



AFRICA'S **BEST FILMS** • THE UK'S **BIGGEST** AFRICAN FILM FESTIVAL

**Africa  
in Motion**

Edinburgh African Film Festival

**FESTIVAL  
PROGRAMME**

**23 OCTOBER — 2 NOVEMBER 2008**

[www.africa-in-motion.org.uk](http://www.africa-in-motion.org.uk)

IMAGE: V



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# FESTIVAL PROGRAMME

IMAGE: Yeelen

**23 OCTOBER — 2 NOVEMBER 2008**  
[www.africa-in-motion.org.uk](http://www.africa-in-motion.org.uk)

at **FILMHOUSE**

FILMHOUSE CINEMA: 88 LOTHIAN ROAD, EDINBURGH, EH3 9BZ  
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**A***frica in Motion* is back for the third time, with a richer and more adventurous programme than ever before.

We are thrilled to have in attendance two of the continent's most celebrated filmmakers - Malian director **Souleymane Cissé** and Burkinabe director **Gaston Kaboré**, who will both present retrospectives of their work.

We open with a classic from Egyptian filmmaker **Youssef Chahine** - a hugely important pioneering figure who sadly passed away in July this year.

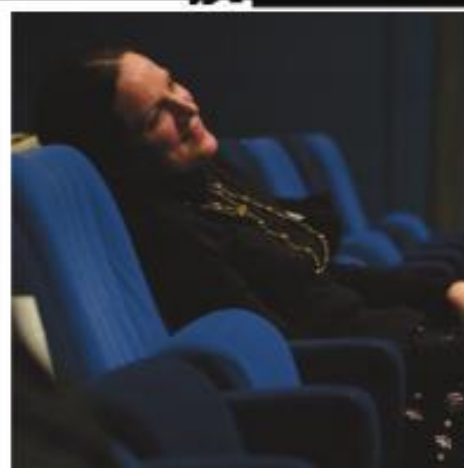
New genres are being introduced - African animation shorts from all over the continent will be screened in two sessions, one for children and one for adults, consisting of various types of animation such as cut-out, claymation, stop-motion and computer animation. These screenings will be complemented by an African storytelling event and an animation workshop for young people.

We have a focus on popular African cinema to explore what Africans are watching - we hope to delight audiences with a slice of Nollywood, the prolific Nigerian video industry which has taken the continent by storm over the last decade.

As part of *AiM's* commitment to supporting filmmaking activity on the continent, we are hosting a short film competition for emerging African filmmakers. We received entries from almost 20 African countries and here audiences will have the chance to view the eight films which were selected for the shortlist and vote for their favourite.

An audacious new strand is our *AiM After Hours* series - late-night screenings over Halloween weekend of African horrors and experimental work.

We also have a focus on the



Picture by: **Jamie Archer**

Bushmen of Southern Africa, with documentary screenings, a panel discussion and an accompanying exhibition of Bushmen art work and jewellery in the Filmhouse café.

Contemporary films will feature prominently - highlights include Nigerian director Newton Aduaka's **Ezra** which won the grand prize at the FESPACO film festival in 2007 and Guinean director Cheick Fantamady Camara's **Clouds over Conakry**, the closing screening of the festival.

As always, all screenings will be introduced by experts on African film and culture, and many screenings will be followed by discussions and Q&As with directors.

Expanding our primary film focus, there will be a book and DVD stall in the Filmhouse foyer for the duration of the festival, live African music in the Filmhouse café on some evenings, an African club night at the Bongo Club, a wine tasting and book signings.

To top it all off, *AiM* will tour to a number of cities in the UK over November and December.

*AiM 2008* is a celebration and exploration of the multiplicity of forms, themes, styles and approaches we find in the African film industries today. We have enjoyed putting together this exciting programme: now it is up to you, our loyal audiences, to seal the success of another *Africa in Motion* festival.

**Lizelle Bisschoff**  
Festival Director



# THANK YOU

**To all our supporters,  
partners, funders,  
sponsors, and audiences  
– for continuing to  
believe in the festival.**

*To the AiM team of staff and  
volunteers, who have, once again,  
gone beyond the call of duty to put  
together AiM 2008. These wonderful  
people are:*

<b>Robert Cannon</b>	<i>Website implementation</i>
<b>Jamie Chambers</b>	<i>Public Relations</i>
<b>Kirsty Dickson</b>	<i>Press Officer</i>
<b>Mariza Dima</b>	<i>Website design</i>
<b>Claire Hall</b>	<i>Opening event organisation</i>
<b>Dan Hammett</b>	<i>Film selections</i>
<b>Michal Hefer</b>	<i>Graphic design</i>
<b>Mara Menzies</b>	<i>Storytelling and animation events</i>
<b>Clare Rossouw</b>	<i>Partnership development, film selections</i>
<b>Kari Ann Shiff</b>	<i>Films selections, guests hospitality</i>
<b>Alba Valle</b>	<i>Administrative assistant</i>
<b>Stefanie Van de Peer</b>	<i>Sponsorship, film selections, book stall</i>
<b>Jen Wood</b>	<i>Music events organisation</i>
<b>Leo Wood</b>	<i>Press Officer, partnership development, sponsorship</i>

No doubt more volunteers  
will come on board after the  
publication of this brochure –  
advance thanks to you too!

*To AiM's Board of Advisors:*  
Film critic, writer and producer  
**Mark Cousins**; **Noe Mendelle**,  
Head of Film and TV at the  
Edinburgh College of Art  
and Director of the Scottish  
Documentary Institute; **David  
Murphy**, senior lecturer at the  
University of Stirling and a leading  
scholar on African film; **Paul  
Nugent**, Professor of Comparative  
African History and Director of  
the Centre of African Studies at  
the University of Edinburgh; and  
**Andrew Lawrence**, senior lecturer



Projected still of Bamako Picture by: Dan Hammett



AiM08 opening event Picture by: Jamie Archer



An audience at AiM07 Picture by: Jamie Archer  
in African Politics at the Centre of  
African Studies at the University of  
Edinburgh.

*To everyone at Filmhouse Cinema.*

Huge thanks to **Rod White** from  
Filmhouse Cinema who handled  
all the scheduling and was very  
accommodating to all our various  
and ongoing requests; **James  
Rice** from Filmhouse Cinema, who  
organised the touring programme  
and print traffic and did everything  
brilliantly; **Paula Callus** who  
assisted with the animation  
screenings; **Trevor Steele Taylor**  
who assisted with the late-night  
screenings; and **Moragh Reid**  
who assisted with the Bushman  
screenings and organised the  
accompanying discussion and  
exhibition – it was a joy and  
privilege to work with all of you!

Further thanks to **Barbara  
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Freudenberg, Sonja Henrici, Bill  
Marshall, Hannah McGill, Eunice  
Olumide, Kamran Rastegar,  
Sambrooke Scott, Samba Sene  
and James Smith** for supporting  
**AiM** in various ways.

*My greatest thanks go to Robert,  
Hanna, Melissa, Louis and Greg  
– you have kept me sane through  
what has been at times a very  
tough year. I am grateful for your  
friendship.*

*Lizelle*



# OPENING SCREENING

## el-Ard (The Land)

Thu 23 Oct at 6.45pm

Youssef Chahine | Egypt | 1969 | 2h10m |  
35mm | Arabic with English subtitles | 15

As a tribute to the Egyptian master Youssef Chahine who passed away on 27 July this year, *Africa in Motion 2008* opens with his classic film *The Land* (el-Ard).

The film, adapted from Abdel Rahman al-Sharqawi's well-known novel of the same name, was eight years in the making. Chronicling a small peasant village's struggles against the careless inroads of the large local landowner, *The Land* shows why political oppression does not necessarily lead to a sense of solidarity among the disinherited. This contemplative, epic film about feudalism in rural regions was voted the best Egyptian film ever made in a recent poll of Egyptian film critics.

Festival director Lizelle Bisschoff will open *AiM 2008* and introduce the screening of *The Land*. Audience members are invited to the *AiM* opening celebration in the Film-house café after the screening. Thank you to Corporate Wine UK for generously sponsoring the wine for the opening reception.



## UK premiere Black Business

Fri 24 Oct at 6.00pm

Oswalde Lewat Cameroon/France 2007 |  
1h30m | BetaSP | French and Bamileké with  
English subtitles | 15 | Documentary

In 2000 the President of the Republic of Cameroon created the Operational Command Unit, a special group of law enforcement personnel put in place to tackle rampant banditry in the region of Douala. Over the course of the year the Unit was responsible for the disappearance of more than 1,000 people.

Nigerian Nobel Laureate author Wole Soyinka has asked: "They say Africans are not ready for democracy. So I

wonder: have they ever been ready for dictatorship?"

In *Black Business*, award-winning documentary filmmaker Oswalde Lewat makes the question her own, preoccupied by these events which she ignored at the time they took place, and concerned about the families of the victims who are still seeking to find out what happened with their loved ones.

Oswalde Lewat will be in attendance to talk to the audience after the screening. She will also be presenting a masterclass on documentary filmmaking on Fri 24 Oct, from 2.00pm-5.00pm at the Edinburgh College of Art (see Special Events for full details).

## Zan Boko

Fri 24 Oct at 8.30pm

Gaston Kaboré | Burkina Faso 1988 | 1h31m |  
DVD | Moré with English subtitles | 12A

*Zan Boko's* title is evocative of its central theme – the crisis of traditional culture. The two words refer to the place where the placenta is buried after the birth of a baby among the Mossi people in West Africa, a place that marks the baby's ties with the earth and with the ancestors – it is this connection that the film celebrates.

*Zan Boko* tells the poignant story of a village family swept up in the current tide of urbanisation. In doing so, the film expertly reveals the transformation of an agrarian, subsistence society into an industrialised commodity economy.

*Zan Boko* further explores the impact of the mass media in changing an oral society into one where information is packaged and sold, boldly addressing issues of urbanisation and government censorship.

*This screening is part of a retrospective of the work of Burkinabe director Gaston Kaboré. The filmmaker will be in attendance to talk to the audience after the screening.*

## Wend Kuuni (God's Gift)

Sat 25 Oct at 1.00pm

Gaston Kaboré | Burkina Faso 1982 | 1h8m |  
DVD | Moré with English subtitles | PG

In pre-colonial times a peddler crossing the savanna discovers a child lying unconscious in the bush. When the boy regains consciousness, he is mute and cannot explain who he is. The



el-Ard (The Land)



Zan Boko

peddler leaves him with a family in the nearest village who adopt him and give him the name "Wend Kuuni" (God's Gift) and a loving sister with whom he bonds. Wend Kuuni regains his speech only after witnessing a tragic event that prompts him to reveal his own painful history.

This gentle fable, by one of the most celebrated directors of African cinema, emphasises the importance of traditional values in modern Africa.

Director Gaston Kaboré will be in attendance to talk to the audience after the screening.

## UK premiere AFRICAN SHORTS

Sat 25 Oct at 5.45pm

1h49m | Various formats | 15

*AiM 2008* is hosting a short film competition for emerging African filmmakers.

In this programme, we are proud to present the eight films which were shortlisted for the final stage of the competition.

The films span fiction and documentary genres: a magic realist tale from Tunisia; a Moroccan story of childhood nostalgia; a dramatic short from Egypt; an edgy tale about two gangsters set in the high-octane Nigerian metropolis Lagos; a heart-







Agenda



Sellam and Demetan



Area Boys



Buud Yam

warming love story from Mozambique; and three films from South Africa: a stylistically experimental documentary on anti-apartheid activist Steve Biko; an innovative stop motion animation short; and a fascinating documentary on two lovers and community activists in the Cape.

The winner of the short film competition will be announced directly after the screenings by jury member and acclaimed filmmaker Gaston Kaboré.

The winning filmmaker will receive £1,000 prize money to assist them in their filmmaking career and there will also be an Audience Choice Award, to be announced at the end of the festival.

The AiM short film competition is kindly sponsored by the African Movie Academy Awards (AMAA) - [www.amaaaward.com](http://www.amaaaward.com); Southern Africa Direct - [www.sadirect.tv](http://www.sadirect.tv); and Total Black TV - [www.totalblacktv.com](http://www.totalblacktv.com).



### The eight films are: **Agenda**

Diek Grobler | South Africa 2007 | 7m | Afrikaans | Stop-motion animation

### **Area Boys**

Omeliu Nwanguma | Nigeria/UK 2007 | 25m | English | Fiction

### **Biko's Children**

Vuyisa Breeze Yoko | South Africa 2007 | 14m | English | Experimental documentary

### **I Love You**

Rogério Manjate | Mozambique 2007 | 3m | No dialogue | Fiction

### **Magic Crop**

Anis Lassoued | Tunisia 2006 | 18m | Arabic with English subtitles | Fiction

### **Pam & Ashraf**

Robyn Rorke | South Africa 2007 | 15m | English and Afrikaans with English subtitles | Documentary

### **Red & Blue**

Mahmoud Soliman | Egypt 2007 | 12m | Arabic with English subtitles | Fiction

### **Sellam and Demetan**

Mohamed Amin | Morocco 2008 | 15m | Berber with English subtitles | Fiction

### **Buud Yam**

Sat 25 Oct at 8.20pm

Gaston Kaboré | Burkina Faso 1997 | 1h37m | DVD | More with English subtitles | PG

Acclaimed Burkinabe filmmaker

Gaston Kaboré revisits the characters from his 1982 debut **Wend Kuuni** (screened at 1.00pm) in this dramatic tale with fantastical elements.

