



67°

Festival del film

Locarno

6-16 | 8 | 2014

**Open Doors**

Focus on:

One diverse side of Africa

9-12 | 8 | 2014

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Director, Producer  
**Zézé Gamboa**

### Biography

Zézé Gamboa was born in Luanda in 1955. Between 1974 and 1980 he directed the news programs for TPA, the Angolan television and in 1984 he graduated from Néciphone in Paris with a degree in sound engineering. He has directed numerous films amongst which *Mopiopio* (1988) and *Dissidence* (1998). His first full-length fictional film, *The Hero* won many awards, amongst which the Grand Prize in the World Dramatic Competition at the Sundance Film Festival in 2005. Most recently Gamboa released *The Great Kilapy* (2012), which was presented at the Toronto International Film Festival, the London Film Festival and many other Festivals around the world.

### Selected filmography

*Mopiopio, the Breath of Angola* (1991)  
*The Hero* (2004)  
*The Great Kilapy* (2012)

Production company

**Gamboa & Gamboa Lda**

### Profile

Gamboa & Gamboa arose in the fragile post-war scenario of Angola, a country almost bereft of cinematic and audiovisual production, and from my need to produce personal films, within a cooperative framework of southern African countries.

In its fourteen-year existence, Gamboa & Gamboa has produced or co-produced five feature films, four documentaries and a short film.

### Selected filmography

*The Hero*, Zézé Gamboa (2004)  
*The Great Kilapy*, Zézé Gamboa (2012)  
*Bobô*, Inês Oliveira (2013)

# Aleluia

In the early morning of the 10<sup>th</sup> of May 2004, the small fishing boat *Aleluia* sails from the fishing village of Santiago, Cape Verde, on a three-day excursion. Aboard are four experienced fishermen. The ocean is calm. A small setback with the motor has been resolved and all seems as tranquil as the sea—all conditions favorable.

On the second day complications develop. With the motor dead and radio communication lost, currents drag the boat out to the high sea, probably into Brazilian territorial waters. Rescued sixty days later under conditions still to be clarified, the film, based on a true story, tells the saga of the four men lost adrift at sea.

More than a recounting of their survival, the narrative explores the singular way the four men avoided succumbing to an apparently inevitable fate.

Accepting their differences, weaknesses and errors, each man recognizes himself as individually essential to the survival of all four. Accommodating their peculiar personalities and idiosyncrasies, each finds his place and exploits it brilliantly in the service of the group.

The four men are like the cardinal points, the four elements, the four sides of the boat. Together, they are life.

Out of pure, dogged, physical resistance and sheer willpower to survive, embracing their connection to the island and their families and relationships, their private memories becoming collective, the four men construct a microcosm, a life within life, allowing them not only to survive, but to thrive. They never become estranged from their culture, from the habits and reality which they believe they have left behind forever.

At a time in which individualism is considered the predominant means of survival, this narrative proposes a contrasting worldview, wherein it is instead willpower, the oneiric, the capacity to create other realities, and affection—albeit all constantly put to the test—that give meaning to the human way of being alive.

### Director's note

Based on factual events, *Aleluia* is not a story of countries or borders, nor of race, it is a universal story.

What moves me to make this film is the fragility of human life and experience—with all the fears, anguish, beliefs, religions—and the utter incapacity to control environment or situations.

Our impotence is extreme, and all that is best and worst in human behavior comes to the fore.

80% of the film takes place at sea, where the four men have only each other. The remaining 20% takes place on land, where we see the despair and day-to-day material deprivation of their families, as well as some solidarity on the part of the villagers with these families.

**Technical information**  
Fiction · 90' · Digital · Color

**Production status**  
Writing & development

**Shooting language**  
Portuguese

**Shooting start**  
10/2015

**Total budget**  
2,025,000 Euro

**Funds secured**  
-

**Production company**  
Gamboa & Gamboa Lda  
zezegamboa@hotmail.com



Director, Producer  
**Teboho Edkins**

### Biography

Teboho Edkins was born in the USA in 1980 and grew up mainly in Lesotho, South Africa but also in Germany. He studied Fine Art at the University of Cape Town, followed by a 2-year post-graduate residency at le Fresnoy, Studio national d'arts contemporains in France and then a post-graduate film directing programme at the dffb film academy in Berlin.

### Selected filmography

*Ask Me I am Positive* (2004)

*Gangster Project* (2011)

*Gangster Backstage* (2013)

Production company

### STEPS

### Profile

STEPS is a non-profit organization based in South Africa that produces and distributes documentary films on issues of social justice. Projects include *Steps for the Future*, which was awarded a Special Teddy at the Berlinale 2013. STEPS has recently started AfriDocs, the first weekly documentary film strand broadcast across Sub-Saharan Africa.

### Selected filmography

*It's My Life*, Brian Tilley (2001)

*Ask Me I am Positive*, Teboho Edkins (2004)

*Thato*, Teboho Edkins (2011)

# Faraway Friends

*Faraway Friends*, is a film that follows the lives of four teenagers in a small village in Lesotho, up in the high mountains.

The film focuses on Lefa (13), Retabile (15), Lefa's best friend forever - Senate, who is 14, and Retabile's younger brother, Mosaku (11).

