THE CENTRE FOR CREATIVE ARTS (UNIVERSITY OF KWAZULU-NATAL) PRESENTS

40th DURBAN INTERNATIONAL FILM FESTIVAL

18-28 JULY
PROGRAMME
Welcome to the 40th Durban International Film Festival

The University of KwaZulu-Natal’s Centre for Creative Arts is proud to present the illustrious 40th anniversary edition of the Durban International Film Festival (DIFF). Over the next 10 days, we invite you to join us in a spectacular celebration of all things cinematic. Durban and DIFF celebrate a 40-year history of film and filmmaking, and of the industry that surrounds film. It is a history that has cognately navigated and challenged our own South African history – a history beset by a politics of racism and exclusion, of censorship, and of the silencing of critical voices. DIFF’s 40th edition is a reminder to me, and I hope to you too, of the power of film – and of all critical arts – to constantly be the conscience of nations. Reaching this landmark as a South African (and indeed African) film festival is a triumph for very single filmmaker who has shown work on this platform, every new film project that was birthed in our space, and every single audience member who made the time to come and watch and listen to these stories.

As DIFF celebrates its own space, both on the continent and the international map, we are delighted to actively curate a space for marginal voice to be heard. For 2019, our focus has been on uniting Africa though film, and we join the decolonising movement that asks us to find a way to honour what is local and what comes from within. As we claim DIFF as a space that offsets the effects of what Ngugi Wa Thiong’o called the “cultural bomb”, we celebrate critical filmmaking as a weapon against forgetting.

DIFF is also a space of community and it has been my rare pleasure to find a sisterhood of spirited partners on this journey. I particularly thank DFO and DFM for their partnership in delivering DIFF 2019. I honour our DIFF manager, Chipo Zhou for her inspired curatorial vision, and I take this time to acknowledge the CCA/UKZN team for being a living reminder to me of hard work, grace under pressure, and the highest calling of arts administration.

My wish is that you, as a DIFF participant, will travel with us – intellectually, emotionally, and politically – to join us at the array of events DIFF has on offer, mostly the incredible pleasures of watching great films!

Dr Lliane Loots
Acting Director: Centre for Creative Arts
University of KwaZulu-Natal
College of Humanities, School of the Arts
VENUE KEY & BOOKING INFO

COMMERCIAL VENUES

STER KINEKOR MUSGRAVE
Musgrave Centre, 115 Musgrave Road
Contact and phone bookings: 086 166 8437 (Call Centre)
Online bookings: www.sterkinekor.com
Ticket Price: R60

SUNCOAST CINECENTRE
Snell Parade, Durban, 4001
Tel: 086 124 6300
Ticket Price: R60

STER KINEKOR GATEWAY
Gateway Theatre of Shopping, Palm Blvd
Umhlanga Ridge, Durban 4319
Tel: 086 166 8437
Ticket Price: R60

KZNSA
KwaZulu-Natal Society of Arts
166 Bulwer Road, Glenwood
Tel: 031 277 1705
Ticket price: R30

FREE PUBLIC VENUES

MAHARANI HOTEL
Southern Sun Elangeni Hotel
63 Snell Parade
Tel: 031 362 1300

GARDEN COURT HOTEL
167 OR Tambo Parade
Marine Parade, Durban
Tel: N/A

ALBERT LUTHULI MUSEUM
Luthuli Museum, 3233 Nokukhanya
Luthuli Street, Groutville, KwaDukuza
Tel: 032 559 6822

USHAKA MARINE WORLD
Ushaka Marine World, 1, King Shaka Ave,
Point, Durban
Tel: 031 328 8003

K-CAP
25 Giya Rd, Emgidweni, KwaMashu
Tel: 031 504 6970

MAX’S LIFESTYLE
328 Bhe Road, Umlazi, Durban
Tel: 031 906 1393

TATE’S KASI GRILL
121 Zazi Road, Clermont
Emgeni, Clermont, 3610
Tel: 082 833 1810

ARTIZEN LOUNGE
Plot 11, Illovo Road, Kwa Mashu C,
Kwa Mashu
Tel: 082 964 3289 / 065 846 9981

BAY OF PLENTY
Lower Marine Parade St
South Beach, Durban, 4001
Tel: 031 362 1300

OHLANGE LIBRARY
267, Ohlange, Inanda
Tel: 031 519 0487

Dennis Hurley
2 Cathedral Rd, Durban Central,
Durban, 4001

GENERAL ENQUIRIES
Contact DIFF: 031 260 2506/1816 (08:00-16:30)
www.durbanfilmfest.co.za
@DIFFest Durban International Film Festival DurbanInternationalFilmFestival

Programme subject to change. Unless otherwise stated, films are not suitable for children. Seating at cinemas is unreserved unless otherwise stated.
From acclaimed director Jahmil Qubeka comes *Knuckle City* – a slice of life in South Africa’s Mdantsane township, in which we follow the journey of Dudu, a down-and-out boxer as he struggles to take part in the one fight that he believes will uplift his fractured family. Knowing that the boxing world is rife with criminality, he enlists the help of his reckless but resourceful gangster brother. Haunted by the ghost of their father, Dudu soon finds that the fight at home is far more challenging than any opponent he could possibly face in the ring.

**Xhosa with English subtitles**

18 JULY, 19H00, ICC; 19 JULY, 16:30, GATEWAY 13

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Bhai’s Corner Café has been an institution in the Cape Town suburb of Wynberg for more than forty years. Together with his wife Mary, Magan Patel – known as Bhai to his friends – runs the tiny shop with a twinkle in his eye. When the all-too-suave Patrick Amanzi arrives with an offer to purchase the property with the intention of redeveloping the neighbourhood, Magan and Mary are faced with a difficult decision which threatens to pull the community apart. This vibrant film from South African director Maynard Kraak blends the many cultures of South Africa into a heart-warming tale.