Wend Kuuni was the son of a sorceress who was raised by foster parents and grew up to become a respected citizen in his village. But one day his sister falls ill, and many of his neighbours are convinced Wend's heritage in sorcery is to blame. Wend sets forth on a long and eventful journey to find a traditional healer who can restore his sister to health, leading him to confront his own inner being. Set in the haunting landscapes of Burkina Faso, **Buud Yam** won the grand prize at the 1997 FESPACO film festival.

Director Gaston Kaboré will be in attendance to talk to the audience after the screening.

### **Baara (Work)**

Sun 26 Oct at 1.00pm

Souleymane Cissé | Mali 1978 | 1h30m | 35mm | Bambara with English subtitles | 15

In this early work, Cissé focuses on a young innocent who has left the countryside for the city and become caught in the middle of social conflict.

Befriended by the manager of a textile factory, he watches as his mentor is caught between the demands of a cruel owner and the needs of the much-abused workers he oversees.

Having spent years studying Marxist ideology in Moscow, Cissé was the first African director to directly confront and criticise the condition of workers in the city. Yet the social constructs and characters he develops are presented with a clarity unencumbered by the typical moralising of socialist films.

This screening is part of a retrospective of the work of Malian director Souleymane Cissé. The filmmaker will be in attendance to talk to the audience after the screening.

### **Finye (The Wind)**

Sun 26 Oct at 5.45pm

Souleymane Cissé | Mali 1982 | 1h40m | 35mm | Bambara with English subtitles | 15

A vivid social satire with overtones of Romeo and Juliet, **Finye** tackles the generation gap in post-colonial West Africa. Its heroine is the rebellious daughter of a provincial military governor who falls in love with a fellow university student, the descendant of

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one of Mali's chiefs of an earlier age.

Both families object to the union and to the lovers' growing involvement in student strikes against the corrupt government.

A mix of politics, romance and social commentary by the director of the wonderful *Yeelen* (screened at 8.20pm), *Finye* casts a critical eye on both traditional and modern values.

*Director Souleymane Cissé will be in attendance to talk to the audience after the screening.*

## Yeelen (Brightness)

Sun 26 Oct at 8.20pm

Souleymane Cissé | Mali/Burkina Faso/France/  
West Germany 1987 | 1h44m | 35mm |  
Bambara with English subtitles | PG

Father against son, white magic against sorcery, selfishness against altruism – *Yeelen* has all of these, plus some of the most stupendous cinematography of African landscapes you could ever wish for.

Set in 13th century Mali and soaked in the metaphysics of Bambara cosmogony, it depicts the story of Niankoro as he is hounded by his 'poisonous' father, Soma. During his travels, Niankoro saves a village and gains a wife, but finally has to face the force of his father. The final showdown between father and son provides a dramatic end and a new beginning.

*Yeelen*, which opened *AiM 2006* to a sold-out audience, is arguably the best-known African film and one of the most visually stunning films ever made anywhere in the world.

*Director Souleymane Cissé will be in attendance to talk to the audience after the screening.*

## Faat Kiné

Mon 27 Oct at 5.30pm

Ousmane Sembene | Senegal 2001 | 2h  
| 35mm | French and Wolof with English  
subtitles | 15

Part of Sembene's planned trilogy on the everyday heroism of African women (of which *Moolaadé* was the second, and turned out to be his last film before his death in June 2007), *Faat Kiné* tells the story of an uncompromising, resourceful and fiercely independent Senegalese businesswoman.

After two pregnancies out of wedlock, *Faat Kiné* has earned a place for herself as a successful gas station owner in patriarchal Senegalese society, raising her



TOP LEFT: *Finye* TOP RIGHT: *Yeelen* ABOVE: *Beyond Freedom*

two children alone and providing fully for their needs. The plot is interspersed with flashbacks relating Faat Kiné's struggles on her way to success and emancipation.

The undisputed "father of African cinema" sums up 40 years of path-breaking filmmaking with this penetrating analysis of the interplay of gender, economics and power in contemporary Africa.

## This is My Africa

Mon 27 Oct at 8.30pm

Zina Saro-Wiwa | UK/Nigeria 2008 | 50m |  
BetaSP | English | 15 | Documentary

Nigerian-born and London-raised filmmaker Zina Saro-Wiwa calls her film "a 50-minute crash course in African culture." *This is My Africa* explores the perceptions and reflections of 20 London residents who love the African continent. A film about the Africa that exists in the hearts and minds of individuals who are from Africa or who have lived, travelled or worked there, Zina's film paints a very different picture of Africa from the one we often see portrayed in the Western media.

Filmmaker, writer and presenter Zina Saro-Wiwa will be in attendance to talk to the audience after the screening.

## PLUS SHORT Beyond Freedom

Jacquié Trowell | South Africa 2006 | 13m |  
BetaSP | English | 15 | Documentary

*Beyond Freedom* is an animated documentary which traces the lives of four South Africans through a changing society. Each on their own personal path to freedom, the narrators create an unflinching account of the overwhelming realities that challenge a struggling new nation.

The carefully woven layers of experience also give hope as they demonstrate the ambitious tenacity of a new democracy.

The screenings of *This is My Africa* and *Beyond Freedom* will be preceded by a wine tasting event in the Filmhouse Guild Room (see Special Events for full details). The screenings will be followed by live African music in the Filmhouse café.







**TOP LEFT:** Democracy in Dakar **ABOVE:** Zulu Surf Riders

Dance Got Me

# AFRICAN DOCUMENTARIES

**Tue 28 Oct, 2.00pm – 5.00pm**

Edinburgh College of Art, Lecture Room G40 |  
Free and non-ticketed

*An afternoon of three documentary screenings exploring African identity through the themes of sport, music and dance.*

**UK Premiere**  
**Zulu Surf**  
**Riders**

Carlos Francisco | South Africa 2008 | 50m |  
English and Zulu with English subtitles

Evidence of South Africa's shifting cultural identities can be seen on KwaZulu Natal's shores with young Zulu surfers emerging as keen competitors.

DFA member Carlos Francisco has teamed up with friends Andre Cronje and Brennen Norjie to create a new documentary, **Zulu Surf Riders**, that tells the story of a pair of second generation surfing twins, Cyril and Mishak Mqade.

who have made a life for themselves through this sport. Having grown up in a small community where employment is scarce and education lacking, the film documents the twins' journeys from their early endeavours to their present day successes.

Cyril and Mishak are inspirational figures in their neighbourhood, teaching local youngsters to continue on the path of the 'Zulu wave'. This film captures the lives of these brothers who, against all odds, have defied traditional taboos to bravely discover a new world.

Zulu Surf Riders is entirely self-funded through Scratch the Surfers. Carlos, Andre and their co-collaborator Brennen Norjie felt drawn to tell the story of these two young men who have sought to change this historically white-dominated sport.

**PLUS**  
**African**  
**Underground:**  
**Democracy**  
**in Dakar**

Nomadic Wax & Sol Productions | US/Senegal,  
2007 | 1h7m | Wolof and French with English  
subtitles

**African Underground: Democracy in Dakar** explores the transformative role of hip-hop on politics in Senegal, during the February 2007 presidential campaign.

Looking at the election through the eyes of hip-hop artists around Dakar, Senegal's capital, the film mixes interviews, freestyles, and commentary from journalists, artists and politicians.

Senegalese society is seen on the brink of democratic change, where hip-hop artists are one of the few groups unafraid of speaking out, despite real attempts at intimidation.

Originally shot as a series of shorts distributed via the Internet, **African Underground: Democracy in Dakar** explores the boundaries of guerilla-style film production and distribution.

**PLUS**  
**Dance Got Me**

Ingrid Sinclair | Zimbabwe/UK 2006 | 52m | English

Twelve years ago Bawren Tavaziva was an unemployed African teenager dancing on the streets of Zimbabwe's townships to earn enough money to

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eat. Today, his UK-based contemporary dance company performs at London's premier dance venues.

His bold, energetic and highly emotional work is inspired by both life and identity, including the heart-wrenching death of a beloved sister from Aids.

Backed by his own music, fusing African, raga and hip-hop, this deeply touching documentary covers Bawren's roller-coaster transition from one culture to another and his embrace of both. The film looks at the riches that Bawren's street culture has brought to contemporary dance and probes not only what it means to be African, but also what it is that Westerners find in Tavaziva's work that they may have lost.

Director Ingrid Sinclair will be in attendance to talk to the audience after the screening.

## As Old As My Tongue: The Myth and Life of Bi Kidude

**Tue 28 Oct at 6.00pm**

Andy Jones | UK/Tanzania 2007 | 1h6m | BetaSP | Swahili with English subtitles | 15 | Documentary

Winner of multiple awards at international film festivals, **As Old As My Tongue** is an intimate portrait of living legend Bi Kidude, probably the oldest singer on the world stage today.

Her home island of Zanzibar has long been a meeting point for black African and Arabic influence, finding its most potent expression in the island's music. Bi Kidude beguiles audiences wherever she travels but domestically she continually courts controversy, her behaviour challenging perceptions of the role of women in a Muslim society.

**As Old As My Tongue** reveals the dramatic contrasts in the life of this iconic musician and features a classic soundtrack spanning one hundred years of Swahili music.

Director Andy Jones will be in attendance to talk to the audience after the screening. Acclaimed London-based Ghanaian DJ, Rita Ray, who worked on **As Old As My Tongue** as a producer and interviewer, will also be present. Rita Ray is performing a DJ set at the Bongo Club (37 Holyrood Road), accompanied by MC Sweet-E from hip-hop band NorthernXposure and Senegalese musician Samba Sene and his band Diwan, on Tuesday 28th Oct from 9.30pm-1.00am (see Special Events for full details).



As Old As My Tongue

## Conversations on a Sunday Afternoon

**Wed 29 Oct at 6.00pm**

Khalo Matabane | South Africa 2005 | 1h20m | BetaSP | French, English, Swahili and Zulu with English subtitles | 15

South African filmmaker Khalo Matabane mixes fiction and documentary in this emotive interrogation of contemporary South African society.

Set in Johannesburg, the film is told from the perspective of a journalist searching for a woman, a shy and lonely Somali refugee called Fatima, whom he met one day in a park.

His search results in encounters with many (actual) refugees and immigrants who have fled war, discrimination and poverty in their home countries – from Yugoslavia, South Korea, Ethiopia, the Congo... What emerges is a moving portrait of the multifaceted nature of the new South Africa, and a thoughtful interrogation of the looming potential for social and humanitarian crises caused by the influx of new immigrants into the country, a warning which, sadly, proved prophetic in the light of recent events in South Africa.

## Ezra

**Wed 29 Oct at 8.15pm**

Newton Aduaka | Nigeria 2007 | 1h42m | 35mm | English with French subtitles | 15

In the year 2000, it was estimated that some 300,000 children were serving as soldiers in armed conflicts in more than thirty countries around the world.

Almost half of them were engaged in various conflicts on the African continent. Inspired by his own war-torn up-

bringing, Aduaka's film is the story of seven year-old Ezra, who is kidnapped by rebels on the way to school.

After he was taken into the jungle and trained as a soldier, Ezra finds himself seven years later in front of a "Truth and Reconciliation Commission," which asks him to piece together a maze of facts surrounding the night of a devastating attack on a village. What is presented as a confession turns into a trial as his mute sister chooses to reveal a secret kept from her brother.

Winner of the grand prize at the 2007 FESPACO film festival, **Ezra** is a hard-hitting film but deals with its difficult and relevant subject matter in a poignant and sensitive fashion.

## PLUS SHORTS

### Promotional films: Global Concerns Trust and Tools for Self Reliance

21m | DVD | English | Documentaries

The screening of **Ezra** is sponsored by the charities Global Concerns Trust ([www.globalconcernstrust.org.uk](http://www.globalconcernstrust.org.uk)) and Tools for Self Reliance ([www.tfsr.org](http://www.tfsr.org)) and will be preceded by two short films depicting the work of these charities in Africa.

**Tools - Changing Lives** follows the story of how people with various disabilities are benefiting from a joint Global Concerns Trust/Tools for Self Reliance project to take refurbished tools from Scotland to Malawi.

**Tools for Self Reliance: A short film about our work** shows the charity's work with their partners in Ghana offering practical solutions which have lasting benefits for the entire community.

The screenings will be followed by a discussion hosted by representatives of the two charities.