Looking from the outside, very little happens in Ha Sekake, the village in which the teenagers live. Lefa goes to school and Retabile takes care of the family's livestock up in a remote cattle post, for 8 months of the year. But from the perspective of the teenagers, a lot is at stake.

Lefa, wearing her heart on her sleeve, tries to negotiate family, church and school pressures, while incessantly worrying if her friend loves her as much as she does. Retabile spends his teenage years in a stone hut perched on a lonely mountaintop, taking care of his family's animals, their entire wealth. A child with the responsibility of an adult.

We follow the teenagers over a two-year period in which by the end, defining doors into adulthood open and close: Senate receives a scholarship to leave the village, Lefa follows suit. Retabile follows a very traditional path to manhood, and Mosaku is torn between continuing school and shouldering some of his brother's responsibilities.

It's a film about growing up in a small village, within a landscape of tall mountains.

### Director's note

In Africa the hope of the continent rests on its favourable demographics. Its youth are the future.

As a filmmaker, how do I enter into their lives? Certainly not through the eyes of the parents or any adult observing them. This is why I decided to give each of my main characters a supporting character. Lefa: her best friend, and Retabile: his younger brother. By watching them interact with each other, an intimacy slowly grows, an understanding of viewing their world through their eyes, while keeping the camera at a very respectful and unobtrusive distance.

### Technical information

Documentary · 75'  
Digital · Color

### Production status

Post-production

### Shooting language

Sesotho

### Shooting start

07/2012

### Total budget

120,293 Euro

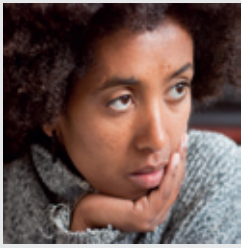
### Funds secured

100,000 Euro

### Production company

STEPS  
tebohoedkins@gmail.com  
don@steps.co.za

# Fig Tree



Director  
**Alamork Marsha**

## Biography

Born in 1980 in Awash, Ethiopia, Alamork moved to Israel in 1991. Following a documentary research job, Alamork was caught in the spell of cinema. She began her studies at Tel Hai College and later continued at the prestigious Sam Spiegel Film School, graduating in 2012. *Fig Tree* will be Alamork's debut feature film.

## Filmography

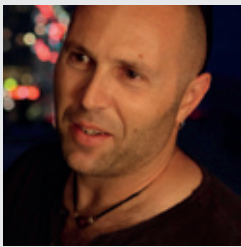
*Mulu* (2007)

*Korki* (2009)

*Cleaning Time* (2012)

Production company

## Black Sheep Film Productions



Producer  
**Saar Yogev**



Producer  
**Naomi Levari**

## Profile

Black Sheep Film Productions was established in 2010 by acclaimed producer Saar Yogev and award winning director & producer Naomi Levari.

Focusing on feature films, creative documentaries and TV dramas while spotlighting the unheard and unseen voices of society, the company embraces a method of personal and intimate collaboration, tailor made for each project.

## Selected filmography

*Ameer Got His Gun*, Naomi Levari (2011)

*Farewell Herr Schwarz*, Yael Reuveny (2013)

*Hanna's Journey*, Julia von Heinz (2013)

It is high noon on January 25<sup>th</sup> 1991, during the latter part of the Ethiopian Civil War, four months before the capture of Addis Ababa by the rebel coalition. Mina, a girl of 14, is standing on the banks of the River Awash and fighting as hard as she can to untie a rope from the neck of a soldier without legs, hanging from an ancient fig tree.

Mina lives in a secluded area on the outskirts of Addis Ababa. Not far from her house, down the valley, flows a stream whose matted vegetation banks are occasionally visited by people who wish to end their lives. Despite the despair felt at the raging war, and the frequent kidnapping of boys her age on "collection days", Mina becomes accustomed to zigzagging between the demands of reality during war time and her desire to live and breathe her days of youth.

Rata (19), Mina's older brother, who has returned from the battlefield without his right arm, continues to demonstrate forced loyalty as a soldier in the municipal civic service but is secretly weaving a plan to implement a right reserved only for Jews; the right to leave, move away from the war, and emigrate to the land of Israel.

Mina, who cannot think of leaving her Christian boyfriend Eli, begins to weave opposing plans: she will make love to Eli in order to bind him to her womb and force her family to accept him as her husband in order to preserve her honor, thus enabling him to come with them to Israel.

Despite her plans, a group of soldiers, wrapped in the gloom of the night, break in and drag Eli into a speeding pickup truck. Mina suspects her brother is involved and is determined to save Eli. She takes Rata's rifle from the house and shoots one of the soldiers realizing too late that her actions might bring a death sentence on both Eli and her family. The following moments are crucial. The soldiers who have already left are bound to notice something is wrong. Rata forces Mina to escape with him and find shelter at the Israeli Embassy hoping that they will be safe there. But Mina, who won't leave Eli behind, sneaks out, and runs deep into the dark of night and fades into the gloom of war.

## Director's note

Even though there were rumors about the war coming to an end, my last days in Ethiopia, which I wasn't even aware of being the last days, were conducted in quite an ordinary manner.

I wish to go back there and tell the story of the "Shola" (Fig) neighborhood. The war, which is constantly present in the background, will ultimately generate the dramatic turning point of the story, but the heart and the focus of the film will be the description of Mina's daily life. Through her, I wish to describe the surreal situation in which people miraculously manage to build a normal life during wartime.

