including 2008 BAFTA winner *Boy A*. She has since gone on to advise on award-winning indies such as 2014 Teddy winner *The Way He Looks* and last year's Goyas triumph *Summer 1993*. As well as consulting for production companies and designing and running development initiatives such as Realness Screenwriters' Residency and the Film Prize of the Robert Bosch Foundation, Selina teaches screenwriting at the UK's National Film and Television School and regularly mentors and leads workshops at film festivals, including Berlinale Talents Script Station, TIFF Writers' Studio and Talents Sarajevo Pack&Pitch. Prior to her career in the film industry, Selina travelled, taught English, and completed degrees in screenwriting, professional writing, and social anthropology. She has various interests and is always keen to learn something new.

Thank you to our

# PROJECT EVALUATORS

Adam Hansen  
Akhona Matyila  
Ashley David  
Dieter van de Merwe  
Domoina Ratsara  
Ewonro Amune  
Faye Kabali-Kigwe  
Michael Leask  
Mitchell Harper  
Muendo Mullei Muindi

Narjes Torchani  
Njeri Gitu  
Rebekah Taylor  
Sarin Drew  
Sophia Wellington  
Will Fred  
Adelle Gascoyne  
Adelle Gascoyne  
Ben Johnson Jr  
Thamsanqa Mthiyane

Tracey-Lee Reiners  
Antoinette Monty  
Bernadette Schramm  
Beza Hailu Lemma  
Dominique Welinski  
Dorothee Wenner  
Efuru Flowers  
Firoza Houssen  
Iman Djionne  
Kasia Karwan

Kiva Reardon  
Lacey Tu  
Matthys Boshoff  
Mohammed Siam  
Samantha Nel  
Sean Drummond  
Silas Miami  
Simone Spāni  
Thandeka Zwana  
Todd Brown



A51 Pictures was founded by the Sundance and Berlinale award-winning producer/director team Mehret Mandefro and Zeresenay Berhane Mehari, to produce content for the film and television market in Ethiopia and abroad. A51 provides development, production, and research/consulting services for broadcasters, international production companies, distributors, government and private sector. A51 Pictures recently produced the feature film Sweetness in the Belly which world premiered at the 2019 Toronto International Film Festival and produces the hit teen drama TV show Yegna for Kana TV. A51 Pictures is a part of the Haile-Addis Pictures Group, an award-winning production company with offices in Washington, D.C. and Addis Ababa, Ethiopia. Haile-Addis Pictures produced the breakthrough film Difret which was the first film to win the Audience Awards at both Sundance Film Festival and Berlinale and was Ethiopia's official submission to the Best Foreign Language Film category at the 87th Academy Awards. During its ten-year tenure, the Haile-Addis Pictures Group has built a strong reputation for taking on difficult subject matter with skill and artistry and presenting Ethiopian stories to the global market.

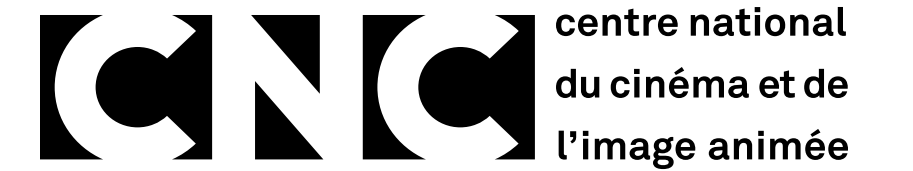


Berlinale Talents is the annual summit and networking platform of the Berlin International Film Festival for 250 outstanding film creatives. Berlinale Talents served as a mentor for the framework and structure of REALNESS. In addition to the extensive programme of talks and discussions with top-notch experts, Berlinale Talents offers a range of Talents Labs in which you can further develop and present your own project. Berlinale Talents also provides Studio workshops for specific disciplines from across the filmmaking spectrum. As an initiative of the Berlin International Film Festival, the entire event is closely linked with festival strands and the European Film Market. Throughout the year, Berlinale Talents co-hosts seven international initiatives with partner festivals, offer grants and fellowships with a focus on sustainability. Berlinale Talents shares fundamental goals with REALNESS, and therefore plenty of their storytellers have also found a home at Talents Durban and vice versa.