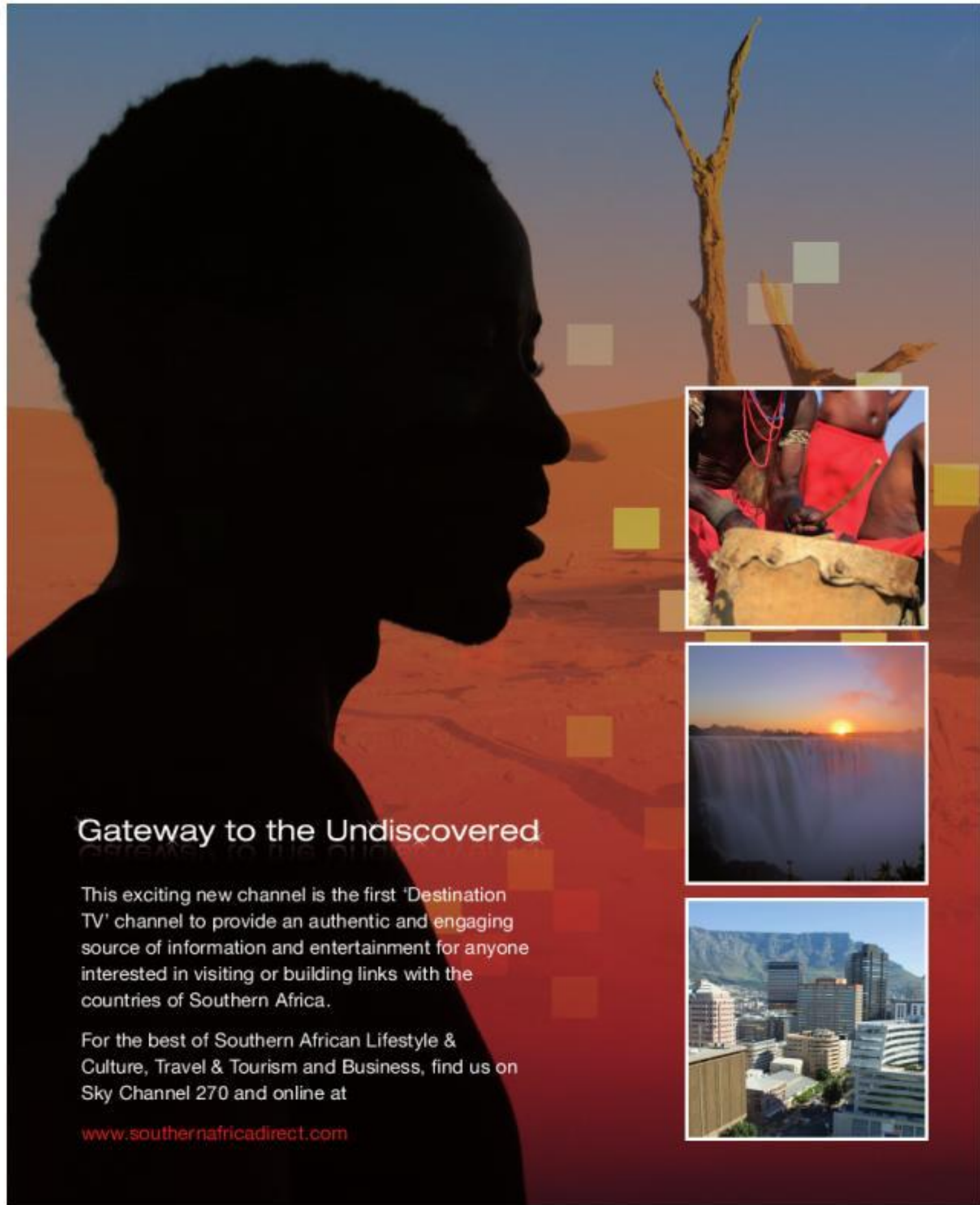
For more information on the work of the charities and details about how you can get involved, please visit their websites.



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## Gateway to the Undiscovered

This exciting new channel is the first 'Destination TV' channel to provide an authentic and engaging source of information and entertainment for anyone interested in visiting or building links with the countries of Southern Africa.

For the best of Southern African Lifestyle & Culture, Travel & Tourism and Business, find us on Sky Channel 270 and online at

[www.southernafricadirect.com](http://www.southernafricadirect.com)



sky channel 270





On the set of *Bleeding Rose*



*Jesus and the Giant*

## UK premiere **Bleeding Rose**

**Thu 30 Oct at 6.00pm**

Chucks Mordi and Kingsley Kerry | Nigeria/UK  
2007 | 1h22m | DVD | English | 15

Ignoring all warnings, Prof Eugene goes ahead with his research project in search of a plant believed to hold the answer to a pharmaceutical quest for a new healing balm. Dispatching five of his top botany students to the forest of Agbabiaka, he basks in the euphoria of their anticipated success. Out in the forest, love is kindled, villages are unsettled, mysteries are unveiled, death is triggered, war looms and back at the university Prof Eugene loses his sanity.

*Winner of the Best Nigerian Feature Film at the 2007 Lagos International Film Festival, **Bleeding Rose** is quintessential low-budget Nollywood. Director Chucks Mordi will be in attendance to talk to the audience after the screening.*

## UK premiere **Bongoland II: There is no place like home**

**Thu 30 Oct at 8.15pm**

Josiah Kibira | Tanzania 2008 | 1h40m |  
Digibeta | Swahili with English subtitles | 15

In his first film *Bongoland* (2003), Josiah Kibira related the misadventures of Juma, a Tanzanian immigrant in Minnesota. In this stand-alone sequel, Juma returns to Tanzania (aka Bongoland) to manage a company. However, his American-style ideas about efficiency and motivation meet with a less than enthusiastic response.

*Bongoland II* has a sharp, angry satire and presents a very rare opportunity to see a Swahili film.

## **AIM AFTER HOURS**

### UK premiere **SMS Sugar Man**

**Thu 30 Oct at 10.30pm**

Aryan Kaganof | South Africa 2006 | 1h25m |  
DVD | English | 18

Johannesburg – an evil, ugly city on a Christmas Eve. This is the turf of the lonely and the damned and no more damned can they be than Sugar Man (Kaganof) cruising the streets in his Automatic 1966 Valiant 200, continually on his mobile phone, peddling his girls to wealthy black punters.

This tongue in cheek inversion of the apartheid-years scenario of Afrikaans business men popping off to homelands to sample black girls is delivered with ironic force.

From hotel to palatial apartment, he and the girls journey like Joseph and Mary looking for a room. The process of the night will awaken something in Sugar Man that will be born on Christmas Day.

Strangely romantic, consciously transgressive and aesthetically audacious – shot entirely on mobile phone cameras – the film is also a homage to Jean Luc Godard's *Alphaville*.

A checkered production history, plagued by disagreements between director and producer, almost accepted for Cannes but rejected after Kaganof refused to make alterations insisted on by the selectors, the film is destined to share the same floor as *Citizen Kane* and *El Topo* in the great Cinematheque Hotel of the Akashic Records.

## PLUS SHORT UK premiere **Jesus and the Giant**

Akin Omotoso | South Africa 2008 | 12m |  
BetaSP | English | 18

A raped and beaten woman called Mary arrives at Jesus's door. Her attacker is her lover, the Giant.

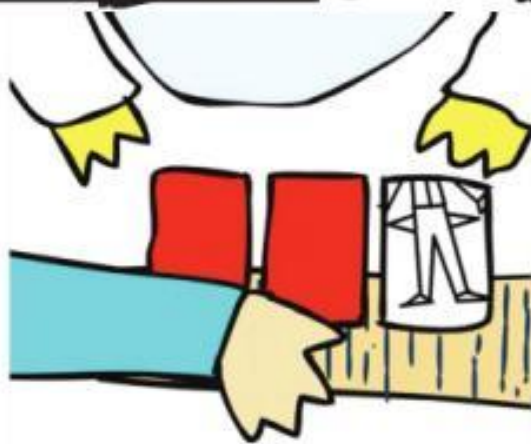
Jesus believes in peace but realises that something drastic has to be done...

This experimental short is an unlikely collaboration between Aryan Kaganof (script and editing), prolific high priest of transgression, and Akin Omotoso (director), Nigerian-born soap star, producer, director and intellectual. Together they bring a mutual abhorrence of rape, handled before by both of them in *Nice to Meet You, Please don't Rape Me* (Kaganof) and *The Kiss of Milk* (Omotoso) and a Jungian playfulness with archetypal characters.

Jesus is transformed into a black woman. Like her historical counterpart she brings peace but in this scripture she can only do so by violence. Mary, the virgin raped by Father God, here the Giant, is a catalyst for the confrontation between the Princess of Peace and the Angry Old Codger with a coke habit. Shot entirely on a digital stills camera (except for the final shot), 7,000 stills are stitched together in a montage that is as audacious as the concept.

*SMS Sugar Man* and *Jesus and the Giant* kick off the *AIM After Hours* series of late-night screenings, featuring provocative, daring and unusual African films. All the late night screenings will be introduced by South African writer, critic, director and actor Trevor Steede Taylor. Trevor kindly programmed the *AIM After Hours* series and provided synopses for the films.





Animation short: Hm Hm

## AFRICAN ANIMATION FOR ADULTS

Fri 31 Oct at 5.45pm

1h29m | DVD | Various languages with English subtitles | 15

This programme of short African animations for adult viewing deals with a variety of subjects such as taboos and political or social issues.

The films are a celebration of local myth, narrative and aesthetic, not always somber in their delivery but also humorous and playful.

Perhaps these animations require the maturity of an adult audience to truly appreciate the films within their specific contextual framing.

### Highlights from the line-up include:

#### Bon Voyage Sim

Animated/ Written by: Moustapha Alassane, Niger

Moustapha Alassane from Niger is cited as the father of Sub-Saharan animation.

This animation made in 1966 is a charming narrative of the politician-frog Sim who travels to neighboring countries in the midst of all the pomp and ceremony surrounding a presidential trip.

A humoristic take on African politics post-independence, this animation is a key film within the history of the animated form on the continent.

#### Jozi Zoo

Animated by: Mike Scott, South Africa Written by: John Vlismas

John Vlismas is one of South Africa's most prolific comedians and his animated zoo takes a tongue in cheek look



Animation short: Florian

at the inhabitants of Johannesburg.

An aesthetic reminiscent of previous comic strips such as "Boogie and Bru", artist Mike Scott uses limited line animation to bring to life the voices of John Vlismas.

This animation is a reflection on contemporary South African identities and draws from archetypal characters that on some levels transcend South Africa, such as the wheeler-dealer Meercat, the camp Lion, and the stoner Bush-baby.

#### Kinshasa, Septembre Noir

Animated/ Written by: J.M Kibushi, DRC

Stemming from Sankuru in the Democratic Republic of the Congo, Jean Michel Kibushi's work is a testament to his culture and the specific political history within which his work resides.

**Kinshasa, Septembre Noir** is an animated documentary that consists of a collection of chalk drawings by children from Kinshasa who witnessed the military pillaging and chaos that hit their community in September, 1991.

These drawings, with others by the artist himself, were interspersed using limited animated techniques, recounting the events that unfolded during that time.

Its measured sparseness gives this animation a strong visual and emotional impact, testament to the children's experiences.

#### The XYZ show

Animated by: Alfred Muchilwa, Godfrey Mwampembwa, Kenya  
Written by: Godfrey Mwampembwa (Gado)

Kenya has had a strong history of political cartooning, one of the key players being Godfrey Mwampembwa,



Animation short: Jozi Zoo

otherwise known as Gado.

Here Gado uses a combination of animation and puppetry to create a Kenyan equivalent of "Spitting Image".

In the form of a political talk show, this pilot for a projected television series gives the viewer a taste of Kenyan humour with its caricatures of Kenyan politicians and satirical portrayal of local political issues.

*Paula Callus, senior lecturer at the National Centre of Computer Animation (NCCA) at Bournemouth University and an expert in African animation, will be in attendance to host a discussion with the audience after the screenings. Paula kindly programmed the animation screenings and provided synopses for the films.*

#### O Herói (The Hero)

Fri 31 Oct at 8.15pm

Zéze Gamboa | Angola 2004 | 1h37m | 35mm | Portuguese with English subtitles | 15

**The Hero** is the story of Angola, a nation torn apart by forty years of uninterrupted war. It is also the story of a city, Luanda, like so many in the developing world, trying to absorb the millions of people displaced by civil strife and global economic change.

The central character of the film, the hero of the title, is Vitório, who was pressed into service at the age of fifteen, and is now, twenty years later, desperately trying to rebuild his life and find love.

Vitório has a prosthetic leg replacing the one he lost after stepping on a landmine just months before the end of the war. His struggle to piece back together his life echoes the struggle of the country at large.

**The Hero** won the grand prize of the World Dramatic Competition at the 2005 Sundance Film Festival.





## AIM AFTER HOURS DOUBLE BILL

Fri 31 Oct at 10.30pm

The second in our series of late-night screenings is conveniently coinciding with Halloween. To celebrate in style, audience members who turn up in appropriate garb will get £1.50 off their ticket price!

