

A DREAM TO DIE FOR

GHANA

MAIN DATA

Category	Musical drama
Length	120 mins
Language	English
Shooting format	4K
Shooting location	Ghana
Shooting dates	1st August -> 16th September 2023
Expected date of completion	December 2023
Stage of production	In development

PRODUCTION

Budget	257.864,50 \$
Financing in place	N/A
Production company	ADOMIBRIDGE STUDIOS
Workshop & platform attended	DFM PAS JUMPSTART 22

SYNOPSIS

TITI, a talented 25-year-old singer-songwriter, with her struggling band, the Savannah Bees, fail to win a coveted audition that would have catapulted their careers. However, a talent scout at the event sees their potential and promises to get them a spot on an upcoming audition for a televised West African music contest: Star Band, if they can fix a few things. This motivates the group to take work in an illegal gold mine, hoping to make enough quick cash to get their dreams back on track. But the work is dirty and tough. Sickness and danger surround them. When a deadly accident hits their mining pit and leaves scores dead, Titi descends into the underworld of corrupt mining kingpins to probe into the causes of the rampant lethal accidents.

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.

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.

CONTACT

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Director & Producer - David Masterwille - masterwille@gmail.com

LOOKING FOR Funders | Co-producers



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: *Aloevera*, 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 Ngu-gi? 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 Jenifer Lewis) were produced for BET Pictures and Lifetime Television, res-

pectively.

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*, *Tendrils* (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.

BLACKASS

NIGERIA

MAIN DATA

Category	Surrealist Dark Comedy
Length	120 mins
Language	English
Shooting format	4K
Shooting location	Nigeria
Shooting dates	May 2023
Expected date of completion	January 2024
Stage of production	In development

PRODUCTION

Budget	522.187 €
Financing in place	19.000 €
Production company	Raconteur Productions
Workshop & platform attended	DFM PAS JUMPSTART 22

SYNOPSIS

FURO WARIBOKO is a down-on-his-luck, thirty-year-old, unemployed man living with his family – his parents and younger sister – in Egbeda, Lagos. Motivated by his desire to be better than his father, who he sees as a dead-beat, Furo craves nothing more than to be successful and wealthy. One fateful morning, just before a job interview, Furo wakes up to discover he has morphed overnight into a white man!

Averse to explaining his predicament to his family, Furo flees home and finds himself contending with the city of Lagos, the city he grew up in and knew so well but now seems strange. Furo soon begins to see doors opening for him, opportunities presenting themselves in ways they never had before. The only catch – his ass remains as black as it has always been!

Trying to navigate his impossible situation, Furo gradually finds himself facing situations and decisions that lead him further away from his past and the man he used to be.

DIRECTOR'S STATEMENT

Blackass resonates very strongly with me in divergent ways. A part of me is solemnly disturbed by my society's acceptance of Neo-Colonialism, while on the other hand, I'm also vicariously rooting for Furo's adventure out of poverty. The rein lies the conflict - "He had always thought that white people had it easier. . . he wasn't so sure anymore. Everything conspired to make him stand out. The whiteness that separated him from everyone he knew: His nose smarting from the sun. His hands covered with reddened spots as if 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?

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. 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.



DIRECTOR TOLULOPE AJAYI



Tolulope Ajayi is a film / TV director, producer and creative professional with a 22-year background in Advertising. In 2008, Tolu started directing MNET's Soap series, Tinsel and worked on other TV series - MTV SHUGA Season 6 (2017) & 7 (2019). Tolu is also known for his award-winning

short films, which explore a wide range of social issues and have garnered critical acclaim and recognition. "The Encounter", a Biafran war story, won AMVCA Best Sound 2017, Newsweek's 2010 Best African films & AFRIFF Special Jury Selection. "Closed", won a Bronze Loerie in 2018. Tolu is currently in post-production with his debut feature film - Over The Bridge, and working on other projects for ShowMax.

SCRIPTWRITER KUNLE POPOOLA



Kunle Popoola has been immersed in the creative sector, particularly the literary arts, for as long as he can remember. His writing style is directly influenced by the many fantasy fictions he consumed, his upbringing in Lagos and the years he spent as a boarding house student in Osun

State. An avid reader since the age of five, he began delving into writing stories at eight and had written his first novel by thirteen. Kunle obtained two degrees in Petrochemical Engineering yet participated in two-stage musicals – The Fantasticks and Sweeney Todd. He is also a passionate singer and songwriter, having written and produced ten original songs and over thirty covers and remixes.

PRODUCER CHIOMA ONYENWE



Chioma Onyenwe is the founder of Raconteur Productions, an international film production company telling stories in the intersection of history, culture & identity has released films, documentaries, web series, podcast series, & theatre in collaboration with the Ford Foundation, STEPs

Africa, and the European Union.

She started the August Meeting Movement, which takes the story of the Aba Women's War on tour. She also created 23419, Nigeria's 1st true-crime podcast. Her first feature, 8 Bars & A Clef, was nominated for the 2016 AMAA. She also co-produced Legend of the Vagabond Queen.