**English with English subtitles, 93 min**

27 JULY, 19H00 GATEWAY 17
The 40th DIFF Awards will take place on 23 July. Winners will be announced for Competition Films in the following categories, awarded by an international jury:

- Best Feature Film
- Best South African Feature Film
- Best Direction
- Best Cinematography
- Best Screenplay
- Best Actor and Actress
- Best Editing
- Artistic Bravery

Further awards are adjudicated in the following categories:

- Best Documentary
- Best South African Documentary
- Best South African Short Film
- Best African Short Film
- Best Short Film
- Audience Choice Award

Feature Films in Competition

- Back of the Moon by Angus Gibson (South Africa) 2019
- Love Runs Out by Roger Young (South Africa) 2019
- Les Miserables by Ladj Lay (France) 2019
- Knuckle City by Jahmil X.T. Qubeka (South Africa) 2019
- Cronofobia by Francesco Rizzi (Switzerland) 2018
- Divine Love by Gabriel Mascaro (Brazil) 2019
- Rwanda by Riccardo Salvetti (Italy) 2018
- Solace by Tchaiko Omawele (United States of America) 2018
- Vai by Becs Arahanga, Amberley Jo Aumua, Matasila Freshwater, Dianna Fuemana, Miria George, Ofa ki-Levuka Guttenbeil-Likiliki, Marina Alofagia McCartney, Nicole Whippy (Pacific Islands) 2019
- Letters of Hope by Vusi’ Africa Sindane (South Africa) 2019
- Mokalik by Kunle Afolayan (Nigeria) 2019
- The Rib by Zhang Wei (China) 2019
- Adam by Maryam Touzani (Morocco | France) 2019

Documentary Films in Competition

- Buddha in Africa by Nicole Schaffer (South Africa) 2019
- A Haunted Past by Fatma Riahi (Qatar) 2018
- Anbessa by Mo Scarpelli (Italy | United States) 2019
- Hamada by Eloy Dominguez Seren (Sweden) 2018
- In My Blood It Runs by Maya Newell (Australia) 2019
- Mother I Am Suffocating by Lemohang Jeremiah Mosese (Lesotho) 2019
- The Sound of Masks by Sara CF de Gouveia (South Africa | Portugal) 2018
- For Sama by Edward Watts, Waad al-Kateab (UK | USA | Syria) 2019
- My Friend, Fela by Joel Zito Araújo (Israel | France | Ethiopia | Germany) 2019
- A Girl In Return by Katrine W Kjaer (Denmark) 2019
This year’s edition of DIFF includes a strong selection of contemporary Canadian cinema, with a focus on films that explores the margins of Canadian society, particularly the experience of Indigenous people.

_The Body Remembers When the World Broke Open_ tells the story of a chance encounter between two Indigenous women with drastically different lived experience who navigate the aftermath of domestic abuse; _The Grizzlies_ is an inspiring true story about a group of Inuit students in the small Arctic town of Kuugluktuk and the ways in which they rise above adversity; and the documentary _Nîpawistamâsowin: We Will Stand Up_ explores the events around the murder of a young indigenous man, an event which captured international attention and raised questions about the racism embedded in Canada’s legal system.

_Everything Outside_ explores the unexpected relationship between an established Quebec painter in her sixties and an aspiring gay Lebanese actor from Toronto as they learn to negotiate a space that belongs to neither party; _Honey Bee_ is the honest but heart-rending tale of a teenage sex worker who has to adjust to life with a new foster family; while _We Have Forever_ introduces us to a young man and his friends who find themselves on the edge of adulthood, with eternity stretching before them.

Finally, the ravishing experimental work _Quantification Trilogy_ explores the potential of catharsis to simultaneously represent and effect states of mind, perception, ecstasy, belief, religious fervour, and extremes of subjective experience.

**AFRICAN FOCUS AREAS**

As DIFF turns 40, it is an exciting period of self-reflection and self-examination, with an acute awareness of the direction the festival will take in the next decade. It is a journey towards re-forging our perceived cultural identities in contemporary Africa and a space for celebrating our excellence. The range of these films demonstrate a changing, fast paced world, where issues of identity and belonging, land and immigration, love and pain – find a way to surface and hold a mirror to the world, to either gaze at, engage with or react to.
The Durban International Film Festival and Berlinale Talents present the 12th edition of Talents Durban, an annual five-day development programme consisting of workshops, masterclasses, and networking activities for emerging African film professionals.

This year’s edition runs from 18 to 22 July, with 15 filmmakers and three film critics participating, representing 12 countries across the continent. The theme for this year’s edition is ‘A Journey to Authenticity’, inspired by the present moment in African cinema. In response to the rise in demand for African stories, local filmmakers need to engage with the question of, “What is ‘authentic’ African cinema?” For the filmmaker, this question has a far more inward dimension as well – before the auteurs can offer the answer to this question, they have to ask the question of themselves – “What is authentic to me?”

With a five-day programme of masterclasses, mentorship, and networking on offer, Talents Durban aims to remain the fertile soil for aspiring film professionals and advance the growth of African cinema. The programme will bring together highly-skilled professionals, with the aim of stimulating conversation and inspiring filmmakers.

Talent’s Durban is an initiative of the Durban International Film Festival in cooperation with Berlinale Talents, with support from the German Embassy of South Africa, the Goethe-Institut of South Africa, the Gauteng Film Commission, the KwaZulu-Natal Department of Economic Development and Tourism, and the KwaZulu-Natal Film Commission. Through the international programme, with a network that extends to Talents events in Berlin, Buenos Aires, Rio, Guadalajara, Sarajevo, Beirut, and Tokyo, as well as Durban, participants are initiated into a global community of filmmakers, and connected via a wide social network platform operated through the Berlinale.

Talents Durban Coordinator, Menzi Mhlongo is a Project Coordinator at the Centre for Creative Arts (UKZN), which organises the Durban International Film Festival. He works on the Talents Durban Programme of the film festival and three other festivals organised by the centre.