### Highway to the Grave

Teco Benson | Nigeria 2002 | 1h30m | VHS | English | 18

The extraordinary symbiotic relationship between fundamentalist Christian evangelism and exploitation cinema with images which verge, and sometimes transcend the pornographic is no more impressively realised than in the films of Nigerian auteurs Teco Benson and Helen Ukpabio.

In this pre-Nollywood lo-fi video-film a sinner man, addicted to the flesh and the charms of big-legged women, is turned into a Tom Thumb by one of them who has wicked powers, and has to stare up her legs, longingly towards her pudenda, inside which he would get lost.

Ukpabio turns up like the 7th Cavalry and all is made right again.

### PLUS The White Darkness

Richard Stanley | UK 2002 | 52m | BetaSP | English | 18 | Documentary

In the year 2000, Richard Stanley was commissioned by the BBC to film a Haitian segment for their Benedict Allen-hosted documentary series *Last of the Medicine Men*, focusing on Voodoo practices. Wandering around the countryside and recording their observations, the crew witnessed at first hand that Voodoo, usually coined re-animating the dead, is mostly about interacting with and being possessed by otherworldly spirits; a tradition which has lived through the occupation and missionary eras and has just recently been acknowledged as a certified religion.

Stanley kept a diary of his trip which was published in *The Fortean Times*. What fascinated him were the many faces of Haiti which is a US military



The Hero

outpost on the one hand and a cradle of magic in the modern world on the other.

After the BBC documentary was aired, Stanley was given access to 200 hours of footage from the journey and from this he created *The White Darkness* – his own unique take on the political and religious boilings of Haiti. Like the filmmaker Maya Deren before him, he was also initiated into the priesthood of Haitian magical mysteries ([www.everythingsundercontrol.org](http://www.everythingsundercontrol.org)).

*The screenings of Highway to the Grave and The White Darkness will be introduced by Trevor Steele Taylor. Director Richard Stanley will also be in attendance.*

## AFRICAN ANIMATION FOR CHILDREN

Sat 1 Nov at 11.00am

1h15m | DVD | Various languages with English subtitles | All ages welcome!

This programme of animations for an audience of children presents a collection of works from various African countries that are both entertaining and at times educational in their scope.

The content differs greatly from its European counterpart, presenting images that reflect the identities of African children and the environment they live in. The animations here draw from the imagery and symbolism of the respective countries, as well as their

own myths and fables. The subtitles will be read out by a narrator for younger audience members.

**Highlights from the line-up include:**

### AFRICA ANIMATED! Collection

Despite efforts by broadcasters and the audiovisual community in Africa, children's programmes in Africa are mostly imported from the West, and tend to bear little relevance to the everyday lives of children on the African continent. In order to address this issue in 2004 UNESCO launched *Africa Animated!*, an initiative that assembles resources and expertise for the production of children's animated cartoons in Africa.

The animations were conceived by local artists and aimed to entertain and educate a regional audience of children on a five-week production residency.

For this reason, most animations do not have dialogue and attempt to address issues that are relevant to a young African audience while presenting images that stem from artistic practices that reflect an African aesthetic.

### The Toad who Visits his In-laws

(Le Crapaud Chez Ses Beaux Parents)

Animated by: JM Kibushi, DRC

This animation stems from an oral tale recounted by the Tetela in the Sankuru, DRC, the hometown of Kibushi.

*Continue on Page 14 ▶*





# THE AFRICA REPORT

An award-winning bimonthly review of Africa's changing political, economic and social landscape, published by Groupe Jeune Afrique. The benchmark publication for international policymakers and company executives, The Africa Report offers on-the-ground reportage with in-depth political and economic analyses of all 53 African states.

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in African affairs***





Having grown up to these and other tales, Kibushi recorded local storytellers' account of **The Toad who Visits his In-laws**. This story explains how it came to be that the Fox ate the Chicken, the Chicken ate the Termite, the Termite ate the Stick, the Stick ate the Toad, and so on. Based on a repetitive narrative structure, and using the technique of cut-out animation, this charming animation is a joy to watch.

### Owen and Mzee

Animated by: Kwame Nyong'o, Alan Mwaniki and Alfred Muchilwa, Kenya

Inspired by the tragic story of the orphaned baby hippo Owen who was washed ashore by the Tsunami on the East Africa coast, these musical shorts present the unlikely friendship between Owen and Mzee, a hundred year old tortoise.

These Kenyan animations show a simple but evocative African landscape using a digital cutout style animated to East African musical soundtracks.

The screenings of animation shorts for children will be followed by an animation workshop in the Filmhouse Guild Room from 2.00pm-5.00pm (see Special Events for full details).

### Tableau Ferraille

Sat 1 Nov at 1.00pm

Moussa Sene Absa | Senegal 1997 | 1h32m | 35mm | French and Wolof with English subtitles | 15

Tableau Ferraille tells the story of Daam (played by the Senegalese music superstar Ismael Lô), a European-trained and politically naive politician, who must choose between the two social paradigms represented by his two wives.

His first wife, Gagnesiri, is a dignified village woman, dedicated to husband, family and community. Daam and Gagnesiri are incapable of conceiving a child, so Daam takes a second wife, Kiné, a beautiful, well-connected, western-educated woman, eager to marry an ambitious young politician.

The president and his corrupt cronies plan to use their connections with Daam to enrich themselves, and Daam's decision to take on a second wife plays right into the president's self-serving hands.

Like such past Senegalese master-

pieces as Ousmane Sembene's *Xala* and Djibril Diop Mambety's *Hyenas*, Tableau Ferraille deplores the exploitation of the promise of true African independence by a corrupt post-colonial elite.

### Daratt (Dry Season)

Sat 1 Nov at 3.30pm

Mahamat-Saleh Haroun | Chad 2006 | 1h36m | 35mm | Arabic and French with English subtitles | 15

Chad, 2006. The government has granted amnesty to all war criminals. Atim, 16 years old, is given a revolver by his grandfather to avenge his father's death by killing the man responsible. He quickly locates him: former war criminal Nassara is now married and settled down as the owner of a small bakery. Atim gets closer to Nassara under the guise of looking for work, and is hired as an apprentice baker. Intrigued by Atim's attitude toward him, Nassara takes him under his wing and teaches him the secrets of making bread and, over the weeks, a strange relationship evolves between the two.

Despite his disgust, Atim seems to recognise in Nassara the father figure he has always needed, while Nassara sees the teenager as a potential son.

Haroun has grafted a moving modern parable that is a worthy follow up to his previous film *Abouna* (screened at AiM 2006). It shows how personal strength and wisdom can overcome the cycles of violence that are left by many countries and confirms Haroun as a committed humanist as well as a gifted filmmaker.

## VOICES OF THE BUSHMEN

Two Documentaries

Sat 1 Nov at 6.00pm

AiM is pleased to present a spotlight on the Bushmen of Southern Africa. As part of this focus, there will be an exhibition of Bushmen art work and jewellery in the Filmhouse café as well as an exciting cinematic programme.

The screenings of *Bushman's Secret* and *Legends of the Bushmen* will be followed by a panel discussion chaired by Moragh Reid, Director of Positive Help, with panel members Ginger Mauney, a wildlife photographer and filmmaker and director of *Legends of the Bushmen*; Alan Barnard,



Tableau Ferraille

Professor of Anthropology of Southern Africa at the University of Edinburgh and Honorary Consul of the Republic of Namibia for Scotland; and Sue Armstrong, a freelance writer and broadcaster who has written numerous articles and made feature programmes for BBC radio about the Bushmen. Please see Special Events for further details on the panel discussion.

The Bushmen focus has been organised in partnership with Positive Help, an Edinburgh-based HIV charity which helped establish a healthcare clinic in the Omaheke region of Namibia, working to ensure the Bushmen had access to health care and support.

Positive  
Help

The films screened are:

### Bushman's Secret

Rehad Desai | South Africa 2006 | 1h5m | BetaSP | Afrikaans, Nul, Ju'Hoan, English with English subtitles | PG

When South African filmmaker Rehad Desai travels to the Kalahari to investigate global interest in ancient Bushmen knowledge, he meets Jan van der Westhuizen, a fascinating traditional healer from the Khomani Bushmen. Jan's struggle to live close to nature is hampered by centuries of colonial exploitation of the Bushmen and of







Barakat!



Clouds over Conakry

their land. Unable to survive as they once did hunting and gathering, the Khomani now live in a state of poverty. One plant could make all the difference - Hoodia, a cactus used by Bushmen for centuries, has caught the attention of a giant pharmaceutical company. It now stands to decide the fate of the Khomani Bushmen.

**Bushman's Secret** features breathtaking footage of the Kalahari landscape, and exposes us to a world where modernity collides with ancient ways, at a time when each has, strangely, come to rely on the other.

#### PLUS

UK premiere

### Legends of the Bushmen

Ginger Mauney | Namibia 1997 | 46m | BetaSP | Ju'Hoan and English with English subtitles | PG

**Legends of the Bushmen** combines wildlife filmmaking with the unique stories of the Bushmen.

As the film's producer, wildlife cinematographer and on-camera narrator, Ginger Mauney uses a blend of natural history filmmaking and traditional storytelling to explore the unique connection the Bushmen maintain with wild animals as told through their legends. The trust that the filmmaker establishes with the Bushmen resonates in the footage and honours what is fundamental in their lives.

## AiM AFTER HOURS

### Dust Devil

Sat 1 Nov at 9.30pm

Richard Stanley | South Africa/Namibia/UK 1992 | 1h47m | 35mm | English | 18

In the vast Namib wastes, a stranger in a long black coat hitchhikes along the endless road, a spine running through Namibia. Soon the wasteland is littered with corpses and the last policeman in the small town of Bethany is faced with a mystery that threatens his eternal soul.

A young woman on the run from her broken marriage in Pretoria picks up the stranger and becomes enmeshed in a dance of death with a Soul-taker, intent on releasing the miserable from their oh-too-solid flesh.

His mission, this lonely man - an amalgam of the singer from *The Fields of the Nephilim* and the arisen revenger from *Django Kill!* - is to release the souls of those who want to die. Some of these may not realise their true desires and he is there to show them their destiny.

Richard Stanley's direction is subtle and penetrating, juggling the horror film conventions with an examination of a country and a people scarred by racism, war and sexism.

As part of AiM After Hours, Trevor Steele Taylor will introduce the screening and host a discussion with director Richard Stanley afterwards.

### Barakat! (Enough!)

Sat 2 Nov at 3.30pm

Djamila Sahraoui | Algeria/France 2006 | 1h35m | 35mm | French and Arabic with English subtitles | 15

Set in war-torn Algeria in the 1990s, **Barakat!** follows two women's dangerous search for the younger woman's husband, a journalist whose writings resulted in his disappearance.

Both women represent anachronisms in Islamist Algeria - the younger woman, Amel, is a doctor. The older, Khadija, is a nurse with vivid memories of Algeria's fight for independence.

Ignoring curfews and facing the constant threat of ambush by armed militias, the two women challenge the men they encounter to accept them and help them with their search.

Their journey leads them across the picturesque landscapes of Algeria, to a deeper understanding of how their lives were shaped by their country's history.

The screening of *Barakat!* is kindly sponsored by the Department of Islamic and Middle Eastern Studies at the University of Edinburgh.

## CLOSING SCREENING

### Il va pleuvoir sur Conakry

(Clouds over Conakry)

Sat 2 Nov at 6.00pm

Cheick Fantamady Camara | Guinea 2007 | 1h37m | 35mm | French and Malinke with English subtitles | 15

Guinean filmmaker Cheick Fantamady Camara's debut feature proposes a romantic twist on the recurrent tradition-versus-modernity theme of African cinema, as a lovestruck cartoonist learns the spirits have chosen him instead of his religious older brother to succeed his father as imam of Guinea's capital, Conakry.

BB works as a political cartoonist at a liberal newspaper, and is in love with his boss's talented computer-scientist daughter, Kesso. But his choice meets with stiff opposition from his strict Muslim father Karamako.

**Clouds over Conakry** tackles some of the most controversial subjects in parts of the continent - such as religious extremism, political corruption and honour killings - head-on and has received plaudits all over the world for the unflinching way that these problems are portrayed.

Camara never oversimplifies the emotional complexities of the situation, particularly the difficulty of remaining connected to the present and to a divided cultural heritage.

The closing screening will be preceded by screenings of the winner of the short film competition as well as the winner of the Audience Choice Award. Festival Director Lizelle Bisschoff will close *Africa in Motion 2008* and the screenings will be followed by live music in the Filmhouse café.





# A Farewell to the Master of Arab Cinema

**Youssef Chahine**

25 January 1926 to 27 July 2008

BY Kamran Rastegar

Lecturer in the Department of Islamic and Middle Eastern Studies, University of Edinburgh

IN 1998, Youssef Chahine spoke at a Film Studies class in a university in New York City – his film, *Al-Masir (Destiny)*, had just been featured at the New York Film Festival and the students of this class had seen the film.