Cocoon Productions is a boutique independent production company based in Zurich, Switzerland, founded by Simone (Soleil) Späni and Rhea Plangg in 2018. Cocoon produces shorts, experimental work, video installations, documentaries and fiction films. Cocoon Productions works with a strong focus on diversity in gender and backgrounds of the directors. EUROPA - "BASED ON A TRUE STORY" (UK, Rwanda, Switzerland) by Kivu Ruhorahoza is our first feature film coproduction (in post-production, premiered at IDFA 2019, selected for Atelier de l'Atlas 2018). Our last short film I GOT MY THINGS AND LEFT (Rwanda, Switzerland) by Philbert Mbabazi Sharangabo won the main prize at Kurzfilmtage Oberhausen in 2018 and Prague Short Film Festival in 2019.

Cocoon Productions is a proud partner of the incubation program REALNESS-ASCREENWRITERS RESIDENCY by Urucu Media (South Africa).



The CNC comes under the authority of the ministry of culture and communication in France. The principal missions of the CNC are: regulatory, support for the film, broadcast, video, multimedia and technical industries, promotion of film and television for distribution to all audiences and preservation and development of the film heritage. In the cinema sector, the CNC provides aid for the creation, production, distribution of films, short films, exhibition, technical industries, developing cinematographies, export of French film. The CNC's actions in favor of the audiovisual program industry are organized around aid for the production of programs intended for all television networks, the creation of audiovisual works of an innovative nature, and the technical industries of audiovisual and the promotion abroad of audiovisual programs.



## DEUXIEME LIGNE FILMS

Deuxième Ligne was founded in 2014 to collaborate with French and international emerging talents, in the field of fiction and documentary. The company's recent credits include John Trengove's debut feature *The Wound* (Sundance 2016, Berlinale Panorama 2017) and *God Exists, Her Name Is Petrunya* (Berlinale Competition 2019). *Taste* by Le Bao is currently in post-production and *The Real Family* by Fabien Gorgeart will start production in September 2020



The Durban FilmMart Institute presents the Durban FilmMart, Africa's premiere film industry market, from 4 to 13 September 2020 as an online event. The Durban FilmMart (DFM) is a finance and co-production market which aims to create partnerships and further the development and production of film on the African continent. The Mart provides selected African film-makers with projects in development with the opportunity to pitch film projects to leading financiers. It also offers a full programme of industry-film related masterclasses, workshops and panel discussions as well as networking opportunities for African and international filmmakers to form alliances for the future.



Now celebrating its landmark 41st year, this prestigious South African international film festival is a unique phenomenon on the African cultural calendar. DIFF is a premiere platform for the launch of African films and a key gateway to the African film industry. The festival also includes an annual local and international awards component. The festival screens around 100 selected films, most of them premiere screenings in this region; host seminars and workshops and include screenings in township areas where cinema facilities do not exist. The international nature of the festival is balanced with a highlighted component of the finest of African cinema.



Talents Durban is an initiative of the Durban FilmMart Institute in cooperation with Berlinale Talents. Talents Durban brings together emerging African filmmakers and provides them with a unique opportunity to meet with international industry mentors. Through intensive workshops, discussions and hands-on project development, the continent's up-and-coming filmmaking talents are encouraged to advance their careers and forge relationships with their global counterparts.



TALENTS  
DURBAN

TALENTS  
DURBAN

TALENTS  
DURBAN

Berlinale

Berlinale

Berlinale



EAVE was founded in 1988. Its objectives are to provide professional training opportunities and to bring producers from different regions of the world together with the aim of facilitating co-production relationships. EAVE believes that the support of independent voices, creative imagination and culturally driven companies within the global media industries is an urgent necessity in the 21st century. Through their work, they aim to contribute towards the creation of strong networks of producers and to encourage the exchange of knowledge and skills which will strengthen independent production across the world. EAVE's worldwide programmes have reached out to Russia, Europe, Asia, the Arab World, Latin America and Africa.



IEFTA is a Monaco based non-governmental organization founded with the purpose of discovering and developing film talent from emerging regions, globally. We connect filmmakers to established industry professionals, engage cultural diversity and foster relationships that are; mentoring, inspiring and educational.