**Technical information**  
Fiction · 100' · Digital · Color

**Production status**  
Writing & development

**Shooting language**  
Amharic

**Shooting start**  
10/2015

**Total budget**  
1,385,934 Euro

**Funds secured**  
15,934 Euro

**Production company**  
Black Sheep Film  
Productions Ltd.  
saar@bsheepfilms.com  
naomi@bsheepfilms.com



Director  
**Jahmil  
X.T. Qubeka**

### Biography

Jahmil rose to the world stage with his second feature *Of Good Report* which won 7 South African Film & Television Awards including Best Feature Film and has been celebrated at many prestigious international film festivals. Jahmil has had a decade-long career spanning the entire spectrum of filmmaking, most notably excellent feature film and documentary work.

### Selected filmography

*Shogun Khumalo is Dying!* (2006)  
*A Small Town called Descent* (2009)  
*Of Good Report* (2013)

Production company  
**Spier Films**



Producer  
**Michael Auret**

### Profile

Spier Films is an award-winning production and finance company known for visionary and critically acclaimed films with commercial appeal. In the last year the company produced 4 films, including *The Salvation* (2014), which will screen in the Official Selection at the Cannes Film Festival 2014, and *Young Ones* (2014), which marked their second film at Sundance.

### Selected filmography

*Of Good Report*, Jahmil X.T. Qubeka (2013)  
*Young Ones*, Jake Paltrow (2014)  
*The Salvation*, Kristian Levring (2014)

# First Man

*First Man* is a sci-fi adventure odyssey set 50,000 years ago in a prehistoric landscape where a nomadic tribe of women find themselves having to deal with the disappearance of all their men folk. They are convinced that a glowing orb visible only in the night sky marks the way to the Gods who are responsible for the abduction of their male partners, and so the tribeswomen decide to cross the desert, confront the Gods, and rescue their husbands.

However a pregnant tribeswoman, Nxonxo, suspects there are other forces at play in the men's disappearance. A rebellious loner, Nxonxo is the black sheep of her tribe – and its only member who questions her peoples' belief in the Gods.

The journey is full of peril. The group must survive unforgiving sandstorms, meteor showers, man-eating predators, other warring tribes and even themselves, just to reach their destination.

It is not long before the tribe tracks the Gods' movements across the sand to a crash landing site where they find a God amongst the wreckage. Nxonxo discovers the God's mighty staff and appoints herself custodian of this elaborate weapon.

Much to their horror, the women's attempt to burn the fallen God causes it to rise from the dead and scurry out of the fire. Standing at almost 20 feet tall the Deity is a sight to behold. All prostrate themselves in awe – except Nxonxo, who is taken aback at how the God seems afraid of them!

Now marched along at gunpoint, the God known as Apolyon leads the trek further through the desert.

Meanwhile the group's Witchdoctor has become determined to get her hands on the powerful Staff and decides to part ways with the group in order to form an alliance with a neighboring Chief who is keen on amalgamating the tribe of "widows" into his own. They conspire to track and attack the traveling party.

The journey is arduous and takes its toll, especially on the pregnant Nxonxo. Soon Apolyon begins to understand her people's colonial impact on this earth-dwelling species and she resolves to change the way the Gods behave to these lesser mortals. Apolyon shares her ways with the women and becomes an ally in their plight.

Apolyon leads the group to a military base perched in a valley. For Nxonxo and the troupe this land occupied by other giants like Apolyon must be heaven on earth, but soon they discover their men have been held captive and experiments are being carried out on them. Apolyon helps Nxonxo and her tribe free their men and escape from the Gods.

### Director's note

At its core *First Man* is a fantasy adventure tale of self-discovery in a changing world. The mythology behind the concept is based on the Ancient Astronaut theory, whose proponents believe our planet was visited many times in its vast and ancient history by technologically advanced alien beings.

As a work of pure fiction *First Man* attempts to portray this hypothesis, from the perspective of the indigenous nomads that are living through the impact of the invasion. In choosing to depict this tale as experienced by the group of women, we are able to showcase at first hand the devastating effects of colonialism. Albeit, in this case, other-worldly.

**Technical information**  
Fiction · 100' · Digital · Color

**Production status**  
Writing & development

**Shooting language**  
English

**Shooting start**  
09/2015

**Total budget**  
578,942 Euro

**Funds secured**  
177,301 Euro

**Production company**  
Spier Films  
serpenthunter@spierfilms.com  
mike@spierfilms.com



Director, Producer  
**Sol de Carvalho**

### Biography

Sol de Carvalho was a journalist from 1975, the year of Mozambique's Independence, until 1984. Following his participation in the Kuxakanema project he was a free-lance photographer and filmmaker for 9 years. He is one of the founders of *Promarte* (1993), where he continues to work as CEO and main partner. He directed numerous films, both auteur and commissioned works. His first feature film, *Another Man's Garden*, premiered in 2006. He recently finished the feature film *Criminal Impunity* and the documentary *Paths to Peace*.

### Selected filmography

*Another Man's Garden* (2006)  
*The Spider Web* (2009)  
*Criminal Impunity* (2013)

Production company

**Promarte**

### Profile

Promarte is a cinema/video company that produces fiction and documentary, with a wide range of themes including arts and culture, politics, environment, health and human rights. The company is also experienced in co-productions. Founded in Mozambique in 1993, the company has its headquarters in the famous Cinema Scala, an Art Deco building located in downtown Maputo.

