A DREAM TO DIE FOR

SYNOPSIS

TITI, a talented 25-year-old singer-songwriter, with her struggling band, the Savannah Bees, fail to win a coveted TV show contest to become the next big thing in the television scene. But something is brewing around the continent. It is in the spirit of this cause that the idea for a narrative film on illegal gold mining and the massive environmental destruction it leaves behind came about during research for my first feature documentary film Gold Is Here in 2014. Illegal mining is a pan-African problem. From West Africa to East Africa and to Southern Africa, many countries grapple with this menace as their citizens attempt to crudely benefit from the enormous mineral wealth in their lands. Though their quest may be justifiable in some quarters, we cannot continue to turn a blind eye to the enormous cost to the environment, especially in this age of rapidly changing climate. This film is a crusade to save and restore devastated lands in countries all around the continent. It is in the spirit of this cause that this film will set itself apart from others.

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A Dream To Die For is a musical drama, capturing the inner longings of those who populate its world, their rebellion against the girds of poverty, and the drive by common people to stand up in defence of their precious natural heritage. It is a story that is upsetting in its vivid portrayal of the assault on humanity and environment, yet uplifting in its essential tale of friendship and redemption.

DIRECTOR’S STATEMENT

The idea for a narrative film on illegal gold mining and the massive environmental destruction it leaves behind came about during research for my first feature documentary film Gold Is Here in 2014. Illegal mining is a pan-African problem. From West Africa to East Africa and to Southern Africa, many countries grapple with this menace as their citizens attempt to crudely benefit from the enormous mineral wealth in their lands. Though their quest may be justifiable in some quarters, we cannot continue to turn a blind eye to the enormous cost to the environment, especially in this age of rapidly changing climate. This film is a crusade to save and restore devastated lands in countries all around the continent. It is in the spirit of this cause that this film will set itself apart from others.

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DIRECTOR | PRODUCER DAVID MASTERWILLE

David A. Masterwille is the managing director of AdomiBridge Studios in Ghana. He recently directed and produced the supernatural thriller, CHIO-MA, which is slated for release in late 2022. His first feature film, The Most Beautiful Hour, 2012, was acquired by Africa Magic. He has also produced several acclaimed documentaries including the award-winning documentary Gold Is Here, and Gilberte’s World, produced in Mauritius. Masterwille's films have screened at several international film festivals including Durban, Zanzibar, AFRIFF, and AfryKamera Film Festival. He directed the videos for Ghana’s successful year-long campaign, the Year of Return, in 2019. David Masterwille studied at Camosun College in Victoria, BC, Vancouver and Toronto Film Schools as well as the National Film and Television Institute in Ghana.

PRODUCER LAURENE MANAA ABDALLAH NEE ADDY

Laurene Manaa Abdallah nee Addy is a film producer, editor and lecturer. She holds MFA in Cinema and TV from EICAR, Paris, France, Diploma in Film and TV from the National film and Television Institute, Postgraduate from University of Winneba, Ghana, and currently a PhD student at Makerere University.

Her filmography as producer includes: Aloe Vera, 2020; Sidechic Gang, 2018; Keteke 201; and 40 and Single, 2018. Her first feature film Keteke and Sidechic Gang have won various awards with nomination and selected screenings worldwide. Keteke won the Best Screenplay at the 26th Edition of Fespaco. 40and Single winning at Audience Award at The LA Film Festival.

She has edited many productions, including: Who’s Afraid of Nguni? A Letter from Adam - "Stef", ‘Perfection’ and As the Days Went By, short films which have all screened at the Cannes Film Festival.

PRODUCER CAROL MAYES BASURU

As producer, writer, and director, Basuru got her start producing short segments for PBS’ long running American children’s show Sesame Street. As writer/director, her television movies Commitments and Rituals (starring Regina King, Isaiah Washington, and Jennifer Lewis) were produced for BET Pictures and Lifetime Television, respectively.