For more information, visit www.talentsdurban.co.za

Check out this year’s programme at www.durbanfilmmart.com or contact info@durbanfilmmart.com for more information.
## 40TH DURBAN INTERNATIONAL FILM FESTIVAL

### FRIDAY, 19 JULY

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Film</th>
<th>Duration</th>
<th>Country/Region, Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>16h00</td>
<td>MUSGRAVE 1</td>
<td>BACK TO HOMETOWN (F)</td>
<td>135</td>
<td>82, China, 2018</td>
</tr>
</tbody>
</table>
| 18h00 | MUSGRAVE 3     | THE LAST VICTIMS (F)  | 135      | 124, South Africa, 2018 *
| 20h15 | MUSGRAVE 3     | DYING FOR GOLD (D)    | 98       | 98, South Africa, 2018 *
| 21h45 | MUSGRAVE 3     | SCREWDRIVER (F)       | 108      | 108, Palestine, USA, Qatar, 2018
|       | MUSGRAVE 3     | KIFARU (D)            | 81       | 81, USA, Kenya, 2018   |
| 16h00 | GATEWAY 12     | CHEZ JOLIE COIFFURE (D)| 104      | 70, Belgium, 2018      |
| 18h30 | GATEWAY 12     | SPOKIE GAAN HUIS TOE (F)| 124      | 62, South Africa, 2018 *
| 20h30 | GATEWAY 13     | KNUCKLE CITY (F)      | 124      | 124, South Africa, 2018 *
| 16h30 | MARINE PARADE  | QUANTIFICATION TRILOGY EXP. ART (F)| 100 | 100, Canada, Germany, 2018
| 19h00 | MARINE PARADE  | THE BIRTHLAND (F)     | 80       | 80, Bangladesh, 2018   |
| 19h30 | MARINE PARADE  | LETTERS OF HOPE (F)   | 75       | 75, South Africa, 2019 *
| 19h30 | MARINE PARADE  | BACK OF THE MOON (F)  | 95       | 95, South Africa, 2019 *

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### SUNCOAST 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Film</th>
<th>Duration</th>
<th>Country/Region, Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>16h30</td>
<td>NOAH WISE (F)</td>
<td>84</td>
<td>United States, 2018</td>
</tr>
</tbody>
</table>
| 19h30 | BACK OF THE MOON (F)  | 95       | South Africa, 2019    *

### SUNCOAST 7

<table>
<thead>
<tr>
<th>Time</th>
<th>Film</th>
<th>Duration</th>
<th>Country/Region, Year</th>
</tr>
</thead>
</table>
| 18h30 | ANBESSA (D)           | 86       | Italy, United States, 2019

### MAHARANI

<table>
<thead>
<tr>
<th>Time</th>
<th>Film</th>
<th>Duration</th>
<th>Country/Region, Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>11h00</td>
<td>RETURN OF THE DON (F)</td>
<td>95</td>
<td>United Kingdom, 2016</td>
</tr>
</tbody>
</table>
| 13h00 | MORE THAN JUST A GAME (F) | 90 | South Africa, 2007
| 15h00 | MAN ON GROUND (F)     | 80       | South Africa, 2011     |
### SATURDAY 20 JULY

#### MUSGRAVE 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Movie</th>
<th>Duration</th>
<th>Location/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>12h00</td>
<td><strong>NO GOLD FOR KALSAKA</strong> (D)</td>
<td>1h00</td>
<td>80, Burkina Faso, 2019</td>
</tr>
<tr>
<td>14h00</td>
<td><strong>THE PIGEON THIEVES</strong> (F)</td>
<td>1h30</td>
<td>82, Turkey, 2019</td>
</tr>
<tr>
<td>16h00</td>
<td><strong>BUDDHA IN AFRICA</strong> (D)</td>
<td>1h30</td>
<td>90, South Africa, 2019</td>
</tr>
<tr>
<td>18h15</td>
<td><strong>ROADS TO OLYMPIA</strong> (F)</td>
<td>1h30</td>
<td>95, Brazil, France, 2019</td>
</tr>
<tr>
<td>20h30</td>
<td><strong>LUNA</strong> (F)</td>
<td>1h30</td>
<td>88, South Africa, Brazil, 2019</td>
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</tbody>
</table>

#### MUSGRAVE 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Movie</th>
<th>Duration</th>
<th>Location/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>12h15</td>
<td><strong>FORNACIS</strong> (F)</td>
<td>1h15</td>
<td>84, Réunion, 2019</td>
</tr>
<tr>
<td>14h15</td>
<td><strong>CRONOFOBIA</strong> (F)</td>
<td>1h30</td>
<td>93, Switzerland, 2018 *</td>
</tr>
<tr>
<td>16h30</td>
<td><strong>RWANDA</strong> (F)</td>
<td>1h30</td>
<td>90, Italy, 2018  *</td>
</tr>
<tr>
<td>18h30</td>
<td><strong>HERO</strong> (F)</td>
<td>1h30</td>
<td>110, Canada, 2018  *</td>
</tr>
<tr>
<td>20h30</td>
<td><strong>MOKALIK</strong> (F)</td>
<td>1h30</td>
<td>100, Nigeria, 2019  *</td>
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#### GATEWAY 12

<table>
<thead>
<tr>
<th>Time</th>
<th>Movie</th>
<th>Duration</th>
<th>Location/Year</th>
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<tbody>
<tr>
<td>12h00</td>
<td><strong>TALAN</strong> (F)</td>
<td>1h00</td>
<td>104, Kazakhstan, 2018</td>
</tr>
<tr>
<td>14h30</td>
<td><strong>HASINA: A DAUGHTER’S TALE</strong> (F)</td>
<td>1h30</td>
<td>72, Bangladesh, 2018</td>
</tr>
<tr>
<td>17h00</td>
<td><strong>THE WITCH HUNTERS</strong> (F)</td>
<td>1h30</td>
<td>86, Serba, Republic of Macedonia, 2018</td>
</tr>
<tr>
<td>19h30</td>
<td><strong>COLD CASE HAMMERSKJOLD</strong> (D)</td>
<td>1h30</td>
<td>128, Denmark, 2019</td>
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#### GATEWAY 13