### Selected filmography

*Our Father's Land*, Fábio Ribeiro (2012)  
*Paths to Peace*, Sol de Carvalho (2012)  
*Criminal Impunity*, Sol de Carvalho (2013)

# Heart and Fire

Navarro, almost sixty years old, is in crisis. He owns a historic movie theatre but has no heir. His only son is a college dropout and his marriage is going through a rough time...

Navarro is afraid of getting old and of losing his memory (like his father, who has Alzheimer's). He has many doubts: Should he sell the movie theater he settled in for re-use as a shopping mall or should he try to stand up and transform it into a cultural centre?

He decides to make a documentary to save some of the theater's history, to record his collaborator's recollections about the cinema and, thus, to gain some more time to make up his mind.

The research awakens memories and brings to the surface strange occurrences deepening his doubts: the "invisibility" of Valentim, the night guard, the "stick of love" of assistant cameraman Artur, the twin maids, Rita and Pavone, who take turns at the chores.

The tension builds when a cheetah, "recruited" for a television commercial, breaks loose in the building.

Even more unsettling, when Navarro makes an unannounced visit to the theatre one night he encounters the ghosts of a leopard, the long deceased pet of one of the former colonial projectionists and of a ballerina whom Navarro always had thought of as the model of the perfect woman, along with a grim figure, which he associates with death.

After the documentary is finished and on the eve of the meeting with the company that wants to buy the theatre, Navarro lives a nightmare: having taken out each of the 1200 chairs in the theatre and seeing the naked floor with no place for the spectators, all that is left to do is to take down the screen and the curtains. What will he do?

### Director's note

After years of disappointment with corrupted politics of a country that destroyed the dreams of its youth – and its cinema – it seems easy, and may be wise, to step back and "play the game" taking personal advantage of the situation. The dilemma is marked by the history of a country that was a colony, then a socialist dream and now a wild free market society! Should we act morally if we can't be sure whether these actions will make a difference in society? Whatever the final decision may be (our suicide as honest citizens and artists), the conflict's visit is perennial and unavoidable. Is the sale of the cinema to an investor group the sale of our soul?

**Technical information**  
Fiction · 80' · Digital HD  
Color and Black and White

**Production status**  
Development

**Shooting language**  
Portuguese

**Shooting start**  
07/2015

**Total budget**  
910,250 Euro

**Funds secured**  
65,250 Euro

**Production company**  
Promarte  
solcarvalho53@gmail.com



Director, Producer  
**Caroline Kamya**

### Biography

Award-winning filmmaker Caroline Kamya was born in Uganda and grew up in Uganda, Kenya and the UK, gaining an MA in TV Documentary at Goldsmiths College, University of London. In 2004 she set up Ivad International in Uganda. She attended the Berlinale Talent Campus in 2007. Her first feature *Imani* opened the Forum Section at the Berlinale in 2010 and has won a number of awards to date.

### Selected filmography

*Imani* (2010)

*Fire Fly* (2011)

*In Your Face* (2012)

Production company

**Ivad International Ltd**

### Profile

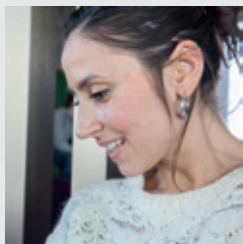
Ivad was set up in 2004. This highly ambitious pioneering company produces enlightening films from Uganda and the rest of Africa. Ivad's films have been broadcast both locally and internationally. The company continues to nurture feature film projects and talent from Uganda through both providing training and production services. Award-winning *Imani* is Ivad's first feature film.

### Filmography

*Imani*, Caroline Kamya (2010)

Co-production company

**Smarthouse Films**



Co-producer  
**Danielle Guirguis**

# Hot Comb

Uganda 1961. Magdalena (17) is a god-fearing, only child who lives a sheltered and privileged life in the leafy outskirts of Kampala. Magdalena dreams but forgets when she wakes. On her return to her missionary girls' school a new girl arrives; Nassolo (16), spirited and mixed-race (English father), who has a confidence that belies her humble background. Placed in different classes, school protocols prevent more than a superficial interaction, but when both girls are held back at school during the holidays, an unlikely friendship blossoms between them. Through their friendship Magdalena learns the truth about her rich pre-colonial heritage that leads her start questioning her own life situation and the western values she is expected to live by. The girls mysteriously appear in each others dreams as their friendship deepens. The divergence between following her new enlightenment and the expectations around her build up internally into such turmoil that it leads her to betray a trusted mentor, with grave consequences. In the aftermath Magdalena is forced to make some difficult choices. *Hot Comb* is the tale of friendship between two young girls on opposite sides of the class divide, coming of age within an elite missionary boarding school, amidst the political intrigue that accompanied the country's transition to independence.

### Director's note

I am fascinated by this particular period of Uganda's history. I believe we need to know where we have been in order to know where we need to go. I see a clear parallel between the coming-of-age of the main character Magdalena and the coming-of-age of the country through independence. This makes the context very compelling and important in the story. Nassolo is the sole representative of a nearly disappeared indigenous cultural cosmology in a society that has been transformed by missionary colonialism. However, like Afro hair freshly straightened with a Hot Comb, which quickly reverts back to curls in moisture, the girls can never escape their true natures.