Chioma Onyenwe is a Creative Producer Indaba Fellow, a Deep Sea Diver, Mountaineer and Bumbling Violinist.

CONTACT

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Director - Tolulope Ajayi - tolulopeajayis@gmail.com

LOOKING FOR

Co-producers, Financing & Distribution

AN ENDLESS NIGHT !

EGYPT



MAIN DATA

Category	Drama
Length	90 mins
Language	Arabic
Shooting format	4K
Shooting location	Egypt
Shooting dates	3rd quarter of 2023
Expected date of completion	End of 2024
Stage of production	In development

PRODUCTION

Budget	545.096,28 €
Financing in place	90.000 €
Production company	Varphi Studio
Workshop & platform attended	DFM PAS JUMPSTART 22

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 Zaabalawi, an ageless holy man who might be able to cure his incurable and terminal illness.

DIRECTOR'S STATEMENT

At a time when I grew up in Alexandria filming cityscapes 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.

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 either inspired by our childhood stories or our past prognosis 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 industries, 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 destination 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. 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 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 de-

scriptions of the urban environment rather than a contrived and manipulated version that replicates the presence of being.

CONTACT

Producer - Mohamed Kateb - kateb@varphistudio.com

Director - Mohamed Kassaby - kassaby@varphistudio.com

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 re-

flexion 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.

LOOKING FOR

Advanced script (The fourth quarter of 2022) | Co-production deal (The fourth quarter of 2022)

THE PATH OF RUGANZU (PART I)

SIERRA LEONE

MAIN DATA

Category	Drama
Length	120 mins
Language	English
Shooting format	4K
Shooting location	Sierra Leone Ivory Coast Guinea Burkina Faso
Shooting dates	April 2023
Expected date of completion	October 2023
Stage of production	In development

PRODUCTION

Budget	1.500.000 \$
Financing in place	35.000\$
Production company	Lloyd Zachy Production Ltd
Workshop & platform attended	DFM PAS JUMPSTART 22

CONTACT

Producer - Samretta Grant - samrettag@gmail.com
Director - Zachariah Sesay - lloydzachys@gmail.com

LOOKING FOR

financing, | presale | distribution deals |
Co-production

DIRECTOR'S STATEMENT

As the Director of the project, I realize many young people migrate from one territory to another for many reasons. This film will advocate for their wellbeing and raise awareness of the dangers young people face across the globe, especially Africa through irregular migration. To let them know that it is good to travel, but it is better to do it the right way. And the film will also give power to Africans to believe in themselves. That is why this film is about rediscovery, reorganize and revamping to take action to become a champion, a literal journey from being a victim.

SYNOPSIS

The film is about Ruganzu Mukakalisa, a 33-year-old Rwandan Tutsi with a D.R. Congo Citizenship, who migrated to Sierra Leone after a failed attempt to go to Europe, decides to go back to D.R.C by road to restart life traveling with some irregular migrants from Guinea intending to travel to Europe using the Mediterranean Sea who steal his bag that his life depends on.

This leads to his arrest by the border police led by Conde, because he does not have any documents. After escaping from the police, he finds the boy who stole his bag dead with the bag missing. Ruganzu later sees the bag with a small boy whose mother Abibata is the sister of Conde the police officer who arrested him earlier. Abibata help Ruganzu to get his bag back out of pity only for the boys to steal it again. Conde who now wants the bag by himself arrests Ruganzu again and chases the boys to the border to Burkina Faso.

Ruganzu escapes with the help of Abibata and take him to the border, this time Ruganzu realize the only way to get his bag back is to stop running away even at the expense of his life. So, he confronts Conde and takes his bag back.



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 SAMRETTA GRANT



Samretta Grant has been an actress spanning more than 10 years and she is a new Executive Producer in Sierra Leone. She has produced films including a long feature COMMUNITY CRIME in 2014, which was lost due to the Ebola in Sierra Leone, My father's wives Part 1, a long African traditional Drama and a documentary on Ebola. She has also produced movies such as A Gift 4 Mary, Tori and Kecha Kecha from 2021 to 2022. The Path of Ruganzu Part 1 and The Researchers meet the Tribes would be her debut international film projects. She is the MD and co-founder of Lloyd Zachy Production Ltd and Finance Executive and co-founder of H.A.A.A.N.D. Africa.

WE

SOUTH AFRICA

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

PRODUCTION

Budget	473.289 €
Financing in place	11.786 €
Production company	Passion Seed Communications
Workshop & platform attended	DFM PAS JUMPSTART 22

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 judgemental 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 to 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 Mqomboti'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 cord. 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.

CONTACT

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Director - Sihle Hlophe - sihlehlophe@passionseedcommunications.co.za

LOOKING FOR

Production funding



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 feature-length documentary «Lobola, A Bride's True Price?», two short documentaries

«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 «Nomfundo» 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, Tujaribu 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.