<table>
<thead>
<tr>
<th>Time</th>
<th>Movie</th>
<th>Duration</th>
<th>Location/Year</th>
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</thead>
<tbody>
<tr>
<td>12h00</td>
<td><strong>EVERYTHING OUTSIDE</strong> (F)</td>
<td>1h00</td>
<td>77, Canada, 2018</td>
</tr>
<tr>
<td>14h00</td>
<td><strong>THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN</strong> (F)</td>
<td>1h30</td>
<td>105, Canada, Norway, 2019</td>
</tr>
<tr>
<td>16h30</td>
<td><strong>DIANE</strong> (F)</td>
<td>1h30</td>
<td>96, Canada, 2019</td>
</tr>
<tr>
<td>19h00</td>
<td><strong>THE COMMITMENT</strong> (F)</td>
<td>1h30</td>
<td>151, China, 2019</td>
</tr>
</tbody>
</table>

### SATURDAY 20 JULY

#### SUNCOAST 1

<table>
<thead>
<tr>
<th>Time</th>
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<th>Location/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>17h00</td>
<td><strong>EVERYTHING MUST FALL</strong> (D)</td>
<td>1h30</td>
<td>85, South Africa, 2018</td>
</tr>
<tr>
<td>19h15</td>
<td><strong>SOLACE</strong> (F) (CLOSED SCREENING)</td>
<td>1h30</td>
<td>81, United States, 2019  *</td>
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#### SUNCOAST 7

<table>
<thead>
<tr>
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<th>Movie</th>
<th>Duration</th>
<th>Location/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>12h00</td>
<td><strong>AKASHA</strong> (F)</td>
<td>1h00</td>
<td>78, Sudan, 2018</td>
</tr>
<tr>
<td>14h00</td>
<td><strong>FOR SAMA</strong> (D)</td>
<td>1h30</td>
<td>95, United States, United Kingdom 2019</td>
</tr>
<tr>
<td>16h30</td>
<td><strong>LIGHT IN THE DARK</strong> (F)</td>
<td>1h30</td>
<td>104, Nigeria, 2018</td>
</tr>
<tr>
<td>19h00</td>
<td><strong>A GIRL IN RETURN</strong> (D)</td>
<td>1h30</td>
<td>85, Denmark, 2019</td>
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#### SUNCOAST 6

<table>
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<tr>
<th>Time</th>
<th>Movie</th>
<th>Duration</th>
<th>Location/Year</th>
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</thead>
<tbody>
<tr>
<td>12h30</td>
<td><strong>FREE OUR BODIES</strong> (D)</td>
<td>1h30</td>
<td>85, Brazil, 2019</td>
</tr>
<tr>
<td>14h30</td>
<td><strong>ADAM</strong> (F)</td>
<td>1h30</td>
<td>98, Morocco, 2018</td>
</tr>
</tbody>
</table>

#### MAHARANI

<table>
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<tr>
<th>Time</th>
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<th>Duration</th>
<th>Location/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>11h00</td>
<td><strong>SEMBENE ACROSS AFRICA</strong> (D)</td>
<td>1h30</td>
<td>90, Senegal, United States 2015</td>
</tr>
<tr>
<td>13h00</td>
<td><strong>OF GOOD REPORT</strong> (F)</td>
<td>1h30</td>
<td>109, South Africa, United Kingdom 2019</td>
</tr>
<tr>
<td>15h00</td>
<td><strong>FREEDOM SQUARE</strong> (D)</td>
<td>1h30</td>
<td>53, United Kingdom, 1988</td>
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#### MARINE PARADE

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<thead>
<tr>
<th>Time</th>
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<th>Duration</th>
<th>Location/Year</th>
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</thead>
<tbody>
<tr>
<td>13h30</td>
<td><strong>STRUCK BLIND</strong> (M)</td>
<td>1h30</td>
<td>58, South Africa 2019</td>
</tr>
<tr>
<td>15h30</td>
<td><strong>SHORTS PACKAGE 4</strong></td>
<td>1h30</td>
<td>93’</td>
</tr>
<tr>
<td>17h30</td>
<td><strong>SHORTS PACKAGE 5</strong></td>
<td>1h30</td>
<td>103’</td>
</tr>
<tr>
<td>19h30</td>
<td><strong>SHORTS PACKAGE 6</strong></td>
<td>1h30</td>
<td>101’</td>
</tr>
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### MUSGRAVE 1

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<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Details</th>
</tr>
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<tbody>
<tr>
<td>12h00</td>
<td><strong>RULE NO 1 (F)</strong></td>
<td>117, Nigeria, 2018</td>
</tr>
<tr>
<td>15h00</td>
<td><strong>MASSACRE RIVER (D)</strong></td>
<td>81, United States, 2019</td>
</tr>
<tr>
<td>17h00</td>
<td><strong>VAI (F)</strong></td>
<td>88', New Zealand 2019</td>
</tr>
<tr>
<td>19h30</td>
<td><strong>SIYABONGA: WE ARE THANKFUL (F)</strong></td>
<td>94, South Africa, 2018</td>
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### MUSGRAVE 3

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<thead>
<tr>
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<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12h00</td>
<td><strong>SOLACE (F)</strong></td>
<td>81, United States, 2018</td>
</tr>
<tr>
<td>14h30</td>
<td><strong>SUBIRA (F)</strong></td>
<td>99, Kenya, 2019</td>
</tr>
<tr>
<td>17h00</td>
<td><strong>MOSSVILLE: WHEN GREAT TREES FALL (D)</strong></td>
<td>75, United States, 2018</td>
</tr>
<tr>
<td>19h00</td>
<td><strong>WE HAVE FOREVER (F)</strong></td>
<td>81, Canada, 2018</td>
</tr>
</tbody>
</table>