**Technical information**  
Fiction · 90' · HD · Color

**Production status**  
In financing

**Shooting language**  
English

**Shooting start**  
08/2015

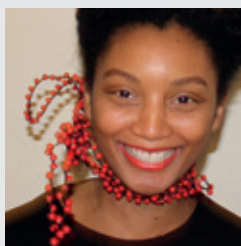
**Total budget**  
510,000 Euro

**Funds secured**  
30,000 Euro

**Production company**  
Ivad International Ltd  
ckamya@ivadproductions.com

**Co-production company**  
Smarthouse Films  
danielle@smarthousefilms.nl





Director, Producer  
**Rungano Nyoni**

### Biography

Born in Lusaka, Zambia, Rungano Nyoni's films have screened at more than 200 film festivals worldwide. In 2012, she was nominated for an African Academy Awards and a BAFTA for her short film *Mwansa The Great*. In 2013 her project was selected for the Cannes Cinéfondation Residency. She recently co-directed *Listen*, which will open this year's Directors Fortnight in Cannes.

### Selected filmography

*The List* (2009)  
*Mwansa the Great* (2011)  
*Listen* (2014)

Production company

**Icreatefilms Ltd**

### Profile

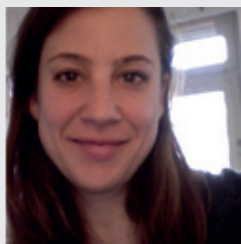
Founded by Rungano Nyoni, since its inception Icreatefilms (Zambia) has concentrated its production efforts on local content, with a distinctive Zambian voice but with aspirations for international reach.

### Filmography

*Mwansa the Great*, Rungano Nyoni (2011)  
*Abesu, Make Poverty History*,  
various artists (2013)

Co-production company

**Clandestine Films**



Co-producer  
**Juliette  
Grandmont**

# I Am Not a Witch

Set in a makeshift Witch Refugee Camp in Zambia, *I Am Not a Witch* centers on a 9 year old child witch, Shula. Shula has to decide whether to give up her special powers to gain acceptance in her village, or to stay living as a witch but remain forever exiled in the camp.

In exchange for safety, food and shelter all women and children who seek refuge at the camp pledge an oath to the local Chief. The oath states that, without going through a special witch cleansing ceremony, no one is allowed to leave the boundaries of the camp. If they leave the camp without going through the ceremony they succumb to a terrible curse.

An upcoming witch cleansing ceremony will allow Shula to leave and carve out a normal existence with the very family who originally abandoned her. During the ceremony she must declare "I am not a witch, I am not a witch, I am not a witch". It's this declaration that will make her powers redundant, meaning she will not be able to practice magic again.

Shula realises that being a witch is what brings her the most joy. She learns to shape shift into a goat and starts to use her talent to change people's lives in a positive way. On the eve of the cleansing ceremony various events transpire within the camp that create a lasting impression on Shula. She finally makes her decision, resulting in unexpected consequences.

*I Am Not a Witch* is a bittersweet tale of what it means to be an outsider and of the ever-present struggle for acceptance despite the overwhelming odds against it.

### Director's note

I am uninterested in showing the motives that people have in using children for witchcraft. I am also avoiding a modern day cautionary tale of people who are subjugated and victimized by their family or friends. I want to deliberately sidestep the politics or the potential earnestness and take it away from the puffery.

Instead I am interested in telling a story from a child's perspective so that we are forced to ask questions rather than provide answers. My aim is to provoke a feeling of empathy rather than one of sympathy. I want to explore characters that are going against the status quo, but secretly and desperately trying to belong to it.

**Technical information**  
Fiction · 90' · HD · Color

**Production status**  
Writing & development

**Shooting language**  
Bemba, Nyanja, English

**Shooting start**  
04/2015

**Total budget**  
650,000 Euro

**Funds secured**  
50,000 Euro

**Production company**  
Icreatefilms Ltd  
runganonyoni@gmail.com

**Co-production company**  
Clandestine Films  
jg@clandestine-films.fr



Director, Producer  
**Inadelso Cossa**

### Biography

Inadelso Cossa has been a Mozambique-based independent film producer and director since 2006. In 2010 he was assistant director on *Childrens Republic*, directed by Flora Gomes. A 2013 Durban Talent Campus alumnus, he won awards at FIKE – Évora International Short Film Festival 2013 and FFER – Recife International Ethnographic Film Festival 2013 for *Xilunguine, the Promised Land*.

### Selected filmography

*Still Searching for Independence* (2008)  
*Xilunguine, the Promised Land* (2011)  
*A Quiet Memory* (2014)

Production company

**16mmfilmes**

### Profile

Founded in 2009, 16mmfilmes is a production company based in Mozambique, producing shorts, feature films, creative documentaries and video art. Inspired by Cinema Verité and the concept of auteur cinema, the company has produced films that have been selected for many international film festivals, winning a number of awards.

