



HEADLAND South Africa

PAS Nantes 2016

Category : Futuristic Teen Romance

Length : 90'

Language : English

Shooting format : 4K

Shooting location : South Africa

Shooting dates : May 2018

Expected date of completion : late 2018

Stage of production : Development stage

Budget : 750 000 €

Financing in place : 0 €

Financing supports : --

Workshops and platforms attended : 2016 Durban

FilmMart fiction projects selection

Current situation : several funds replies pending



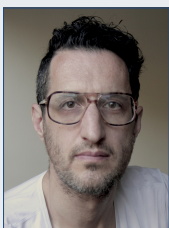
David HORLER-BLANKFIELD - PRODUCER (*Proper Film*)



David Horler is a South African filmmaker based in Cape Town. He is a magna-cum-laude BA graduate in film (AFDA), and an alumnus of the EAVE Producers Workshop, Italy's Biennale College Cinema and many similar training forums; having also gained development experience through collaboration with Academy Award winning studio, Focus Features.

Currently, he is the Managing Director of Proper Film, developing a diverse slate of elevated-genre feature films from award-winning filmmakers such as Jenna Bass's all-female western adventure FLATLAND, Emma Bestall's magical-realist LGBTIQ documentary project SHOW ME LOVE and Elan Gamaker's sci-fi romance HEADLAND. He is also Executive Producer at Rivet Production Services, a foreign facilitation company for short-form media content.

Elan GAMAKER – DIRECTOR & WRITER



Writer/director Elan Gamaker, a two-time resident of Amsterdam's Binger Filmlab, is story consultant with Scriptwriter London and has worked with tutors such as Mark Travis, Judith Weston, Martin Daniel, Arne Bro, Franz Rodenkirchen and Jacques Akchoti. Writing recognition includes Wayward Nature (EU Literary Award, 2009), Jutro (Beeld Best New Play, 2007), Hidden Life (AMA Nominated, Best Screenplay, 2011). Following the award-winning features Visa/Vie (2011) and Icehorse (2014), his next feature projects are futuristic teen romance Headland, the Film London-supported magic realist road movie Violet Culbo, and Saturn, a supernatural drama due for production in 2017.

SYNOPSIS

In the near future, the government declares the new regions 'Hinterland' and 'Headland' independent self-governing territories. To avoid ethnic cleansing, all people living where they were not born and – and vice versa – must 'go home', meaning Hinterlander Primo January and Headlander Bethany Lawrence must be uprooted and rehoused. The teenagers do not meet each other during the displacement, but as the only children in their families, they end up in one another's rooms. Primo discovers Bethany's diary, begun on the day of her brother's death and featuring the imagined courting of her estranged parents. On the other side of the mountains, Bethany discovers in Primo's story-book tall tales featuring what he calls his Invisible Siblings. As their imaginations run wild with the personal documents they have found, they fall in love with each other while unsure if they will ever meet. Then the supposedly temporary Partition becomes permanent, and Primo seeks out one last, life-threatening opportunity to meet Bethany...

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DIRECTOR'S STATEMENT

«I feel inspired to tell this tale of separation and courage, of hostility and fear, due to my fascination of the true stories from the Balkan region, particularly those that arose out of the post-War meddling in an area known for its regional and ethno-nationalistic hostility. I became captivated with the way stories specific to this conflict could have allegorical power elsewhere, particularly in a country as diverse and politically charged as South Africa. On a smaller level, it was in personal conversations with Serbs, Bosnians and Croats that I learned of the common and real practice during the 1990s conflict of « house swapping ».

Far from the reality-TV concept it suggests, this involved families swapping homes under the belief that the conflict would be temporary. As the years passed, total strangers gradually began to settle other people's homes. For me, this was a poignant and cinematically concrete symbol of the displacement of war brought on by petty ethno-nationalism. It also provided a fertile basis for a teen romance. Far from the reality-TV concept it suggests, this involved families swapping homes under the belief that the conflict would be temporary. As the years passed, total strangers gradually began to settle other people's homes. [...] »