### GATEWAY 12

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>12h30</td>
<td><strong>SAKAWA (D)</strong></td>
<td>81, Belgium, Netherlands, 2018</td>
</tr>
<tr>
<td>14h30</td>
<td><strong>SOCRATES (F)</strong></td>
<td>71, Brazil, 2018</td>
</tr>
<tr>
<td>17h30</td>
<td><strong>THE SWEET REQUIEM (F)</strong></td>
<td>91, United States, 2018</td>
</tr>
<tr>
<td>20h00</td>
<td><strong>SAINT FRANCES (F)</strong></td>
<td>101, Canada, 2019</td>
</tr>
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</table>

### GATEWAY 13

<table>
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<th>Time</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12h30</td>
<td><strong>KILIKIS...THE TOWN OF OWLS (F)</strong></td>
<td>98, Nigeria, 2018</td>
</tr>
<tr>
<td>14h30</td>
<td><strong>FIG TREE (F)</strong></td>
<td>93, Israel, Germany, France, Ethiopia 2018</td>
</tr>
<tr>
<td>19h00</td>
<td><strong>IN SEARCH (F)</strong></td>
<td>90, Germany, 2018</td>
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### GATEWAY 16

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>17h30</td>
<td><strong>LES MISERABLES (F)</strong></td>
<td>103, France, 2019</td>
</tr>
<tr>
<td>19h30</td>
<td><strong>THE SOUND OF MASKS (D)</strong></td>
<td>70, South Africa, Portugal, 2018</td>
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</table>

### SUNCOAST 1

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>17h00</td>
<td><strong>LOVE RUNS OUT (F)</strong></td>
<td>105, South Africa, 2019</td>
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<tr>
<td>19h30</td>
<td><strong>THE SOUND OF MASKS (D)</strong></td>
<td>70, South Africa, Portugal, 2018</td>
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### SUNCOAST 6

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>12h15</td>
<td><strong>LUNA (F)</strong></td>
<td>88, South Africa, Brazil, 2018</td>
</tr>
<tr>
<td>14h30</td>
<td><strong>HONEY BEE (F)</strong></td>
<td>93, Canada, 2018</td>
</tr>
<tr>
<td>16h45</td>
<td><strong>ALPHA, THE RIGHT TO KILL (F)</strong></td>
<td>94, The Philippines, 2018</td>
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### SUNCOAST 7

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>12h00</td>
<td><strong>CHARMED (F)</strong></td>
<td>94, Nigeria, 2018</td>
</tr>
<tr>
<td>14h15</td>
<td><strong>FLESH OUT (F)</strong></td>
<td>94, Italy, Mauritania, 2019</td>
</tr>
<tr>
<td>19h30</td>
<td><strong>HAMADA (D)</strong></td>
<td>88, Mauritiana, 2019</td>
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### MAHARANI

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>11h00</td>
<td><strong>YOUNGUN (F)</strong></td>
<td>85, United Kingdom, 2019</td>
</tr>
<tr>
<td>13h00</td>
<td><strong>SARAFINA (F)</strong></td>
<td>117, South Africa, United Kingdom, France, United States, 1992</td>
</tr>
<tr>
<td>15h00</td>
<td><strong>AYANDA (F)</strong></td>
<td>105, South Africa, 2015</td>
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### BAY OF PLENTY LAWNS

<table>
<thead>
<tr>
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<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>19h00</td>
<td><strong>WAVESCAPES 1</strong></td>
<td>93’</td>
</tr>
<tr>
<td></td>
<td><strong>WATER II</strong></td>
<td>5’</td>
</tr>
<tr>
<td></td>
<td><strong>CAN’T STEAL OUR VIBE</strong></td>
<td>33’</td>
</tr>
<tr>
<td></td>
<td><strong>SATORI</strong></td>
<td>54’</td>
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### MARINE PARADE

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<tr>
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<tbody>
<tr>
<td>13h30</td>
<td><strong>INYUMBA (M)</strong></td>
<td>60, South Africa, 2018</td>
</tr>
<tr>
<td>15h30</td>
<td><strong>SHORTS PACKAGE 7</strong></td>
<td>91’</td>
</tr>
<tr>
<td>17:30</td>
<td><strong>SHORTS PACKAGE 8</strong></td>
<td>93’</td>
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<tr>
<td>19:30</td>
<td><strong>SHORTS PACKAGE 9</strong></td>
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*F – FEATURES; D – DOCUMENTARIES; SF – SHORT FILMS; W – WAVESCAPE; ✡ FILMMAKER IN ATTENDANCE*
### MONDAY 22 JULY

<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Film</th>
<th>Duration</th>
<th>Country</th>
<th>Year</th>
</tr>
</thead>
</table>

#### MUSGRAVE 1
- **16:00**
  - **MOTHER, I AM SUFOCATING (D)**
    - 76, Lesotho, 2019
- **18h00**
  - **CYPRUS UNDERWATER (F)**
    - 112, Iran, 2018
- **20h30**
  - **DIVINE LOVE (F)**
    - 100, Brazil, 2019

#### MUSGRAVE 3
- **16h30**
  - **MINGA AND THE BROKEN SPOON (F)**
    - 80, Cameroon, 2018
- **18h30**
  - **A HAUNTED PAST (D)**
    - 90, Qatar, 2018
- **20h30**
  - **NIPAISTAMASOWIN: WE WILL STAND UP (D)**
    - 98, Canada, 2019

#### GATEWAY 12
- **16h30**
  - **WINTER IN EUROPE (D)**
    - 65, Spain, 2018
- **18h15**
  - **DARK HIGHLANDS (F)**
    - 85, United Kingdom, 2018
- **20h15**
  - **THE MAN WHO SURPRISED EVERYONE (F)**
    - 105, Russia, France, Estonia, 2018