As a Disney Writing Fellow she wrote screenplays for Disney Studios and ABC Television. Other credits include pilot episode writer/series development, "East St" for TeenNick/Nickelodeon. Other honors include: Official Selection: Rituals, (Toronto International Film Festival), Official Selection: Rituals, Tendrilis (FESPACO), Burkina Faso, (Official Selection: Rituals, Commitments (Pan African Film Festival, Los Angeles), Screenings & Awards: Director’s Guild of America, CINE Golden Eagle, Urban World Film Festival. Basuru holds a Master of Fine Arts in Directing from the American Film Institute and a Bachelor of Arts in Music from Princeton University.

CONTACT

Producer - Carol Basuru - cdmayes1@gmail.com
Director & Producer - David Masterwille - masterwille@gmail.com

PRODUCTION

Budget 257,864.50
Financing in place N/A
Production company ADOMIBRIDGE STUDIOS
Workshop & platform attended DFM | PAS JUMPSTART 22

Shooting dates 1st August -> 16th September 2023
Expected date of completion December 2023
Stage of production In development

MAIN DATA

Category Musical drama
Length 120 mins
Language English
Shooting format 4K
Shooting location Ghana

SYNOPSIS

TITI, a talented 25-year-old singer-songwriter, with her struggling band, the Savannah Bees, fail to win a coveted TV show contest to become the next big thing in the television scene. But something is brewing around the continent. It is in the spirit of this cause that the idea for a narrative film on illegal gold mining and the massive environmental destruction it leaves behind came about during research for my first feature documentary film Gold Is Here in 2014. Illegal mining is a pan-African problem. From West Africa to East Africa and to Southern Africa, many countries grapple with this menace as their citizens attempt to crudely benefit from the enormous mineral wealth in their lands. Though their quest may be justifiable in some quarters, we cannot continue to turn a blind eye to the enormous cost to the environment, especially in this age of rapidly changing climate. This film is a crusade to save and restore devastated lands in countries all around the continent. It is in the spirit of this cause that this film will set itself apart from others.

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Trying to navigate his impossible situation, Furo gradually had before. The only catch – his ass remains as black as it has always been! Ver had certified people receive. For us Africans, it’s time to see how harmful this is to our psyche and value system. Making this film will further put that in real-time while exploring the favouritism and advantages foreigners in Nigeria receive. For us Africans, it’s time to see how harmful this is to our psyche and value system. Realities abound in Blackass that define daily Nigerian life - poverty, economic struggle, and colourism, all contribute to and hone a penchant for deception. This film enables us to also explore other characters’ complications in holding up these standards. There are some realities in the book that defines our day to day. First on the list would be the realities of light-skinned Nigerians versus dark-skinned Nigerians, and also how the seeming skin colour separate from black is more favoured than the latter. If you often ask yourself why whiteness holds many privileges in a black country, you are home. People pointing at him, staring all the time, shouting ‘oyibo’ at every corner. Mosquito bites were something serious. People pointing at him, staring all the time, shouting ‘oyibo’ at every corner. And yet his whiteness had landed him a job. ‘Is whiteness in Africa a fragility or superiority?’

Looking for
Co-producers, Financing & Distribution
Contact
Producer - Chioma Onyenwe - chioma@raconteur-productions.com
Director - Tolulope Ajayi - tolu@raconteur-productions.com
AN ENDLESS NIGHT!
EGYPT

SYNOPSIS
In the near-future Cairo, “An Endless Night” energetically explores the journey of the psychological torment of Yehia Kassem, the 45 years old journalist who goes on a desperate one-way epic road to the countryside in search for reconciliation and keeps weaving his story throughout the process. “An Endless Night”, tells the story of the same protagonist who holds the same name, after growing up and in near-future, demolished, and utopian Cairo. What has happened after my short is the extension of an architectural project taking place all over Egypt, in Alexandria, Cairo, Sinai, and many other places, which led to removing many of Egypt’s cultural sites. In all of my projects in development, I am working with Mohamed Kateb. We have built a strong connection and mutual understanding of how we define cinema and how we both believe in a cinematic universe that carries all of our personal stories, dreams, and nightmares as well. Through the past two years, Kateb and I have worked together on multiple shorts taking place in Alexandria, and now we are both creating our vision for Cairo at night, in which we also shared tremendous and hilarious stories in that setting.