### Filmography

*Xilunguine, the Promised Land*,  
Inadelso Cossa (2011)  
*A Quiet Memory*, Inadelso Cossa (2014)

# Kula: A Memory in Three Acts

Kula was a name of the PIDE brigade in the 1960s during Portuguese colonial rule in Mozambique, where political prisoners used to be interrogated, tortured and forced to reveal their connections with liberation movements. Today, 40 years later, those former political prisoners have decided to go back to the same place to face their fears and represent their memories in three acts as therapy for their post-torture trauma. The process of interrogation was a routine for political prisoners, in the dead of night transported from their disciplinary cell to the secret PIDE brigades in order to answer a series of interrogations. Under the pressure of torture some talked, while others' silence cost them their lives.

### Director's note

The story takes place in the interrogation room where former political prisoners recreate scenes that they experienced 40 years ago. I found the topic while researching *Xilunguine, the Promised Land*. Then I could not turn away from my point of view, but now I decided to shoot this project because it will tell us a lot about our history.

As a filmmaker I understand how delicate it is to deal with these people who suffered the brutalities of colonial oppression first-hand – experiences that inform their everyday lives. There is little archival footage available about these events so I don't intend to make a docudrama or a historical film, but rather a hybrid genre adding some fictional elements. Since PIDE burned all compromising files before the independence, I will utilize a cinematic approach and creative storytelling to create my own archives in the service of a story that happened 40 years ago.

#### Technical information

Documentary · 75' · HD · Color

#### Production status

In production

#### Shooting language

Portuguese

#### Shooting start

10/2014

#### Total budget

45,000 Euro

#### Funds secured

20,000 Euro

#### Production company

16mmfilmes  
inadelsocossa@gmail.com



Director  
**Sibis  
Shongwe-La Mer**

### Biography

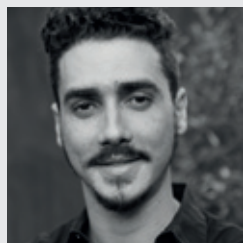
Sibis Shongwe-La Mer is a 22-year-old independent filmmaker, visual artist & writer from Johannesburg, South Africa. His short films have screened at numerous international festivals, gaining recognition from the Venice International Film Festival, TED Talks and the Canadian High Commission. His unfinished feature *Territorial Pissings* was included in the 70th Venice International Film Festival as a work in progress.

### Filmography

*Death of Tropics* (2012)  
*Transitions* (2012)

Production company

### Urucu Media



Producer  
**Elias Ribeiro**

### Profile

Urucu is an independent company dedicated to nurturing new voices in South African film. In our first 3 years we have showcased work at Venice, Berlin and Cannes and 50 other international events. Focusing on building local industry and talent through international partnerships, we have attracted private equity investors and public funding and sold content to top broadcasters.

### Filmography

*Jeepe on a Friday*,  
Shannon Walsh and Ary Lalloo (2013)  
*The Wound*, John Trengove (in development)  
*Two Rivers*, Elias Ribeiro and Kitso Lelliott  
(in development)

# Territorial Pissings

On the anniversary of the violent Soweto youth uprising of June 16<sup>th</sup> 1976, an affluent group of adolescent friends living in the city of Johannesburg, South Africa, are startled by the live-streamed suicide of a young girl in her parents' family home. A year and some months after the incident, two disillusioned Zulu youths, Jabz and his best friend September, rummage through the sleepy manicured northern suburbs of Johannesburg in search of answers, drugs, distraction and salvation. Plagued by the memory of the suicide, the two boys hit the streets in Jabz's fathers sleek new Jaguar in an attempt to reacquaint themselves with the carefree hopefulness of their high school years. As their day of hedonism wears on, Jabz realizes that the passionate Johannesburg of his memory has morphed into the visage of a conflict zone in his mind. Desperately desiring a sense of rhythm in the world, Jabz attempts to connect the dots, somehow trying to make sense of why the friends he loves need to die. Jabz finds no redemption as the wheels of the car roll on, and instead discovers a portrait of the new South Africa that shakes him out of his usual ecstasy. In a city still divided by the legacy of Apartheid, the boys exchange their realities for hedonistic relief. Somewhere in the north are beautiful girls and moments much better that tower over the silent anguish that threatens to engulf them. With a bottle, a pack of cigarettes and their parents' platinum American Express card, the boys attempt to find the loving humanity buried under the stacks of mini malls and dilapidated buildings that make up their world.

### Director's note

I am one of the "born frees", the first generation born in a democratic South Africa. My own adolescence led me to examine the challenges of a hyper-European African context, the repercussions of Apartheid on South African society and the dissociation felt by its privileged youth. I am interested in the existential ills of an affluent Africa, a place not often imagined in the global consciousness. I question the worth of political freedom in the absence of national communion. My desire is to paint a portrait of my upbringing, of kids who prefer to hang from Johannesburg's chandeliers rather than respect the freedom paid for with the blood of a generation who came before.

**Technical information**  
Fiction · 90' · HD  
Color and black & white

**Production status**  
Post-production

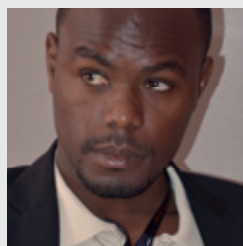
**Shooting language**  
English, Afrikaans, Zulu

**Shooting start**  
06/2014

**Total budget**  
335,000 Euro

**Funds secured**  
190,000 Euro

**Production company**  
Urucu Media  
er@urucumedia.com



Director  
**Joel Karekezi**

### Biography

Joel Karekezi graduated from Cinécours in 2008. His 2009 short *The Pardon* won awards at international festivals. His first feature *Imbabazi: The Pardon* received a Göteborg Festival Fund grant and won the Grand Nile Prize at Luxor African Film Festival 2014. His script for *The Mercy of the Jungle* won the CFI Award for Most Promising Audiovisual Project at Durban FilmMart.