*Al-Masir* is a fictionalised account of the life of the Arab Andalusian philosopher Ibn Rushd (known in the West as Averroes) recounting his intellectual struggle to promote reason over religious literalism. The film treated this historical episode as a parable concerning the spread of fundamentalist politics in the contemporary Arab world, and, through musical scenes and fantastic swordplay, ends with a call for the rejection of religious literalism.

One student asked the director if the film aimed to promote "tolerance". Chahine chuckled and replied by noting that in his view "tolerance" is a typically Western notion – he would prefer to have the film seen as promoting respect and reciprocity for religious and cultural difference, something much more meaningful than simply adopting a tolerance for others. He went on to say that his understanding of Ibn Rushd was that he represented that dimension of Arab-Islamic civilisation which flourished not simply on tolerance, but on active engagement with religious and cultural Others, and which promoted this engagement through rationalism and science.

By citing this ideal, Chahine was possibly also tapping memories of the Alexandria of his childhood, where he grew up in a mixed Syrian-Greek Christian family – the Alexandria which would serve as the setting for the films in his "Alexandria Trilogy".



But it would be wrong to call Chahine a romantic nostalgist – his Alexandria, a place of respect and reciprocity for Others, served more as an ideal that could be reached only through political and social struggle. This sense of commitment and engagement serves as one of the few threads by which we may try to tie together his very diverse oeuvre.

While his films ranged in style from neo-realist to epic and from surreal to melodrama, one could always rely upon Chahine's personal engagement to be reflected within their frames. His films also consistently addressed issues of specific concern to a progressive Egyptian artist such as gender equality, acceptance of non-normative sexualities, and the destruction of class distinctions and prejudices.

There are certain films by Chahine that are viewed by many as successfully bringing a wide range of these themes together – one of these most certainly must be *el-Ard (The Land, 1969)*, one of the classics of Egyptian anti-colonial cinema, screened as the opening film at *Africa in Motion 2008*. Coming as it does nearly at the mid-point of Chahine's career, it showcases his command of the cinematic form, while retaining the vitality and originality of a filmmaker who makes films as part of his ideological and social commitments. The film narrates the gradual politicisation of a small Nile-delta village in the 1930s, tracing the eventual revolt of the villagers against the corrupt colonial government. The political theme plays

out against the backdrop of a love story and intergenerational conflict among the villagers.

The film is populated by memorable archetypes of the anti-colonial genre, and to some extent follows the template of socially committed filmmaking by depicting a poor community as it begins to awaken politically. *el-Ard* ends on a distinctly ambivalent note – celebrating the struggle, but uncertain of where this endeavour has led to – through a searing final shot that will be imprinted on the memory of any viewer of the film.

In *el-Ard* we discern the crucial social commitments that were to guide Chahine through so much of his work. It would be too facile to say, however, that Chahine's work is easily reduced to terms such as "anti-colonial" or "Arab nationalist" even if these stances are valid terms to describe dimensions of some of his works.

Even in this film we may also follow Chahine's fearless self-critique of Egyptian society's deep class divisions, as well as his disillusionment with the aftermath of the 1952 revolution. Chahine was typical of the bravest members of the engaged secular Left of the Arab world in his ability to turn the mirror of criticism upon his own society, even while continuing to point to the unjust global systems which he believed were often to blame for the fundamental problems in Egypt and the Arab world. Schooled in filmmaking in the US, Chahine always mixed his praise of the openness and generosity he experienced on the part of Americans with trenchant criticism of what he viewed as the US's profoundly negative role in the Arab world.

With the passing of Chahine this last July at the age of 82, the Arab world in general, and Egypt in particular, have lost one of the preeminent cultural voices of the secular Left. Chahine inspired numerous younger filmmakers and several of his protégés now occupy positions of note within a recently rejuvenated Egyptian cinema industry.

Chahine's own legacy is assured, and with him we may say that Arab filmmakers found a confidence and clarity which has laid the groundwork for the current generation of filmmakers who have placed Arab cinemas squarely into a global spotlight.







writer/director  
Alex Holdridge



editorial meeting



editorial meeting



FF surgery at  
Soho Shorts



director  
Rose Padilha



Rose at IFFS  
London



cover shoot with  
Dakota



actor/director  
Diego Luna

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# AIM 2008 SCHEDULE

**TICKET  
PRICES**

Matinees (Shows starting prior to 5pm): £4.80 full price, £3.20 conc. Friday Bargain matinees: £3.20/£2.00 conc.

## DATE TIME EVENT FILM

<b>THURSDAY</b> 23 OCTOBER	6.45pm	Welcome and Opening Screening	The Land
	9.15pm	Opening Reception	-
<b>FRIDAY</b> 24 OCTOBER	2.00pm - 5.00pm	Osvalde Lewat Masterclass	-
	6.00pm	Screening + Director's Q&A	Black Business
	8.30pm	Screening + Director's Q&A	Zan Boko
<b>SATURDAY</b> 25 OCTOBER	1.00pm	Screening + Director's Q&A	Wend Kuuni
	5.45pm	Screening & Awards Ceremony	Short Film Competition
	8.20pm	Screening + Director's Q&A	Buud Yam
<b>SUNDAY</b> 26 OCTOBER	1.00pm	Screening + Director's Q&A	Baara
	5.45pm	Screening + Director's Q&A	Finye
	8.20pm	Screening + Director's Q&A	Yeelen
<b>MONDAY</b> 27 OCTOBER	5.30pm	Screening	Faat Kine
	7.00pm - 8.30pm	Wine Tasting	-
	8.30pm	Screening + Director's Q&A	Beyond Freedom & This is My Africa
	10.10pm	Live music	-
<b>TUESDAY</b> 28 OCTOBER	2.00pm - 5.00pm	Screenings	African Documentaries
	6.00pm	Screening + Director's Q&A	As Old As My Tongue
	9.30pm - 1.00am	Africa in Motion Club Night	-
<b>WEDNESDAY</b> 29 OCTOBER	6.00pm	Screening	Conversations on a Sunday Afternoon
	8.15pm	Screening	Ezra & Shorts
<b>THURSDAY</b> 30 OCTOBER	6.00pm	Screening + Director's Q&A	Bleeding Rose
	8.15pm	Screening	Bongoland II
	10.30pm	Screening	Jesus and the Giant & SMS Sugar Man
<b>FRIDAY</b> 31 OCTOBER	4.30pm - 5.30pm	African Story Hour	-
	6.30pm - 7.30pm	Book Launch and Signing	-
	5.45pm	Screening + Discussion	Adult Animation Shorts
	8.15pm	Screening	The Hero
	10.30pm	Screening	Highway to the Grave & The White
<b>SATURDAY</b> 1 NOVEMBER	11.00am	Screening	Children Animation Shorts
	1.00pm	Screening	Tableau Ferraille
	2.00pm - 5.00pm	Animation Workshop	-
	3.30pm	Screening	Daratt
	6.00pm	Screening + Discussion	Bushman's Secret & Legends of the
<b>SUNDAY</b> 2 NOVEMBER	9.30pm	Screening + Discussion	Dust Devil
	3.30pm	Screening	Barakat!
	6.00pm	Screening	Clouds over Conakry + Winning Short
	9.00pm	Closing Party	-



Evening screening  
(Starting 5pm and later):  
£6.30 full price, £4.70  
conc.

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## venue

	Filmhouse 1
	Filmhouse Café
	Edinburgh College of Art - Lecture Room G40
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Guild Room
	Filmhouse 2
	Filmhouse Café
	Edinburgh College of Art - Lecture Room G40
	Filmhouse 2
	Bongo Club
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Guild Room
	Guild Room
	Filmhouse 2
	Filmhouse 2
Darkness	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
	Guild Room
Bushmen	Filmhouse 2
	Filmhouse 2
	Filmhouse 2
Films	Filmhouse 2
	Filmhouse Café

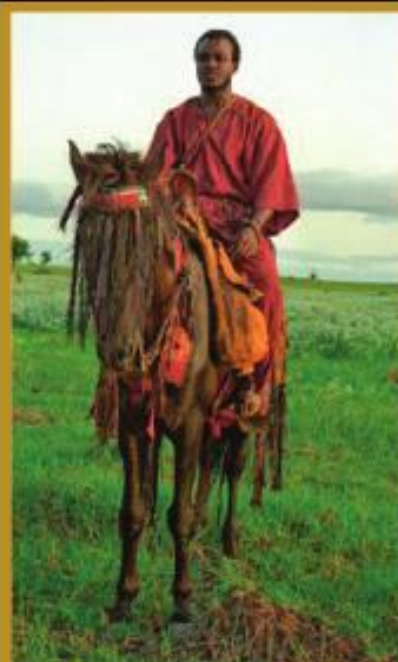


## TICKET DEALS

- See any **THREE** (or more) films in the festival and get **15% off**
- See any **SIX** (or more) films in the festival and get **25% off**
- See any **NINE** (or more) films in the festival and get **35% off**

These packages are available online, in person or on the phone, on both full price and concession price tickets.

*Tickets must all be bought at the same time.*



Blood Yam



Tableau Feraille



Clouds over Conakry



Ezra



# SPECIAL EVENTS

## Documentary Masterclass

Fri 24 Oct, 2.00pm-5.00pm | Edinburgh College of Art, Lecture Theatre G40 | Free and non-ticketed

Acclaimed Cameroonian documentary filmmaker Osvalde Lewat will be presenting a free masterclass as part of AiM.

After serving as a journalist for several years Osvalde opted for documentary filmmaking. Her first documentary, entitled **Upsa Yimoowin** (The Pipe of Hope), was produced in Toronto in 2001, and denounces the sidelining of the American Indians. The film that brought her international recognition is **Beyond the Pains** (2003) which deals with a prisoner who was sentenced to four years for a minor crime, but ended up being imprisoned for 33 years.

Her next film, **A Love During the War** (2006) deals with raped women in the Democratic Republic of the Congo.

Her films have won several awards around the world. In her latest film, **Black Business**, she addresses the question posed by Nigerian Nobel Laureate author Wole Soyinka: "They say Africans are not ready for democracy. So I wonder: have they ever been ready for dictatorship?" **Black Business** will be screened on Fri 24 Oct at 6.00pm.

## Wine Tasting Event

Mon 27 Oct, 7.00pm-8.30pm | Filmhouse Guild Room | Tickets £10 (available from Filmhouse box office or online at [www.corporatewineukshop.com](http://www.corporatewineukshop.com) or by calling 0845 053 6732 - advanced booking advised) **SPECIAL OFFER:** £15 for wine tasting and screenings of *This is My Africa* and *Beyond Freedom*

Lothian Life, the online magazine for Edinburgh and the Lothians, works with Corporate Wine UK to offer guests an opportunity to taste some of the best wines from around the world.

Their informal walkabout wine tasting events are renowned for their relaxed atmosphere. Guests select, in their own time, what they would like to try, while the Corporate Wine UK team are on hand to advise. While there is no pressure to purchase wines, if you really like

something, this can be arranged.

Teaming up with *Africa in Motion* has meant selecting South African wines with a unique regional character to complement the screenings of **This is My Africa** and **Beyond Freedom** (screened at 8.30pm on Mon 27 Oct).

After the screenings, there will be live African music in the bar, so why not join in this voyage of discovery and enjoyment!

Welcome to  
Lothian Life

Corporate Wine UK  
The wine business for businesses

## Afro-Scottish Connections Club Night

Tue 28 Oct, doors 9.30pm | Bongo Club, 37 Holyrood Road | Tickets: £8 on door, £6 conc. or in advance (from Filmhouse box office, or Bongo Club - [www.thebongoclub.co.uk](http://www.thebongoclub.co.uk), or Tickets Scotland - [www.tickets-scotland.com](http://www.tickets-scotland.com)) **SPECIAL OFFER:** £6 entry with ticket stub for *As Old as My Tongue*

The AiM film festival is three years old and to celebrate will be hosting a unique night of Afro-Scottish music at the Bongo Club. The prestigious line-up will include legendary Afro-beat DJ Rita Ray, NorthernXposure's female MC Sweet-E and Senegalese musician Samba Sene.



Picture by BUSS STEPHAN

**Rita Ray** is one of the most prominent DJs on the global beat scene today, and is a leading authority on Afrobeat - the combination of hi-life, rock and reggae from Nigeria pioneered throughout the 1970s.

Through DJ-ing and producing

nights at the Mambo in Brixton, Rita has played a big part in revitalising the African music scene in London and Rita's own club night, the Shrine Sessions, combines DJ sets with live bands, poetry readings and rapping, and has rocked London venues including the Royal Festival Hall, the Jazz Café and the Barbican.

As part of the AiM film programme at Filmhouse, Rita Ray will also be taking part in a discussion on **As Old as My Tongue**, a documentary portrait of Bi Kidude, a living legend of Zanzibar music, a film for which Rita was a producer and interviewer. **As Old as My Tongue** is screened on Tue 28 Oct at 6.00pm.