We have been friends who share their love for cinema, and fortunately we have found the common ground to boost our deeply personal projects. Many of our characters are inspired by our childhood stories or our past encounters which is kind of similar in a way. Moreover, in many of our projects currently in development/pre-production, we have tackled either main or secondary characters who are gathered by a strong friendship, this is found in an Endless Night as well. The film allows meditation on modern existence, on the complexities and idiosyncrasies of modern contemporary life in great cities: the personal liberties and odd loneliness, Islam and sufism, collisions of past and present, prominent in-dustries, celebrity culture, and elite dark techno concerts. Yehia goes through a crisis connected to the emptiness of the world around him, and when things seem to be devoid of meaning, a natural desertification for human beings is to try to find this meaning in spirituality. The outside world is viewed as a prison in the eyes of the characters. Yehia finds himself trapped by the environment around him, and his home. Even though he is not physically put in a prison cell, he believes his existence in the world around him is stifling. There were a lot of personal and societal incidents, such as the demolishing of one of Cairo’s most known burial plots.

In my first feature, I am interested to develop one of my very personal shorts and have another look in depth of a quite similar theme and protagonist as well. Moreover, in addition to that, I am trying to create a life for a protagonist which I share many similarities with, a man who is intensely searching for social justice in the dystopian future of my home where none of our problems had been solved and the country is an extreme version of itself, which might be happening very soon, ironically even before I make my film. I believe it is always vital to have films speaking on behalf of myself, my friends and family, and people from my hometown. I also believe the cinema has always been trying to be realer than real life, and that is my own motive for making films.

DIRECTOR’S STATEMENT
At a time when I grew up in Alexandria filming cityscape photographs, I can no longer visit any of the places I have captured because they are all demolished. In my short that is What Happened, the demolition of Al-Salam theater, which carries most of my childhood and teen memories in my hometown, was an event that touched me immensely. Yehia, the main character of the film contemplates the changes that happened in his city, shares his concerns with friends as he tries to reach reconciliation, and keeps weaving his story throughout the process. “An Endless Night”, tells the story of the same protagonist who holds the same name, after growing up and in near-future, demolished, and utopian Cairo. What has happened after my short is the extension of an architectural project taking place all over Egypt, in Alexandria, Cairo, Sinai, and many other places, which led to removing many of Egypt’s cultural sites. In all of my projects in development, I am working with Mohamed Kateb. We have built a strong connection and mutual understanding of how we define cinema and how we both believe in a cinematic universe that carries all of our personal stories, dreams, and nightmares as well. Through the past two years, Kateb and I have worked together on multiple shorts taking place in Alexandria, and now we are both creating our vision for Cairo at night, in which we also shared tremendous and hilarious stories in that setting.

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DIRECTOR MOHAMED KASSABY
(b. 1997, Alexandria) Kassaby is a filmmaker, producer, and co-founder of Varphi Studio. As a storyteller who wanders around the unmarked territory between fiction and documentary, his directional approach to the personal stories he tells through his films relies on the authentic depiction of the urban environment rather than a contrived and manipulated version that replicates the presence of being.

PRODUCER MOHAMED KATEB
Kateb is a filmmaker and producer from Alexandria, Egypt, who works between Egypt and Germany. After finishing his Film-making Studies at Jesuit Cairo Film School, he studied Communication Design in Germany to explore new methods of visual storytelling. His stories are a reflection of his experiences in his hometown. Influenced by the human connections, city lights, and urban legends, he tells tales of everyday characters that are a portrayal of the Egyptian society of today.

CONTACT
Producer - Mohamed Kateb - kateb@varphistudio.com
Director - Mohamed Kassaby - kassaby@varphistudio.com

LOOKING FOR
Advanced script (The fourth quarter of 2022) | Co-production deal (The fourth quarter of 2022)
Abubakarr Ruganzu Kamara, popularly known as Ruganzu by his friends, is a self-doubt 33-year-old mechanic who does not believe he can make life in Sierra Leone. Ruganzu wants to go to Europe to make life escape the economic hardship in his hometown, and the fear of letting his mother down by not taking his responsibility. Ruganzu is influenced by a friend to travel to Europe using the back door and convinces his mother to sell most of the family land they have and other values for him to pay the money required for a fake program called Temple Run. Ruganzu got stuck in Ivory Coast when his friend shot and his bag with his money and document is stolen by other migrants.