### Filmography

*The Pardon* (2009)

*Imbabazi: The Pardon* (2013)

Production company

### Neon Rouge Production



Producer  
**Aurélien Bodinaux**

### Profile

Neon Rouge Production is built on the desire to promote films of a higher quality. We nurture a promising generation of authors from all over the world. Our editorial line offers a different view on humanity with respect to the realities they are drawn from. Based in Brussels (Neon Rouge) and Paris (TACT), we can provide a single European solution for co-productions.

### Selected filmography

*Awaiting for Men*, Katy Ndiaye (2007)

*Around Luisa*, Olga Baillif (in development)

*The Belly of the Beast*, Eric d'Agostino

and Patrick Lémy (in postproduction)

Co-production company

### A Breed Apart Pictures



Co-producer  
**Brandon Auret**

# The Mercy of the Jungle

At the outbreak of the Second Congo War, Sergeant Xavier is sent into the vicious depths of the Congolese River Basin to hunt down those who perpetrated genocide in his native Rwanda four years ago. When he and a young private are accidentally left behind in the jungle, their bid for retribution turns into a struggle for pure survival. With only each other to count on, they embark on an odyssey across the most violent forest on earth, facing the depths of their own war-torn souls and the spiritual consequences of saving and taking lives.

### Director's note

*The Mercy of the Jungle* is a road movie that deals with wars in Congo through the eyes of two lost soldiers by showcasing their struggle, weakness and hope.

**Technical information**  
Fiction · 90' · 35mm · Color

**Production status**  
Writing & development

**Shooting language**  
Kinyarwanda, French

**Shooting start**  
07/2015

**Total budget**  
801,592 Euro

**Funds secured**  
5,000 Euro

**Production company**  
Neon Rouge Production  
aurelien@neonrouge.com

**Co-production company**  
A Breed Apart Pictures  
brandon@abreedapartpictures.com  
joelkarekezi@yahoo.fr



Director  
**Licinio  
de Azevedo**

### Biography

An experienced director of documentaries, Licinio has portrayed Mozambican reality since entering the National Institute of Mozambique, in the years that followed Independence, with different directors like Godard and Jean Rouch. A natural storyteller, his last film premiered at TIFF and was shown in over 20 countries. He has received several awards for fiction and documentary.

### Selected filmography

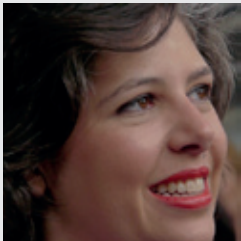
*Disobedience* (2002)

*The Great Bazar* (2006)

*Virgin Margarida* (2012)

Production company

**Ukbar Filmes**



Producer  
**Pandora  
da Cunha Telles**

### Profile

Seeking good stories around the world, Ukbar produces documentaries and fiction with a tendency for the epic. Social, women's and historic subjects are transversal over the latest productions, most financed internationally. *Floribela* reached the top 5 in Portuguese box-office receipts. Pablo and Pandora run Ukbar in a mix of Pixar meets Bergman and are keen on African projects.

### Selected filmography

*Bonsai*, Cristián Jiménez (2010)

*Floribela*, Vicente Alves do Ó (2012)

*Ponts de Sarajevo*, various artists (2014)

Co-production company

**Ebano Multimedia**

# The Train of Salt and Sugar

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

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

### Director's note

During the war in Mozambique I heard about the trains in the North, with the drama of an epic poem. I was in Lichinga, the capital of Niassa, on the last train stop before the border of Malawi, its final destination. The city was isolated from the rest of the country and not accessible by road. Trains were rare. A large crowd would gather in the station to meet one.

The film shows the way human beings survive in a country torn apart by war, accepting extreme conditions in their daily lives. To portray the train of salt and sugar is to ponder options of strategic investment in the interior and how populations are so dependent on this train of passengers, cargo and emotions.

**Technical information**  
Fiction · 90' · 4K · Color

**Production status**  
Writing & development

**Shooting language**  
Portuguese

**Shooting start**  
03/2015

**Total budget**  
850,000 Euro

**Funds secured**  
423,000 Euro

**Production company**  
Ukbar Filmes  
pandora@ukbarfilmes.com

**Co-production company**  
Ébano Multimédia  
mail@ebanomultimedia.com



Director, Producer  
**P. Sam Kessie**

### Biography

P. Sam Kessie from Ghana has a BFA in Media Production. She has won awards and recognition for narrative, documentary and music videos. She participated in the 5th Talent Campus Durban (part of the Berlinale Talent Campus) in South Africa in 2012. Her feature script *Unbalanced* was one of five scripts selected for their first Produce au Sud Script Studio workshop.

### Selected filmography

*Zoom Zoom: The Professor* (2010)

*The Samaritan* (2012)

*The Last Summer* (2013)

Production company

**Sankofa Pictures**

### Profile

Sankofa Pictures produces quality content for commercial and feature film distribution. Sankofa is derived from the Akan words SAN (return), KO (go), FA (look, seek and take), and symbolizes one's quest for knowledge. Our goal is to introduce our African style and culture and create exceptional authentic stories by combining aesthetics, wit, intelligence and imagination.