#### GATEWAY 13
- **16h00**
  - **THE GRIZZLIES (F)**
    - 104, Canada 2018
- **18h30**
  - **ARADA (F)**
    - 88, Turkey, 2018
- **20h30**
  - **BLACK POOL (F)**
    - 85, United States, 2019

#### SUNCOAST 6
- **16h00**
  - **SINCERELY YOURS, DHAKA (F)**
    - 134, Bangladesh, 2018
- **18h45**
  - **AKASHA (F)**
    - 78, Sudan, 2018
- **20h45**
  - **FATWA (F)**
    - 102, Tunisia, 2018

#### SUNCOAST 7
- **16h15**
  - **THE WHITE LINE (F)**
    - 99, Namibia, 2019
- **18h30**
  - **IN MY BLOOD IT RUNS (D)**
    - 85, Australia, 2019
- **20h30**
  - **SIGNAL ROCK (F)**
    - 127, Philippines, 2018

#### MAHARANI
- **11h00**
  - **ONE HUMANITY (D)**
    - 110, South Africa, 2011
- **13h00**
  - **IZULU LAMI (F)**
    - 97, South Africa, 2008

#### MARINE PARADE
- **13h30**
  - **DRIVE (M)**
    - 60, South Africa, 2019
- **15h30**
  - **SHORTS PACKAGE 10**
    - 73’
- **17h30**
  - **SHORTS PACKAGE 11**
    - 102’
- **19h30**
  - **SHORTS PACKAGE 12**
    - 76’

#### USHAKA
- **18h30**
  - **WAVESCAPES 2**
    - 108’
  - **INSTANT SURF**
    - 5’
  - **GENERATIONS**
    - 11’
  - **NORDULAND**
    - 31’
  - **EMOCEAN**
    - 61’