THE PATH OF RUGANZU
SIERRA LEONE

MAIN DATA
Category
Action, Adventure, Survival
Length
106 mins.
Language
French, English, Krio
Shooting format
2:3:1 (24 fps) 6K
Shooting location
Côte d’Ivoire, Sierra Leone, Guinea and Niger
Shooting dates
6 months after completion of financing
Expected date of completion
12 months after completion of financing
Stage of production
In development

PRODUCTION
Budget
$700,000
Financing in place
$5000
Production company
Cinestar Inter Ltd, A.M. Afrika, Lloyd Zachy Production Ltd
Workshop & platform attended
DFM | PAS JUMPSTART 22

SYNOPSIS
Abubakarr Ruganzu Kamara, popularly known as Ruganzu by his friends, is a self-doubt 33-year-old mechanic who does not believe he can make life in Sierra Leone. Ruganzu wants to go to Europe to make life escape the economic hardship in his hometown, and the fear of letting his mother down by not taking his responsibility. Ruganzu got stuck in Ivory Coast when his friend shot and his bag which has his money and documents stolen by other migrants.

DIRECTOR’S STATEMENT
I love making films that addresses social issues, but at the same time for the mainstream audience. But coming from an underrepresented film industry without opportunities to global cinema has never been a help! This project is my second feature film.

So, my country Sierra Leone is small but beautiful with a rich culture and lot of mineral resources in West Africa, but the economic hardship is at the top, and the allocation of resources is unfair, which is why many young people in my country try to escape to find a better life in Europe or North America. But, the way they do it is my concern!

I set the project in today’s era where young people travel by roads without visas and proper documents using the Saharan Desert and the Mediterranean Sea that most times cost their lives. I had a family member who has lost his life through this venture and my younger sister and uncle have tried and failed. This is my driving force to make this film. I am doing this film for everyone, because I believe story telling knows no boundary and language.

And I want to say that nobody can make your home better than you. So, if you want to make your home you have to stay to make it. And the only way you can overcome your challenges is to face them and take responsibility of your actions.

DIRECTOR ZACHARIAH LLOYD SESAY
Zachariah Lloyd Sesay is a professional Director, Screenwriter, Producer, Actor, Gospel and Humanitarian Musician. He has directed films such as Stuck, Transform and Community Crime etc. He started filmmaking in 2006 as an actor and writer. He wrote his first script and produced his first movie as an assistant director in 2009. He has been acting and directing short and full movies over the years. And he is the former Secretary General for the Actors Guild Sierra Leone, a film trainer under the Film Network West Africa project organized by the German organization weltfilme.org. He is very passionate about teaching screenwriting, and making exploitation films that addresses social issues.

PRODUCER YAYA FOFANA
Yaya Fofana is the CEO of CINE STAR INTER SARL, a film and press production company in Côte d’Ivoire. He is an experienced actor, director, producer and acting trainer. He has produced and directed a short film titled Sous l’Arbre à Palabre, and has featured in films such as Les coups de la vie, Aphasia and Assinie as an actor etc. Fofana is currently producing and directing the following feature films; Sango Stream and Ramba à Baby. He is the founding president of Ciné Star Inter Academy, an actors’ training center in Abidjan Marcory, Zone 4, founding President of the Koom City Movie Days International Short films festival and the CEO of Cine Star Inter movie magazine.

PRODUCER TONI MONTY
Toni is the Managing Director, A.M. Afrika Film Consultants, providing strategic advisory and executive producer services to creative producers in development for international sales and distribution. Toni Monty has led a notable career working in the development sphere of the film and television industry for over 25 years. She has led the creation of several successful sector strategies and industry programmes aimed at developing African filmmakers. She has worked with over 200 African projects in development, many of which have gone on to achieve international acclaim.