Opening the evening's line up, **Sweet-E**, Scotland's No.1 female MC, is a founding member of Hip Hop crew NorthernXposure; renowned for their unique sound and socially conscious lyrics they have achieved international acclaim playing venues across Europe and America. Sweet-E has performed alongside high profile artists such as Estelle and Amy Winehouse. The Skinny regards NorthernXposure as, 'The major contenders to break Scottish hip-hop abroad and elsewhere in the UK'.



Picture courtesy THE SKINNY

Completing the line-up is **Samba Sene** and his band **Diwan**. Singing in French, English and his native Wolof, Samba's style is strongly influenced by the jazzy grooves of Senegal and musicians like Baaba Maal and Salif Keita. The Scotsman wrote of a recent gig, 'A lively Scots-African knees-up.

Things were jumping by the end of the night, with the band's dancers and many of the audience leppin' about enthusiastically'.



Picture by MARC MARINI



# Exploring creativity

## Aesthetica Magazine

### The cultural arts magazine

Aesthetica reports on current industry news from the arts and culture sectors. In each issue, you will find features, interviews, news and reviews of exhibitions, visual arts, literature, music, film and theatre.

### Let us stir your imagination

We explore the varied nature of the arts and recognise the combination of different art forms into one cultural whole. Read features on the industry's movers and shakers.

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## African Story Hour

Fri 31 Oct, 4.30pm-5.30pm | Filmhouse Guild Room | Free but ticketed (advanced booking advised)



Join storyteller Mara Menzies for an hour of incredible stories drawn from a variety of cultures across Africa. Be enthralled with tales of ogres, warrior kings, delightful

animal characters and a swarm of hungry locusts.

Experience a rich tradition that has been passed down for generations. This beautiful collection of stories is a wonderful complement to the array of films on offer at this year's *Africa in Motion* film festival.

## Wallflower Press Book Launch and Signing

Fri 31 Oct, 6.30pm-7.30pm | Filmhouse Guild Room | Free

**Widescreen: Watching. Real. People. Elsewhere** is the new book by renowned critic and filmmaker Mark Cousins, published by Wallflower Press.

Combining articles from the acclaimed journal *Prospect*, he has charted and contextualised the radical changes cinema has undergone in the last decade.

Writing from Britain, Europe, Iran, India and Africa, he has looked at the social trends and aesthetic implications of modern cinema's shifting sands.

The result is a sceptical, passionate, eye-witness account of film today, argued originally and written with panache.

Mark Cousins is a filmmaker and producer, film critic, broadcaster and festival director. As a fervent supporter of African cinema, he is an advisor to the *Africa in Motion* film festival. He is the author of the highly acclaimed *The Story of Film* (2004) and his



documentary subjects have included neo-Nazism and the history of Iranian cinema. Mark is presently Honorary Lecturer in Film and Media Studies at the University of Stirling.

Join us for a glass of wine at this event, where the book will be introduced by the editorial director of Wallflower Press, Yoram Allon, with Mark Cousins present for signings.



WALLFLOWER PRESS  
CINEMA AND THE MOVING IMAGE

## 'Create a Story' Animation Workshop

Sat 1 Nov, 2.00pm-5.00pm | Filmhouse Guild Room | Free but ticketed (advanced booking advised)

Seasoned Edinburgh-based animators Red Kite bring an unmissable African animation workshop to Filmhouse. This workshop aims to gently introduce young people (aged 10-15) to the wonders of animation, using as inspiration a hilarious African folk tale – *The Toad who Visits his In-laws* (screened as part of the children's animation screenings at 11.00am). The workshop is designed to encourage imagination and unleash creativity. The students will work independently to create their own characters using a variety of textures and materials, and the finished pieces will be edited together to complete a story.

Young people intending to take part in the workshop are encouraged to attend the screenings of animation shorts at 11.00am. Spaces are strictly limited – book early to avoid disappointment.

## VOICES OF THE BUSHMEN Panel Discussion

Following the screenings of *Bushman's Secret* and *Legends of the Bushman* on Sat 1 Nov at 6.00pm

In English, story and history are different words. In most other languages they are the same word. In the English-speaking world we expect history to be about facts – facts which give order to how we think about our lives in relation to our past. Yet, storytel-



Beautiful Bushman girl wearing ostrich shell jewellery



Moragh Reid with two Bushmen women

ling is our history. It is the colour and chaos of images that shape the way we live now. It is our learning. It is our understanding of our world.

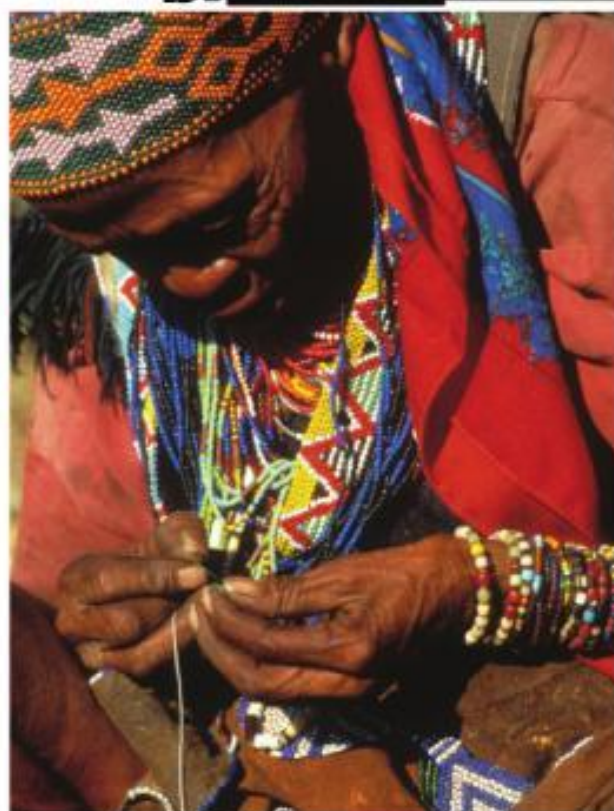
Stories transport us out of the limits of that world. Yet stories bring an order, a moral code, a lesson to be learned and remind us all things on the earth and in the skies are connected. Their narrative power is the secret of their survival down the centuries. To learn from the storytellers, we must give people an authentic voice.

The Bushmen are one of the oldest indigenous populations in the world. They lived for thousands of years as hunters and gatherers in the harsh environment of the Kalahari desert. Yet oppression, discrimination and dispossession have marked their lives. "Visitors" to their traditional lands have become occupants and today the Bushmen live in small groups scattered over different countries in Southern Africa. They are most usually found as "squatters" near towns, as labourers settled on the farms of big landowners, or in government-designated resettlement camps, dependent on inadequate, inconsistent government hand-outs, unable to access or afford healthcare.

They are losing their language. They have all but lost their voice. Yet their stories remain central to their healing and their sense of community and their







#### Legends of the Bushmen

identity and we have much to learn if we would simply listen.

Through the screenings of the two documentaries about the Bushmen of Southern Africa, the panel discussion will explore the (hi)story of the Bushmen as they try to find their authentic voice in the modern world.

The panel will consider the relationship of Westerners with the Bushmen. What happens when we listen to their stories and hear their voice? What happens when we don't? The Bushmen are Africa and Africa is the Bushmen. Why then are we Westerners compelled to keep returning to a continent on which we have no claim? Are the Bushmen part of our (hi)story and healing?

## Voices of the Bushmen Exhibition

As part of AiM's focus on the Bushmen of Southern Africa, and to complement the screenings of Bushmen documentaries on Sat 1 Nov at 6.00pm, we are exhibiting a collection of Bushmen art work and jewellery in the Filmhouse café for the duration of the festival. All the work is for sale and proceeds go directly back to the communities who produced the work; please enquire at the Filmhouse box office or ask an AiM staff member.

The Bushmen often appear to be of the African bush. They seem to be an organic part of the landscape. It is therefore no surprise that their art and jewellery is also of the bush and reflects their traditional way of life, their stories and their legends.

For centuries, Bushmen have adorned themselves with beads. Brightly coloured glass beads, perhaps now more commonly associated with South Africa, were traditionally trade beads and are still widely worn by Bushman women. However, it is with ostrich egg shell beads that the Bushmen will always be associated.

Each individual bead is fashioned by hand from ostrich egg shell. The ostrich egg shell is broken into small pieces, then further broken and chipped into a disc shape using the teeth to bite off pieces of the shell, shaping it into its final form. Then using a bow and arrow as a drill, the central hole is drilled through the shell, creating the bead. The beads can be further smoothed by rubbing them against a skin apron. The dark beads are produced by frying the beads in oil over a fire. The designs are often dependent on the community and the traditions of the community. Each bead is therefore unique; as is each piece of jewellery.

Ostrich shell bead work is therefore becoming scarce and highly prized.

The pieces in this exhibition are made by a number of Bushman communities in Namibia. The lino prints are made by the Bushmen in the Ekoka area in the far North-central area of Namibia, through a community-based enterprise, Onankali Omahangu Paper Project. The enterprise produces handmade paper, made from the stalks and leaves of mahangu, a type of pearl millet, onto which pictures are printed.

The lino prints depict the stories, animals, birds, plants, landscapes and rock art of traditional Bushmen hunting, gathering and healing, showing their knowledge and love of the Kalahari.

The bead pictures are from the Omaheke region in the mid-north east of Namibia, close to the border with Botswana. This is a new enterprise supporting the Bushmen communities in the resettlement camps where the provision of employment and income has been especially needed.

All the community-based enterprises have been created in direct response to the Bushmen asking for help, with the on-going support of Mud Hut Trading, a Fair Trade organisation working throughout Namibia to support indigenous crafts and sustainable incomes.

Thanks to Moragh Reid, the Director of Positive Help, for organising the exhibition and panel discussion.





# AiM After Hours: African cinema off the tourist map

BY Trevor Steele Taylor

I always knew there was another Africa. I always knew that film aesthetics were profoundly housed in the archetypes of a culture. I always knew that African film aesthetics were as vast and profound as the continent that housed them.

For the European explorer, clad in a pith helmet and climbing boots, the search for the aesthetic pile, beyond the Mountains of the Moon, where the great Ayesha reigns is a quest as fascinating as being locked into the vaults of Eurocine and having the hours of the night to piece together the mysteries of Alternative Versions.

This late-night, three programme season – aptly called *AiM After Hours* – is not exhaustive. It is a small delicate bite on a far bigger morsel. The films are primarily by South Africans with one Nigerian exception. The quality is great and to those who know neither Kaganof nor Stanley, this should be an eye opener.



I saw my first Nigerian film in a little cinema in Brussels called CineNova. I was sitting next to Richard Stanley (also a guest at this festival). The film was *End of the Wicked* by Nigerian auteurs

Teco Benson and Helen Okpabio. I had never seen anything like it before. I turned to Richard. He turned to me and said "My faith in cinema is restored!" There you are – even when you think you know the dog, it still has the ability to bite you.

The extraordinary symbiotic relationship of fundamentalist Christian evangelism and exploitation cinema with images which verge, and sometimes transcend the pornographic is no more impressively realised than in the films of Benson and Okpabio.



SMS Sugar Man

Their American counterparts, the Ormonds, who moved with barely a bat of the eyelid from the nudie film *Mesa of Lost Women* to the explicit scare picture *The Burning Hell*, would have been impressed, as I was by the Ukpabio/Benson masterpiece *End of the Wicked*. No holds barred there – oh no – old Satan has his way in a surrealistic blood and sex bath which includes a witch suddenly sprouting an enormous phallus. In the last 20 minutes though, evangelist Ukpabio turns up, casts out demons, sends old Satan packing and the excesses that went before are exonerated.

This is the tried and true format and it is on the cards again in *Highway to the Grave* (screened as part of the AiM



*After Hours* series). Unfortunately the team ran foul of the Nigerian censors with their reportedly divisive *The Rapture* and new censorship laws were enforced, turning the transgressive nature of the prolific Nigerian

film industry into an equally prolific, but perhaps rather less daring Nollywood.

Did you know that a certain William Akouffo in Ghana made a block buster on no money called *Diabolo* about a man who turns himself into a snake which enters by way of the genitalia of sleeping women causing them to vomit money?

Have you heard of *Othello the Black Commando* and its prolific director Max H. Boulois? Have you ever encountered *The Slit* – shot in Zimbabwe and



Jesus and the Giant

almost ending in tragedy for its German cast and crew? Have you heard of Elvira Hoffman, prolific pornographer and director of *Dust Raider* and *South African Girls*? None of these at this year's AiM but who knows what the future holds?

What will be screened is the long awaited, mobile phone shot feature, *SMS Sugar Man*, by the prolific South African director Aryan Kaganof, in which a pimp cruises the streets of Johannesburg, delivering white hookers to wealthy black punters on Christmas Eve.

Kaganof is also the scriptwriter of Akin Omotoso's short film *Jesus and the Giant* (screened with *SMS Sugar Man*) in which a black woman Jesus takes on a serial rapist, the Giant.