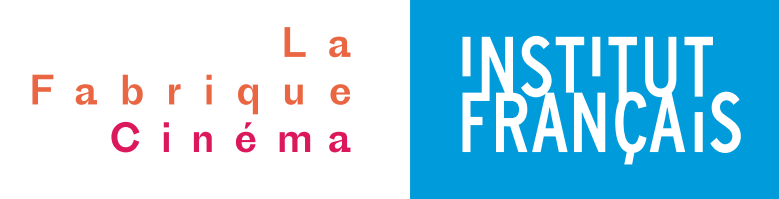
International Film Festival Rotterdam (IFFR) offers a high-quality line-up of carefully selected fiction and documentary feature films, short films and media art. IFFR actively supports new and adventurous filmmaking talent through its co-production market CineMart, its Hubert Bals Fund, Rotterdam Lab and other industry activities. Through IFFR Pro, IFFR stimulates, coaches, finances, distributes and supports filmmakers. Through Realness Residency, IFFR Pro selects a producer to attend Rotterdam Lab, a talent development 5-days programme, together with a group of over 70 emerging producers coming from all over the world, to also experience an important co-production market like CineMart. Rotterdam Lab participants will be provided with a tailored programme which will give them the confidence and skills to navigate the international market space, through workshops, pitching training and active and open round-table sessions with industry experts.



Indigenous Film Distribution, established in 2009, is South Africa's leading niche film distributor. Over the past decade, we have distributed more than 60 films. We are a team of people who have expertise in the acquisition, distribution and marketing of films. Through our dedication to the promotion and growth of the industry, we have developed a proven distribution methodology uniquely tailored to the South African environment. African content for Africans is our motto. We find unique ways to fund and distribute films in South Africa and into the rest of the African continent. As a boutique distributor with an established track record, we work with a wide network of producers, directors and investors, and we have deep insights into how film marketing works.



The Ladima Foundation is a Pan-African non-profit organisation founded with the aim of contributing to correcting the major imbalances within the film, TV and content industries. Through a number of initiatives, The Ladima Foundation supports, trains, and mentors women in a variety of roles within the film, TV, and content spaces. Through partnerships and collaborations in various countries, as well as through Pan-African networks and interventions, the Ladima Foundation is committed to developing training, networking, and related opportunities for women professionals who demonstrate their seriousness and commitment to their craft. [www.ladima.africa](http://www.ladima.africa)



The French Institute, under the supervision of the Ministry of Foreign Affairs and International Development (MAEDI) and the Ministry of Culture and Communication (MCC), actively contributes to France's influential diplomacy. Its projects and programs take into account local contexts and are based on a unique capacity for deployment through the vast network of cultural services of French Embassies, French Institutes and French Alliances present on five continents. Africa, like other regions with high stakes for French cultural diplomacy, such as the southern and eastern shores of the Mediterranean, Europe as well as a number of prescribers and emerging countries, constitute priority areas of influence. It promotes initiatives related to various artistic fields, intellectual engagement, cultural and social innovation, and linguistic cooperation. It promotes the French language around the world, as well as the mobility of works of art, artists and ideas. Through its partnership with Realness, the Institute has sponsored the selection of French-speaking participants and/or consultant to the programme. Each year, a Realness project is selected to La Fabrique du Cinéma du Monde, the most recent selection being Iman Djionne with her 2019 Realness project.



As the cultural agency of the Embassy of France in South Africa, the French Institute of South Africa (IFAS) is the operator of the cultural activities of France abroad, one of 96 institutes in the world. IFAS organises and supports artistic events in venues and festivals throughout the country. It has strong relationships with various South African partners through artistic projects. IFAS is a platform for cooperation, encouraging cultural diversity and exchanges between South Africa, France and the rest of the African continent. Of these, the audiovisual projects develop links and long-term partnerships between the South African and the French cultural industries in the fields of innovation, training, storytelling, production, distribution, professional markets, public policies and regulation frameworks. [www.ifas.org.za](http://www.ifas.org.za)



Locarno Filmmakers Academy facilitates daily interaction with directors, producers and other industry professionals with an international profile will allow participants to explore their own directorial identities and hone their professional skills. Year after year the Locarno Filmmakers Academy (LFA) consolidates its mission as a platform for dialogue and exchange, bringing major players in world cinema together with the most promising talents in contemporary film. The Locarno Filmmakers Academy addresses the future needs of a generation of young filmmakers who will have to face new challenges in terms of how their work can be made and distributed. The intensive ten-day program offered by the Locarno Filmmakers Academy is further enhanced by synergies with the parallel programs of the Industry Academy and Critics Academy. By networking together the programs effectively set up a campus in which their distinct skill sets converge to open up new perspectives on individual approaches to filmmaking, at the same time establishing a valuable network of contacts.





The NIROX Foundation Trust is a registered non-profit trust established and run for the benefit of the arts. NIROX comprises of a sculpture park, artist residency, studios and workshops, outdoor concert venues and related function facilities. NIROX Sculpture Park is located on 20 hectares of landscaped gardens and waterways in the Cradle of Humankind - a World Heritage Site - and is committed to excellence in all disciplines of contemporary arts.