#### LUTHULI MUSEUM
- **10h00**
  - **EVERYTHING MUST FALL (D)**
    - 85, South Africa, 2018
<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Film</th>
<th>Duration</th>
<th>Country, Year</th>
</tr>
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<tbody>
<tr>
<td>16h00</td>
<td>MUSGRAVE 1</td>
<td>GOLNESA (F)</td>
<td>86, Iran, 2018</td>
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<td>18h00</td>
<td>MUSGRAVE 1</td>
<td>MIDNIGHT FAMILY (D)</td>
<td>81, Mexico, United States, 2019</td>
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<tr>
<td>20h00</td>
<td>MUSGRAVE 1</td>
<td>BREAD FROM HEAVEN (F)</td>
<td>95, Italy, 2018</td>
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<tr>
<td>16h30</td>
<td>MUSGRAVE 3</td>
<td>EVERYTHING MUST FALL (D)</td>
<td>85, South Africa, 2018</td>
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<tr>
<td>18h30</td>
<td>MUSGRAVE 3</td>
<td>KASALAI (F)</td>
<td>80, Nigeria, 2018</td>
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<td>MUSGRAVE 3</td>
<td>OUR TIME MACHINE (D)</td>
<td>80, China, 2019</td>
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<tr>
<td>16h00</td>
<td>GATEWAY 12</td>
<td>KIFARU (D)</td>
<td>81, United States, Kenya, 2019</td>
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<tr>
<td>18h15</td>
<td>GATEWAY 12</td>
<td>BOYZHETKEN, SHE’S ALL THAT (F)</td>
<td>93, Kazakhstan, 2018</td>
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<td>20h30</td>
<td>GATEWAY 12</td>
<td>DIANE (F)</td>
<td>96, United States, 2018</td>
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<tr>
<td>16h00</td>
<td>GATEWAY 13</td>
<td>THE COMMITMENT (F)</td>
<td>151, China, 2018</td>
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<td>19h15</td>
<td>GATEWAY 13</td>
<td>THE BRA (F)</td>
<td>90, Germany, Azerbaijan, 2018</td>
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<tr>
<td>16h00</td>
<td>SUNCOAST 6</td>
<td>IN SEARCH (D)</td>
<td>90, Germany, 2018</td>
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<tr>
<td>18h00</td>
<td>SUNCOAST 6</td>
<td>HAWAII (F)</td>
<td>116, Romania, 2018</td>
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<tr>
<td>20h30</td>
<td>SUNCOAST 6</td>
<td>THIS TEACHER (F)</td>
<td>95, United States, 2018</td>
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<tr>
<td>16h15</td>
<td>SUNCOAST 7</td>
<td>MURER – ANATOMY OF A TRIAL (F)</td>
<td>137, Austria, 2018 ✶</td>
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<tr>
<td>19h00</td>
<td>SUNCOAST 7</td>
<td>DAUGHTERS OF WINTER (F)</td>
<td>82, Iran, 2018</td>
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<tr>
<td>21h00</td>
<td>SUNCOAST 7</td>
<td>THE FLEA (F)</td>
<td>72, United States, 2018</td>
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<tr>
<td>11h00</td>
<td>MAHARANI</td>
<td>THE COFFIN SALESMAN (F)</td>
<td>75, Nigeria, 2019</td>
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<tr>
<td>13h00</td>
<td>MAHARANI</td>
<td>SYLVIA (F)</td>
<td>104, Nigeria, 2018</td>
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<td>15h00</td>
<td>MAHARANI</td>
<td>DELIVERY BOY (F)</td>
<td>67, Nigeria, 2017</td>
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<td>13h30</td>
<td>MARINE PARADE</td>
<td>UNQOBILE (M)</td>
<td>60, South Africa, 2018</td>
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<tr>
<td>15h30</td>
<td>MARINE PARADE</td>
<td>SHORTS PACKAGE 13</td>
<td>110’</td>
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<td>MARINE PARADE</td>
<td>SHORTS PACKAGE 14</td>
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<td>KZNSA GALLERY</td>
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<tr>
<td>15h30</td>
<td>KZNSA GALLERY</td>
<td>SHORTS PACKAGE 2</td>
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<tr>
<td>17h30</td>
<td>KZNSA GALLERY</td>
<td>SHORTS PACKAGE 3</td>
<td>102’</td>
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<tr>
<td>18h30</td>
<td>USHAKA</td>
<td>WAVESCAPES 3</td>
<td>104’</td>
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<td>USHAKA</td>
<td>SALT OF THE EARTH</td>
<td>5’</td>
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<td></td>
<td>USHAKA</td>
<td>PADDLIN FOR HAPPINESS</td>
<td>5’</td>
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<tr>
<td></td>
<td>USHAKA</td>
<td>HOW TO LEARN HOW TO SURF</td>
<td>31’</td>
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<tr>
<td></td>
<td>USHAKA</td>
<td>WHITE RHINO</td>
<td>64’</td>
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<tr>
<td>10h00</td>
<td>DENNIS HURLEY</td>
<td>THE COFFIN SALESMAN (F)</td>
<td>75, Nigeria, 2019</td>
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<tr>
<td>10h00</td>
<td>LUTHULI MUSEUM</td>
<td>IZULU LAMI (F)</td>
<td>97, South Africa, 2008</td>
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</tr>
<tr>
<td>Time</td>
<td>Location</td>
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</table>
| 16h00  | MUSGRAVE 1     | **HASINA: A DAUGHTER’S TALE (F)**
|        |                | 72, Bangladesh, 2018 |
| 18h00  | MUSGRAVE 1     | **ANBESSA (D)**
|        |                | 86, Italy, United States, 2019 |
| 20h00  | MUSGRAVE 1     | **BACK OF THE MOON (F)**
|        |                | 95, South Africa, 2019 |
| 16h15  | MUSGRAVE 3     | **VAI (F)**
|        |                | 88', New Zealand 2019 |
| 18h30  | MUSGRAVE 3     | **WAVESCAPES 4**
|        |                | 93'
|        |                | **AVG IN NEW GUINEA**
|        |                | 6'
|        |                | **THE BULL**
|        |                | 13'
|        |                | **TRANSCENDING WAVES**
|        |                | 74'
| 20h30  | MUSGRAVE 3     | **A GIRL IN RETURN (D)**
|        |                | 85, Denmark, 2019 |
| 16h00  | SUNCOAST 6     | **SOLACE (F)**
|        |                | 81, United States, 2018 ※ |
| 18h00  | SUNCOAST 6     | **SUBIRA (F)**
|        |                | 99, Kenya, 2019 |
| 20h15  | SUNCOAST 6     | **LA DEUXIEME (F)**
|        |                | 77, Belgium, 2019 |
| 13h30  | KZNSA GALLERY  | **SHORTS PACKAGE 4**
|        |                | 93' |
| 15h30  | KZNSA GALLERY  | **SHORTS PACKAGE 5**
|        |                | 103' |
| 17h30  | KZNSA GALLERY  | **SHORTS PACKAGE 6**
|        |                | 101' |
| 16h00  | GATEWAY 12     | **HERO (F)**
|        |                | 110, Trinidad and Tobago, Canada, 2018 |
| 18h30  | GATEWAY 12     | **QUANTIFICATION TRILOGY EXP. ART (F)**
|        |                | 100, Canada, Germany, 2018 |
| 21h00  | GATEWAY 12     | **NO GOLD FOR KALSAKA (D)**
|        |                | 80, Burkina Faso, Germany, 2019 |
| 16h00  | GATEWAY 13     | **CYPRUS UNDERWATER (F)**
|        |                | 112, Iran, 2018 |
| 17h30  | GATEWAY 13     | **CHEZ JOLIE COIFFURE (D)**
|        |                | 70, Belgium, 2018 |
| 10h00  | LUTHULI MUSEUM | **SEMBENE ACROSS AFRICA (D)**
|        |                | 90, Senegal, United States, 2015 |
| 17h30  | ARTIZEN LOUNGE | **OF GOOD REPORT (F)**
|        |                | 109, South Africa, 2013 |
| 16h15  | SUNCOAST 7     | **THE LAST VICTIMS (F)**
|        |                | 135, South Africa, 2019 ※ |
| 19h15  | SUNCOAST 7     | **EVERYTHING OUTSIDE (F)**
|        |                | 77, Canada 2018 |
| 21h15  | SUNCOAST 7     | **RWANDA (F)**
|        |                | 90, Italy, Rwanda, 2018 |
| 17h30  | KCAP           | **RETURN OF THE DON (F)**
|        |                | 95, United Kingdom, 2016 |
| 17h30  | TATE’S KASI GRILL | **MORE THAN JUST A GAME (F)**
|        |                | 90, South Africa, 2007 |