### Selected filmography

*Zoom Zoom: the Professor*,

P. Sam Kessie (2010)

*The Samaritan*, P. Sam Kessie (2012)

*The Last Summer*, P. Sam Kessie (2013)

# Unbalanced

Obiyaa abandons her dreams of a theater life after many rejections. She marries Anto, an agriculture tycoon. For twenty years, she creates a perfect family. When her husband urinates on a potted plant at an event and is suspended from his own company, her world shatters. They are referred to a secluded mental facility, Dwira Dae, for help. Here, the unorthodox Dr. Ansah runs some tests. He diagnoses Anto with a rare form of dementia. There is no cure, but Dr. Ansah claims he can help. Obiyaa tries to pay for the treatment. Her cards are declined. She discovers Anto lost their savings to a scam. Dr. Ansah learns about Obiyaa's past in theater. He offers a deal. Investors plan to visit and see the progress of Dwira Dae to provide more funds. The previous theater director resigned after a nervous breakdown. If Obiyaa completes their play, he will waive treatment fees for six months. Obiyaa rejects the offer. She tries to find money another way. Her friends and family abandon her and her 'crazy' husband. Her last option is to take him to an overcrowded government asylum. Several anti-anxiety pills later, Obiyaa accepts the doctor's offer. At Dwira Dae, she enters an absurd world of experimental therapy, color-ranked dress codes and frequent power outages. She struggles to direct the play. The space is filthy and everybody mistakes her for the younger medical intern Kyenaka, a confident doppelgänger. Kyenaka helps with the play. The women bond. Anto deteriorates, showing no affection to Obiyaa. He develops a bond with Dr. Ansah's autistic 13-year-old daughter, which further stresses Obiyaa. Anto uses a razor and his bed headboard to carve a wooden mask. He becomes Dr. Ansah's star. Demons from Obiyaa's past resurface. She vents her frustrations to her husband's very first mask, also tossed aside. The mask responds. She experiences sexual feelings for Dr. Ansah. Kyenaka grows tired of her dependency and ends their friendship. Faced with her ultimate demon, Obiyaa must remove the mask she wears to hide her insecurities. She cleans the theatre to perfection for the show. She sings a flawless melody, which draws the residents out to help. They put on a delightful show. Obiyaa reexamines her life. The perfect world she created is gone, but she smiles. She gave her husband a second chance. She volunteers for the doctor's new program, which aims to turn normal people into savants, but with no guarantees. Obiyaa takes the plunge, with no inhibitions and nothing to lose.

### Director's note

*Unbalanced* explores self-identity, family values and individualism. This story is personal. I have met many passionate women who gave up their dreams, settling into the domestic role of housewife. After dutiful sacrifice, their lives become unfulfilled, often with regret, as their partners grow distant and emotionally handicapped. Depression is never discussed and we suffer in silence. The backdrop of mental illness portrays how society constantly rejects anyone considered abnormal, different or 'unbalanced'. In my film, Obiyaa must face her insecurities and not allow society's expectations to hold back her inhibitions and feed into her psychological dependencies.

**Technical information**  
Fiction · 90' · HD · Color

**Production status**  
Writing & development

**Shooting language**  
Twi

**Shooting start**  
05/2015

**Total budget**  
500,000 Euro

**Funds secured**  
30,000 Euro

**Production company**  
Sankofa Pictures  
sam.kessie@gmail.com



# Festival del film Locarno

6 – 16 | 8 | 2014

## Open Doors

9 – 12 | 8 | 2014

### **Friday 8<sup>th</sup> August**

Open Doors Welcome Drink  
*by invitation only*

### **Saturday 9<sup>th</sup> August**

Ateliers (Open Doors Club)  
Carte Blanche Brazil Screenings (work in progress)\*

### **Sunday 10<sup>th</sup> August**

One-to-one meetings (Open Doors Club)  
Carte Blanche Brazil Screenings (work in progress)\*

### **Monday 11<sup>th</sup> August**

One-to-one meetings (Open Doors Club)  
Carte Blanche Brazil Screenings (work in progress)\*

### **Tuesday 12<sup>th</sup> August**

Open Doors and Carte Blanche Award Ceremony  
(Forum – Spazio Cinema)

Organized for the Festival audience, the Open Doors Screenings, a non-competitive section, presents a selection of films characteristic of the cinematographic and cultural universe of the chosen region.

\* The screening schedule and location can be found in the Industry Guide.

**For more information: [opendoors.pardo.ch](http://opendoors.pardo.ch)**

# The Festival del film Locarno would like to thank

Ateliers du Cinéma Européen (ACE)  
ARTE  
Centre national du cinéma et de l'image animée (CNC)  
Città di Bellinzona  
European Audiovisual Entrepreneurs (EAVE)  
Producers Network, Marché du Film, Festival de Cannes  
visions sud est

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Nadja Tennstedt, Industry Coordinator  
Simon Smeraldi, Graphic Designer

## **Open Doors Selection Committee:**

Ananda Scepka  
Martina Malacrida  
Jean-Michel Frodon  
Elisabeth Lequeret

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