Through a montage of digital still pictures, the editing creates a rhythm of motion.

Then there is Richard Stanley, a luminary figure amongst film directors with his unforgettable *Dust Devil* about a shape shifter on the roads of a newly independent Namibia.

Also in the programme is his Voodoo documentary *The White Darkness* during the filming of which he, like Maya Deren before him, was also initiated into the priesthood of Haitian magical mysteries.

I will be introducing the screenings as well as having an extended chat with Richard Stanley on stage. I am going to enjoy it. I hope you will too!

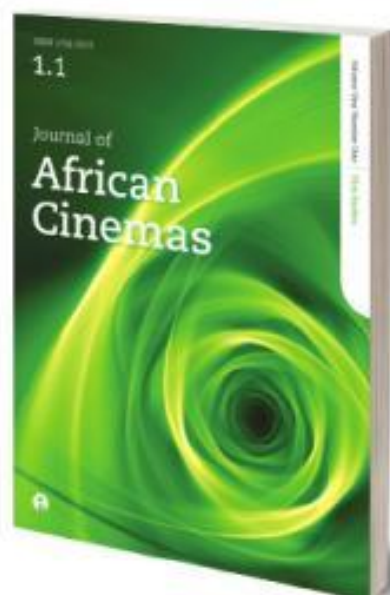




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# African Studies



## Journal of African Cinemas

2 Issues/ Volume 1 2009  
ISSN 1754-9221

The *Journal of African Cinemas* will explore the interactions of visual and verbal narratives in African film. The aim is to create a forum for debate that will promote inter-disciplinarity between cinema and other visual and rhetorical forms of representation.

Editors: Keyan G. Tomaselli and Martin Mhando  
TOMASELL@ukzn.ac.za

## Journal of African Media Studies

3 Issues/ Volume 1 2009  
ISSN 1751-7974

The *Journal of African Media Studies* (JAMS) is an interdisciplinary journal that provides a forum for debate on the historical and contemporary aspects of media and communication in Africa. Print and electronic access available in autumn 2008.

Editor: Winston Mano -  
manow@wmin.ac.uk



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# AFRICA IN MOTION GUESTS

## Souleymane Cissé Mali



One of Africa's leading directors, Souleymane Cissé has crafted a body of films that combine visual elegance with Marxist ideology and allegorical storytelling. Born in

1940 and a passionate cinephile from childhood, Cissé began his film career as a projectionist and photographer in Mali. After studying cinema in the Soviet Union for seven years, he returned to Mali, where he cut his teeth making newsreels and documentaries.

His first fiction film, **Cinq Jours d'une Vie** (Five Days in a Life, 1972), launched his career and gained critical attention for the burgeoning African film movement. Three years later, Cissé directed the first feature film in his native language of Bambara, **Den Muso** (The Girl), about a young mute girl who is raped and rejected by her family when she becomes pregnant. Its controversial subject matter caused the film to be banned by the Malian Minister of Culture.

In 1978, Cissé produced **Baara** (Work), which received the Grand Prize, the Etalon de Yennega, at the FESPACO film festival in 1979. **Finye** (The Wind) won him another Etalon in 1983.

Cissé's masterpiece, **Yeelen** (1987) is widely regarded as one of the best African films ever made.

Drawing on traditional indigenous lifestyles and Malian folklore, Cissé masterfully explores conflicts in Malian society, particularly the conflicts that emerge between the desire for change and the need to preserve tradition. ([www.africaatthepictures.co.uk](http://www.africaatthepictures.co.uk))

*We are delighted and honoured to welcome Souleymane Cissé to Africa in Motion 2008. We will screen three of his films on Sun 26 Oct as a retrospective of his work – Baara, Finye and Yeelen.*

## Gaston Kaboré Burkina Faso

Born in Burkina Faso in 1951, Gaston Kaboré became interested in how Africa was portrayed abroad during his studies in history in Paris. This led him, in 1974,



to study cinematography at the Ecole Supérieure d'Etudes Cinématographiques. After returning to Africa, Kaboré was made director of the Centre National du Cinema and taught at the Institut Africain d'Education Cinématographique.

Kaboré's first feature, **Wend Kuuni** (1982) was a breakthrough for African cinema, notable for the way in which it translated African oral tradition to the screen. His next film, the documentary **Props sur le cinéma** (Reflections on the cinema, 1986), featured directors Souleymane Cissé from Mali and Mauritanian director Med Hondo discussing the problems facing filmmakers on the continent.

Kaboré produced his second feature, **Zan Boko**, in 1988 and followed this with a short documentary on a celebrated Burkinabe singer and dancer. Kaboré contributed to the BBC's **Developing Stories**, a series of six films by talented filmmakers from the developing world focusing on environmental and developmental issues. He offered **Rabi** (1993), which won the first prize for young people's films at the Okomedia International Ecological Film Festival.

Kaboré's international recognition was further marked by his participation in the film **Lumière et compagnie** (1995) in which 40 directors were asked to make a short film with the original Cinematographe invented by the Lumiere Brothers. His most recent feature **Buud Yam** (1997) won the Grand Prize at the FESPACO film festival in 1997.

Kaboré currently runs his own film school, Imagine, in Ouagadougou, Burkina Faso.

*We are delighted and honoured to welcome Gaston Kaboré to Africa in Motion 2008. We will screen three of his films on Fri 24 Oct and Sat 25 Oct as a retrospective of his work – Zan Boko, Wend Kuuni and Buud Yam.*

## Zina Saro-Wiwa UK/Nigeria

Zina Saro-Wiwa (daughter of the late Nigerian activist and environmentalist Ken Saro-Wiwa) is a 32-year-old filmmaker, writer and presenter. She is also the founder of AfricaLab, A multimedia company dedicated to changing the way the world sees Africa.

Zina was born in 1976 in Port Harcourt, Nigeria, and moved to Britain at the age of one and was brought up in Surrey. She and her twin sister were sent to Roedean in Sussex at the age of 10, which they attended



until the age of 18. She worked for political think tank Demos during her gap year, then moved to Brazil for two months before attending Bristol University where she nearly studied music

composition but eventually opted for Economics and Social History.

Zina has enjoyed a varied and high-profile career in journalism, radio, television, music and film since the age of 16. She regularly writes for national newspapers and magazines, and has published short stories and essays. She has been television presenter for BBC2's arts magazine programme **The Culture Show** from 2004 to Feb 2008 and is currently developing a programme for Channel 4 about African presence in the UK.

Zina began working as a BBC radio reporter at age 20, and worked for both Radios 3 and 4 as presenter, reporter, producer and researcher on a variety of programmes. She has worked as a musician and music journalist and was advisor for the British Council's music unit. Zina has made three documentaries to date, her third film, **This is My Africa**, will be screened on Mon 27 Oct.

## Andy Jones United Kingdom

Andy Jones is an independent British filmmaker. In 2000 he and Suzy Gillett set up the ScreenStation collective, now expanded to include ScreenStation Productions.

His films to date have included work





with refugees in the UK, an award-winning introduction to responsible tourism for teenage travellers and most recently **Just Peace** a moving documentary about children's experiences of the conflict in Sudan.

**As Old As My Tongue** is ScreenStation's first independently produced hour-long documentary, and will be screened on Tue 28 Oct.

## DJ Rita Ray



Rita Ray is a Club and radio DJ who is also a presenter, performer, compiler and broadcaster. She also remixes and curates and writes. Rita plays the global musical spectrum; in the 1990s helped

to revitalise the world music scene in London with the Mambo Inn; with Max Reinhardt she runs the Shrine club nights and tours with their band the Shrine Synchro System all over Europe and Africa; creates soundscapes for theatre companies as well as live soundtracks for silent films; programmes international music festivals in London; co-presented the first two BBC Radio 3 Awards for World Music, compiles the annual CD and is currently chair of the jury; and has recently co-presented an excellent documentary on Fela Kuti for BBC Radio 3 which will shortly become a book.

Presentation highlights include the Festival in the Desert from Mali as well as WOMAD 2004 for BBC4 and the **Musical Legacy Of Slavery** series for BBC World Service. Along with long time collaborator Reinhardt, Rita recently artistically directed and performed a musical/spoken word/visual exploration of the relationship between Europe and Africa, **I Dream of Accra with the Long Blonde 'Fro**, with novelist Patrick Neate, rapper BREIS, and musicians Tunde Jegede, Byron Wallen and Juldeh Camara.

They are currently at work on its successor project, **Where Have All the Panthers Gone?**



Rita is one of the producers and interviewers for ScreenStation's multi-award winning documentary **As Old As My Tongue: The Myth and Life of Bi Kidude**, which will be screened on Tue 28 Oct.

Rita will play a DJ set at the Bongo Club on the same evening (please see Special Events for full details).

## Richard Stanley South Africa

Richard Stanley is an award-winning South African-born writer and filmmaker, a trained anthropologist and veteran of the war in Afghanistan.

He has British nationality, native American ancestry, a degree in medieval metaphysics, was initiated as a houn'gan in Haiti and ordained as a reverend by the life church of Modesto, California. Stanley learned his trade documenting tribal customs for the South African College of Music before graduating to music videos and throwing off the occasional album cover for bands as diverse as The Fields of the Nephilim, Public Image Limited and Marillion.

His first feature as a writer and director was the cult sci-fi movie **Hardware** (1990), a low budget psychedelic saga of a mad-dog android on the loose in a futuristic 21st century apartment block.

Stanley followed **Hardware** with **Dust Devil**, returning to Southern Africa to create a nightmarish love letter to his homeland. Using the real life crimes of a Namibian serial killer as his starting point the writer-director turned in what may be his most challenging yet most enduring work, a hallucinatory hybrid of seemingly disparate genres.

A fallout with the distributors led to the recutting of the US version, while the bankruptcy of the British-based production company Palace Pictures temporarily shut the postproduction down in Europe and the film remained mauled or unfinished, depending how you look at it. Finally Stanley himself managed to finance a new, restored print from the original negative.

Stanley's Voodoo documentary, **The White Darkness**, will be screened on



Fri 31 Oct and the director's cut of **Dust Devil** will be screened on Sat 1 Nov, both as part of **AIM After Hours**, our series of late-night screenings.

## Oswalde Lewat Cameroon



After serving as a journalist for several years, Cameroonian director Oswald Lewat opted for documentary filmmaking. Her first documentary, entitled **Upsa Yimoowin** (The Pipe

of Hope), was produced in Toronto in 2001, and denounces the sidelining of the American Indians.

The film that brought her international recognition is **Beyond the Pains** (2003), which deals with a prisoner who was sentenced to four years for a minor crime, but ended up being imprisoned for 33 years.

Her next film, **A Love During the War** (2006) deals with raped women in the Democratic Republic of the Congo.

Her films have won several awards around the world. In her latest film, **Black Business**, she addresses the question posed by Nigerian Nobel Laureate author Wole Soyinka: "They say Africans are not ready for democracy. So I wonder: have they ever been ready for dictatorship?"

Oswald will be presenting a masterclass in documentary filmmaking at the Edinburgh College of Art on Fri 24 Oct from 2.00pm-5.00pm and **Black Business** will be screened at 6.00pm on the same day.

## Chucks Mordi Nigeria

Chucks is a film director from the Nollywood industry in Nigeria. Filmmaking has been his passion from a very young age.

Chucks holds a bachelor degree in Fine and Applied Arts and Education, but found himself gravitating towards a career



Continue on Page 28 ►





in film soon after completing his studies in 1992. He started training as an analogue editor and computer graphic artist in 1994, but branched off into script writing where he found his most challenging career interest in the craft of directing, working as assistant director on a number of features in Nigeria. Having gone into the industry at its early stage in Nigeria he was drawn towards contributing to the professional development of the industry. He became involved in a number of production guilds, among these the Directors Guild of Nigeria.

In 2000 he relocated to London from where he has been operating as an independent filmmaker and has directed three features to date.

Chucks has been involved in numerous initiatives to promote Nollywood filmmaking in the UK and considers himself as a self-appointed ambassador of Nollywood in the UK. His film **Bleeding Rose** will be screened on Wed 30 Oct.

## Ginger Mauney Namibia

Becoming immersed in the wild and



in the lives of her subjects, Ginger's work as a wildlife filmmaker is also her way of life.

Ginger has spent years living with baboons, elephants, rhinos and lions in Namibia, studying

animal behavior and, with the gift of time, patience and a storyteller's eye, allowing these animals' wild and wonderful stories to play out in front of her camera.

In 1989 Ginger spent four years living with a troop of desert-dwelling baboons in a remote canyon in Namibia which resulted in the documentary **Baboons – Against the Odds**.

The elephants of Namibia's Etosha National Park were the focus of Ginger's next project, a film for National Geographic's Natural History Unit, **Giants of Etosha**.