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CONTACT
Producer - Yaya Fofana - cinestac2013@gmail.com
Toni Monty - toni.monty@amafrikafilm.com
Director - Zachariah Lloyd Sesay - illoydzachys@gmail.com

LOOKING FOR
Financing and co-production
SYNOPSIS

Zombini has early symptoms of schizophrenia and special powers. At 7 her father, Mvula, commits suicide after years of struggling with undiagnosed depression, anxiety, and schizophrenia. Zombini and her mother, Nonzwakazi, move to another village to escape being haunted by Mvula’s suicide. They find themselves amidst a judgmental society who view Zombini’s condition as a curse and treat her like an outcast. She has no friends and so she invents one to keep herself company. They think she’s insane. Zombini excels in science, she’s able to deconstruct the most complicated science formations. Nonzwakazi takes Zombini to multiple pastors and traditional healers. This drives a wedge between them. Zombini is convinced her mother does not love her but Nonzwakazi has stopped living her own life to do everything she thinks can help Zombini. After many ups and downs, love and hate... Zombini and Nonzwakazi find a common ground, where Nonzwakazi accepts her daughter’s special powers and Zombini accepts that her mother loves her.

DIRECTOR’S STATEMENT

“We” is an adaptation of Lidudumalingani Mqombothi’s short story, “Memories We Lost”. Over the last 2 years, Lidudumalingani has adapted the short story into a feature-length film and it has evolved beautifully. I was drawn to the story because I’d love to explore mental health and spirituality in African communities. In most African communities, it is common for someone who is spiritually gifted to be confused with someone who is dealing with mental health challenges. Sometimes a person is dealing with both issues at the same time and that is exactly the case with Zombini. She is misunderstood by her own family, her own flesh and blood... this struck a chord. On the other hand, my heart bleeds for Nonzwakazi, a feisty single mother who wants to understand her daughter but can’t. And Mvula, the misfit, the artist, the father, the lover. Mvula the madman who chose to transcend from the physical plane because his own mind had become his worst enemy. And then there is the world of the story... a picturesque village in the middle of nowhere... a canvas that any visual artist would love to paint on. I’m fascinated by the small town rebel, the village outcast. The one who co-exists with people who refuse to think outside the box. Zombini and Nonzwakazi embody the outcast trope to a tee. As an artist, I am also considered an outcast in many ways... This is why I resonate with these characters. I’m inspired by “I Am Not A Witch”, “Supa Modo” and “The Burial Of Kojo”. The protagonists of these films are African girls who possess magical powers.

MAIN DATA

Category Drama
Length 90 mins
Language English
Shooting format 4K
Shooting location South-Africa
Shooting dates 01 June -> 30 June 2023
Expected date of completion December 2023
Stage of production In development

DIRECTOR SIHLE HLOPHE

Sihle Hlophe is a multi-award-winning director. Her work has been recognised with numerous accolades including a SAFTA Award and a Africa Movie Academy Award nomination. She’s directed a 13-part mock-series “African Dreams” and two short films “Lindela Under Lockdown” and “Celebrating Herstory Through Song, a fiction feature film “Pearls Of Wisdom”, a 13-part mock-series “African Dreams” and two short films “Nomfunzile” and “As I Am”, that have been screened at over 50 international film festivals. Over the years, she has worked as a scriptwriter and storyliner on award winning TV shows such as “Lockdown”, “Scandal”, “Mutual Friends” and “Broken Vows”.

PRODUCER FAITH KOLI

Faith is a seasoned Film/ TV producer whose passion is in telling thought-provoking African stories. With over two decades of extensive works in the TV space in Kenya, Faith has produced several Kenyan award winning TV shows that include Pray&Prey, Pendo, Tujuhku and Mafundi. Faith a University of Witwatersrand graduate is also a Drama for Life fellow (DFL 2010). Previous work experience include working at AL Jazeera and founding MEDEVA a Kenyan NGO that trained young Kenyans in documentary making skills. WE Film is being produced by Passion Seed Communications a South African Production house that prides itself in telling wholesome African stories.

CONTACT

Producer - Faith Koli - faithkoli@gmail.com
Director - Sihle Hlophe - sihlehlophe@passionseedcommunications.co.za

LOOKING FOR

Production funding.

PRODUCTION

Budget 473,289 €
Financing in place 11,786 €
Production company Passion Seed Communications

WE
SOUTH AFRICA

2022 JUMPSTART/ PAS WORKSHOP