The Robert Bosch Stiftung GmbH is one of Europe's largest foundations associated with a private company. In its charitable work, it addresses social issues at an early stage and develops exemplary solutions. For this purpose, it plans and implements its own projects. Additionally, it supports third-party initiatives that have similar goals. The Robert Bosch Stiftung is active in the areas of health, science, education, and active citizenship, as well as international understanding and cooperation. The Robert Bosch Stiftung is committed to upholding the values and example of its founder Robert Bosch and continuing his philanthropic work. With more than 50 years' experience, the Foundation has extensive knowledge, the qualifications for developing solutions, and a comprehensive network of partners, experts, and practitioners.



TorinoFilmLab (TFL) is a year-round, international laboratory that supports international talents. Its activities focus on training, development and funding, through 3 annual residential programmes plus a variety of intensive online workshops; all of them addressed to filmmakers with feature film & TV series projects, as well as professionals looking to acquire skills on story editing or audience design. In parallel, TFL runs two funds backing the production and distribution of international co-productions. Additional grants & prizes are assigned during the co-production forum TFL Meeting Event, the annual showcase of the projects, talents and films developed at TorinoFilmLab - with a focus on emerging directors. Last year, TFL selected a producer attached to a project from the Residency, who took part in the TFL Meeting Event as Decision Maker.



TIFF is dedicated to presenting the best of international and Canadian cinema to film lovers. What began as a ten-day film festival has grown to embrace programming 365 days a year. TIFF offers screenings, lectures, discussions, festivals, workshops industry support and the chance to meet filmmakers from Canada and around the world. Each year, a resident is chosen to attend TIFF Filmmaker Lab. TIFF Filmmaker Lab is a talent development programme that takes place during the Toronto International Film Festival in September. Each year, 20 Canadian and international directors receive an exceptional professional development experience, and an introduction to the global community of filmmaking. Over a four-day period, participants have the opportunity to interact with and learn from internationally acclaimed filmmakers and guests.



Truth Aid Media is an independent production company with a for-profit and non-profit arm co-founded over a decade ago by Mehret Mandefro and Lacey Schwartz Delgado. Truth Aid produces inspiring and empowering multimedia content that aims to shift culture and push audiences to discover the world from a new point of view. They refer to their approach as visual medicine because they believe stories can heal the world. Integral to their work is the development of public engagement and community outreach campaigns in partnership with diverse stakeholders that further the impact of their stories. Truth Aid produced the Sundance and Berlinale Audience Award winner Difret, the New York Times Critic's Pick Little White Lie, and the Webby Award nominee for Best Digital Series, The Loving Generation. Truth Aid currently has a slate of feature films and dramatic series in development with studio partners. Their next documentary feature film How It Feels To Be Free produced in partnership with American Masters and YAP Films is slated for release in early 2020 with Alicia Keys Executive Producing and Yoruba Richen directing.



Urucu is a production company based in South Africa. Brazilian Producer Elias Ribeiro founded the company in 2011 and was joined by South African Producer Cait Pansegrouw in 2015. Both EAVE alumni, they have worked across Africa for the past decade. Their work has traveled to Sundance, Berlinale and Venice, to name a few. In 2017 their film 'The Wound' by John Trengove made it to the Oscars shortlist. It sold over 100 territories between VoD (Netflix), Pay TV (HBO/Mnet), Public Broadcasters (Arte/ZDF) and won 28 international awards. Specialising in international co-pros, their work has been funded by private and public sources globally.

They also co-founded Realness Institute, a talent development initiative, which offers two opportunities to African talent: Realness, a screenwriter's Residency and Creative Producer Indaba, a year long fellowship in partnership with EAVE, Sundance Institute and IFFR Pro. Asanda Biyana joined Urucu in 2018 as manager of both above mentioned programmes. They are most passionate about telling African stories from an African perspective and challenging preconceived ideas of Africa through film.



The Writers' Guild of South Africa (WGSA) is the only professional association in South Africa with a mandate to protect, empower and develop performance writers in the local film, television, radio, stage, animation and new media (internet - mobile and digital distribution, and gaming) industries. The WGSA is a registered Non-Profit Organisation (NPO) and a Public Benefit Organisation (PBO) which is solely dependent on fundraising. Its mandate is governed by a constitution and a council. All activities are executed by volunteer council members and a part-time Executive Officer. Membership information and a script registry service are available through [www.writersguildsa.org](http://www.writersguildsa.org).



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