Ginger has filmed for the BBC, Paramount Productions and Partridge Films. She produced the film, **The Chase**, on game capture in Namibia and has worked as an on-camera

correspondent for Fox Television's series, **World Gone Wild**, and National Geographic Today. As a writer and stills photographer, Ginger has had her work published in various magazines including National Geographic, Geo, and Africa Environment and Wildlife. Ginger and her friend Sara James collaborated on their critically acclaimed dual memoir, *The Best of Friends: Two Women, Two Continents and One Enduring Friendship*, recently released in paperback. Copies of the book will be for sale during AiM.

Ginger's documentary **Legends of the Bushmen** will be screened on Sat 1 Nov and Ginger will take part in a panel discussion after the screening (please see Special Events for full details).

## Ingrid Sinclair UK/Zimbabwe

Ingrid Sinclair is an international producer and director. Her feature film **Flame** (1996) about two girls who joined the liberation army to fight for Zimbabwe's independence, received awards and standing ovations world-wide. She has directed several documentaries, including **Bird From Another World**, about the work of Zimbabwean sculptors; and **Biopiracy: Who Owns Life?** which deals with the WTO patent agreements which exploit genetic material supplied by peasant farmers in India and traditional healers in Zimbabwe.

Her short film **Riches** tells the story of a single mother who escapes the turbulence of apartheid South Africa for the peace of Zimbabwe, but who find the turbulence moves with her.

Ingrid's films deal with the day-to-day drama of politics, history, geography, culture and the way they affect people, turning them into both villains and heroes.

Ingrid currently works in southern Africa and the UK in the fields of media for health and environment as well as co-running an African film festival, continuing to make her own films and working with refugees.



Ingrid's documentary **Dance Got Me** will be screened on Tue 28 Oct at Edinburgh College of Art.

## Trevor Taylor South Africa

Born in Cape Town in 1952, Trevor remained there far too long, completing a degree in Philosophy at the University of Cape Town. After various rambling positions including being part of a group of young punks who programmed an alternative cinema called *The Labia*, he spent a year in the off-beat cinemas of London, Amsterdam and Paris. Trevor returned to South Africa to programme the Cape Town International Film Festival – a position of immense freedom which gave him the opportunity to introduce Japanese cinema to Cape Town and to champion filmmakers such as Walerian Borowczyk, Alain Robbe-Grillet, Shuji Terayama and Peter Whitehead. Many other festivals entered into the equation, most notably the confrontational Weekly Mail & Guardian Film festival.

Widely traveled, presenting South African film programmes in France, Holland, Scandinavia, the USA, Brazil and Switzerland, he peered further and further into the depths of lesser known South African film practitioners, searching not for the obvious but for the maverick non-conformism that lurks on the fringes of every mainstream. He has for the last nine years been the Programme Director for Film of the annual National Arts Festival which takes place in Grahamstown.

He has been a film critic, has lectured, has written film scripts, has directed and has acted. He fervently loves gospel music and country music, favours high heel boots and owes a debt of gratitude to Aleister Crowley for opening his eyes to *the true will*.

Trevor will be introducing the AiM **After Hour** series of late-night screenings from Thu 30 Oct to Sat 1 Nov, and will host a discussion with director Richard Stanley after the screening of *Dust Devil* on Sat 1 Nov.







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## Paula Callus

Paula Callus is a senior lecturer at the National Centre of Computer Animation (NCCA) at Bournemouth University, with a specific interest in Sub-Saharan African animation. This interest stems from six years of field work in countries such as Kenya, Zanzibar, South Africa, Zimbabwe and the DRC, archiving and training African artists in the field of animation.

She worked on projects such as UNESCO's *Africa Animated* as an educational consultant in the design of a production and training residency for artists from various African countries.

She recently ran computer animation workshops at the Academie des Beaux Arts in Kinshasa, DRC, as part of a preproduction development for J.M. Kibushi's first feature length stop-motion film.

Paula is currently undertaking a PhD at School of Oriental and African Studies in sub-Saharan African animation, addressing the underrepresented and undocumented existence of practitioners across the continent. It is her own personal mission to disseminate and promote an awareness of African animation in Europe and to encourage recognition of the achievements and successes of this growing field, whilst positioning it within its specific social, cultural and political contexts.

*Paula will introduce the animation screenings on Fri 31 Oct and Sat 1 Nov and will host discussions with audiences afterwards.*

### Bushman Panel discussion Moragh Reid

Moragh Reid is Director of Positive Help, an Edinburgh based HIV charity. She has developed a model of practical support based on asking people what they need and this approach was the basis of her involvement in establishing a healthcare clinic in the Omaheke region of Namibia, working to ensure the Bushmen had access to health care and support.

Moragh has also supported the development of community-based enterprise to provide not only income-generation in a way asked for by the Bushmen, but also to provide purpose to their lives. Moragh has travelled extensively across Africa and has a



Bushman boys in die Omaheke region of Namibia

particular interest in cultural identity, literature and storytelling, tradition healing and magic.

*Moragh will chair the panel discussion on the Bushmen of Southern Africa after the Bushmen documentary screenings on Sat 1 Nov.*

## Sue Armstrong

Sue Armstrong is a freelance writer and broadcaster specialising in development and health issues.

Based in Southern Africa from 1988-96, and a regular visitor to the region since, she has written numerous articles, and made feature programmes for BBC radio about the Bushmen and their situation in Botswana, Namibia and South Africa.

As a consultant for the Panos Institute, she was involved in an oral history project with the Bushmen that explored their experience of displacement from their ancestral lands in the Central Kalahari. The Panos project became part of a much bigger, region-wide initiative that resulted in the book, *Voices of the San*, published in 2004. Sue remains actively interested in the Bushmen and their stories through her ongoing relationship with the Botswana-based NGO, the Kuru Development Trust.

*Sue will take part in the panel discussion on the Bushmen of Southern Africa after the Bushmen documentary screenings on Sat 1 Nov.*

## Alan Barnard

Alan Barnard is Professor of the Anthropology of Southern Africa at the



Legends of the Bushmen

University of Edinburgh, where he has taught since 1978.

Alan has worked with Bushmen or San and on the history of San studies since the early 1970s. His ethnographic fieldwork has been mainly with the Naro Bushmen in Botswana, and also with the Khoekhoe and other populations in Botswana, Namibia and South Africa.

Alan has written some seventy articles and eight books, and his work has been translated into more than ten languages. His books on Bushman peoples include an ethnographic survey, *Hunters and Herders of Southern Africa: A Comparative Ethnography of the Khoisan Peoples* (Cambridge University Press, 1992), a children's book, *Kalahari Bushmen* (Wayland, 1996), and a history of San studies, *Anthropology and the Bushman* (Berg, 2007).

His edited works include *Hunter-Gatherers in History, Archaeology and Anthropology* (Berg, 2004) and five other collections.

He is currently working on the co-evolution of language and kinship and other areas of overlap between linguistics, archaeology, history and social anthropology.

In 2007 he was commissioned by Namibia's Minister of Foreign Affairs to serve as Honorary Consul of the Republic of Namibia for Scotland.

His special interest is in setting up links between Namibian and Scottish educational institutions of all kinds.

*Alan will take part in the panel discussion on the Bushmen of Southern Africa after the Bushmen documentary screenings on Sat 1 Nov.*





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# Commenting and Critiquing in Creative Ways

## Animation Filmmaking in Africa

BY Paula Callus

Senior Lecturer at the National Centre of  
Computer Animation, Bournemouth University

IT comes as no surprise that African animation has gone largely unnoticed, with its history and development undocumented, sometimes resulting in the misplaced notion that it does not exist.

However, African animation has a history that is at times as old as European animation, with its earliest animations dating back to 1916 in South Africa, the 1930s in Egypt and the 1950s in the Democratic Republic of the Congo.

As is true of animation worldwide, animation in Africa does not only exist in the realm of children's entertainment, but also acts as a document of local narrative and myth, political criticism and social commentary. The animation programme for *Africa in Motion* aims to position African animation within these discourses, presenting a diverse collection of works, from its earliest forms to the more contemporary 3D computer-generated animations being developed by young 'up-and-coming' graphic artists and cartoonists.

The work presented stems from a variety of African countries: Niger, DRC, Kenya, Uganda, Tanzania, Egypt, Ghana, South Africa, Nigeria, Senegal, Zimbabwe and others. Whether artistic or commercial, they offer the viewer the opportunity to dispel the notion that perhaps African animation is primitive in its form or lacking the production values of its American or European equivalent. At times we can see evidence of the influences as far off as Japanese *Manga Anime*, but the work still retains a strong sense of the unique identity that drives it.

The programme showcases some of the earlier work, such as that of



Producing the animation short *Florian*

Moustapha Alassane from Niger, cited as the father of Sub-Saharan animation who made *Bon Voyage Sim* (1966), a charming satirical account of the pomp and grandeur of African politicians post-independence.

Also screening are a collection of films by Jean Michel Kibushi from the DRC who presents the viewer with a diversity of aesthetics, techniques, and narratives, at times sombre and reflective, at times a celebration of local myth riddled with Congolese humour. The animated hand-drawn documentary, *Kinshasa Septembre Noir* (1992), for example, makes use of rudimentary materials such as chalk-on-paper, which due to the political environment at the time was the only way to document the military pillaging that was occurring in Kinshasa. Kibushi's work also promotes aspects of his culture through local myths and narratives that stem from his childhood, whilst drawing from popular artistic practices such as those of Congolese popular painting and local theatre and dance.

This is evidenced in his stop-motion film, *Prince Loseno* (2004), and cut-out animations *Muana Mboka* (1999) and *Le Crapaud Chez ses Beaux Parents* (The Toad who Visits his In-

Laws, 1991). Although both Alassane and Kibushi are fundamentally auteurs and tend to work independently of an industrial incentive, this is not always the case.

THERE is evidence of young animators in Kenya that are funding their own work through commissioned projects in the advertising industry such as the talented Peter Mute, Alfred Muchilwa, Moses Wanjuki and Kwame Nyongo and Gado featured in the programme.

These practitioners began as cartoonists, fine artists, painters and graphic designers. They all participated in UNESCO's *Africa Animated!* project in 2003 that aimed at encouraging and empowering young artists with the skills and knowledge to produce their own short animations.

The *Africa Animated!* project ran for three years and included participants from East Central, South and West African countries. In most cases the participants stemmed from varying practices and had no previous knowledge of animation. Educational shorts were produced with a view to broadcast across various African countries. A collection of these shorts







Video installation Hm Hm



Beyond Freedom



Florian



An animator at work

will also be screened.

Perhaps the greatest success story of the growth and development of both the commercial sector and independent filmmaking circuit can be seen in South Africa. Animation in South Africa has been used to address local issues, such as HIV/AIDS, with the case of the commercially driven and locally broadcast *Takalani Sesame Series* (Sesame Street Africa) introducing the first HIV positive character, Kami.

The more sensitive topical issue of the rape of a young infant was tackled in the animation *And There in the Dust* (2005) by DOproductions, which is included in the program for *Africa in Motion*. Here the directors used a combination of pixilation and stop-motion, with strong visual metaphors to address this otherwise difficult to depict theme.

South Africa also has produced some wonderful independent shorts shown at *Africa in Motion*, such as the experimental work of fine artist Tessa Comrie, and the comedic political satirical skits of cartoonist Mike Scott.

Also featuring will be the work of some talented graduates from Helwan University of Cairo, Minia University, and independent filmmakers from

the Cinema Institute, Cairo. The work showcases the variety of aesthetics and skills whilst being technically very accomplished.

These animations will screen alongside the artist Mohammed Ghazala's 2D digital animation *Hm Hm* (2005), meaning 'hungry'. Besides being a practising prolific animator, Ghazala also lectures in the Animation Department of the Fine Arts Faculty of the University of Minia. The department attracts students from all over Egypt to study animation and is considered one of the first animation departments in universities in the Arab world.

The film *Hm Hm* was part of a video installation for the Youth Salon festival 2005 in Cairo where it was awarded a prize for the video art section. It is intended to be viewed in a gallery setting projected on a screen facing upwards, placed as if the top of a set table in a restaurant. Its production process included loose drawings on the computer using rudimentary technology, drawing with the mouse rather than a graphics tablet. This gives the work an experimental loose and erratic movement that is well suited to the humorous theme.

Across the continent there is evidence

of a growing community of animators and there is much to be said about the impact of digital technologies on the sudden appearance of African animation in the European circuit. Perhaps the internet has to some extent democratised the dissemination of this work that can now be viewed online, for those young African animators that have access to these technologies. With animation groups and forums popping up everyday, African animators are beginning to discuss and disseminate ideas about their own work and the specific problems they face. For this reason, the inclusion of animation as part of the *Africa in Motion* programme could not be more timely.

African animation, it would seem, is at the cusp of a new and exciting period and deserves the attention of a wider audience to recognise its efforts and accomplishments.

It is within this climate that *Africa in Motion* seeks to promote the work of these artists, and frame and contextualise it within its specific social, cultural and political contexts, providing a platform for wider discussion on the future of animation in Africa.





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