F – FEATURES; D – DOCUMENTARIES; SF – SHORT FILMS; M – MICRO-BUDGET FILMS; W – WAVESCAPE; ※ FILMMAKER IN ATTENDANCE
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Film Title</th>
<th>Duration</th>
<th>Country/Region</th>
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<tbody>
<tr>
<td>16h00</td>
<td>GATEWAY 1</td>
<td>MOTHER, I AM SUFFOCATING (D)</td>
<td>1h04</td>
<td>Lesotho, Qatar, 2019</td>
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<td>GATEWAY 1</td>
<td>FOR SAM (D)</td>
<td>1h04</td>
<td>United Kingdom, United States, 2019</td>
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<tr>
<td>20h15</td>
<td>GATEWAY 1</td>
<td>THE MAN WHO SURPRISED EVERYONE (F)</td>
<td>1h04</td>
<td>Russia, France, Estonia, 2018</td>
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<tr>
<td>16h00</td>
<td>MUSGRAVE 1</td>
<td>LIGHT IN THE DARK (F)</td>
<td>1h04</td>
<td>Nigeria, 2018</td>
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<tr>
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<td>MUSGRAVE 1</td>
<td>WAVESCAPES 5</td>
<td>0h54</td>
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<tr>
<td>18h30</td>
<td>MUSGRAVE 1</td>
<td>WATER II</td>
<td>0h05</td>
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<td>MUSGRAVE 1</td>
<td>SPRINGBOARD</td>
<td>0h07</td>
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<td>MUSGRAVE 1</td>
<td>THANK YOU MOTHER</td>
<td>0h43</td>
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<td>MUSGRAVE 3</td>
<td>TROUBLE LISA ANDERSON</td>
<td>0h49</td>
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<td>16h00</td>
<td>MUSGRAVE 3</td>
<td>THE SOUND OF MASKS (D)</td>
<td>1h10</td>
<td>Mozambique, South Africa, Portugal, 2018</td>
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<tr>
<td>18h00</td>
<td>MUSGRAVE 3</td>
<td>FREE OUR BODIES (D)</td>
<td>1h25</td>
<td>Brazil, 2019</td>
</tr>
<tr>
<td>18h00</td>
<td>MUSGRAVE 3</td>
<td>ROADS TO OLYMPIA (F)</td>
<td>1h25</td>
<td>Jordan, Russian Federation, Saudi Arabia, United States, 2019</td>
</tr>
<tr>
<td>20h00</td>
<td>MUSGRAVE 3</td>
<td>HONEY BEE (F)</td>
<td>1h15</td>
<td>Canada, 2018</td>
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<tr>
<td>16h00</td>
<td>GATEWAY 13</td>
<td>COLD CASE HAMMERSKJOLD (F)</td>
<td>1h24</td>
<td>Denmark, Norway, Sweden, Belgium, 2019</td>
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<td>GATEWAY 13</td>
<td>THE BIRTHLAND (F)</td>
<td>1h15</td>
<td>Bangladesh, 2018</td>
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<td>GATEWAY 13</td>
<td>DIVINE LOVE (F)</td>
<td>1h15</td>
<td>Brazil, 2019</td>
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<tr>
<td>16h00</td>
<td>SUNCOAST 6</td>
<td>THE WHITE LINE (F)</td>
<td>0h53</td>
<td>Namibia, 2019</td>
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<td>18h15</td>
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<td>NIPAWISTAMÁSOWIN: WE WILL STAND UP (D)</td>
<td>0h56</td>
<td>Canada, 2019</td>
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<td>LES MISERABLES (F)</td>
<td>0h56</td>
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<td>HAWAII (F)</td>
<td>1h16</td>
<td>Romania, 2018</td>
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<td>BUDDHA IN AFRICA (D)</td>
<td>1h16</td>
<td>South Africa, 2019</td>
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<td>THE SWEET REQUIEM (F)</td>
<td>1h16</td>
<td>United States, 2018</td>
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<td>13h30</td>
<td>KZNSA GALLERY</td>
<td>SHORTS PACKAGE 7 (F)</td>
<td>0h51</td>
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</tr>
<tr>
<td>15h30</td>
<td>KZNSA GALLERY</td>
<td>SHORTS PACKAGE 8 (F)</td>
<td>0h53</td>
<td></td>
</tr>
<tr>
<td>17h30</td>
<td>KZNSA GALLERY</td>
<td>SHORTS PACKAGE 9 (F)</td>
<td>0h55</td>
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</tr>
<tr>
<td>17h30</td>
<td>MAX’S LIFESTYLE</td>
<td>YOUNGUN (F)</td>
<td>0h53</td>
<td>United Kingdom, 2019</td>
</tr>
<tr>
<td>17h30</td>
<td>MAX’S LIFESTYLE</td>
<td>MAN ON GROUND (F)</td>
<td>0h53</td>
<td>South Africa, 2011</td>
</tr>
<tr>
<td>15h00</td>
<td>OHLANGE MUSEUM</td>
<td>DYING FOR GOLD (D)</td>
<td>0h53</td>
<td>South Africa, 2019</td>
</tr>
</tbody>
</table>
**FRIDAY 26 JULY**

**MUSGRAVE 1**

16h00  **KILIKIS...THE TOWN OF OWLS (F)**
98, Morocco, 2018

18h00  **SAINT FRANCES (F)**
101, United States, 2019

20h15  **LA DEUXIEME (F)**
77, Belgium, 2019

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**MUSGRAVE 3**

16h00  **LOVE RUNS OUT (F)**
105, South Africa, 2019

18h30  **WAVESCAPES 6 KISSED BY GOD**
114'

20h30  **MOKALIK (F)**
100, Nigeria, 2019

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**KZNSA GALLERY**

16h00  **SHORTS PACKAGE 10**
73’

18h30  **SHORTS PACKAGE 11**
102’

20h30  **SHORTS PACKAGE 12**
76’

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**LUTHULI MUSEUM**

10h00  **MORE THAN JUST A GAME (F)**
90, South Africa, 2007

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**GATEWAY 12**

16h00  **CRONOFOBIA (F)**
93, Switzerland, 2018

18h00  **THE GRIZZLIES (F)**
104, Canada, 2018

20h15  **ADAM (F)**
98, Morocco, 2019

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**GATEWAY 13**

16h00  **DAUGHTERS OF WINTER (F)**
82, Iran, 2018

18h00  **FLESH OUT (F)**
94, Italy, Mauritania, 2019

20h00  **TALAN (F)**
104, Kazakhstan, 2018

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**KCAP**

17h30  **SEMBENE ACROSS AFRICA (D)**
90, Senegal, United States, 2015

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**SUNCOAST 6**

16h30  **WINTER IN EUROPE (D)**
65, Spain, 2018

18h30  **FIG TREE (F)**
93, Israel, Germany, France, Ethiopia, 2018

20h30  **SAKAWA (D)**
81, Belgium, Netherlands, 2018

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**SUNCOAST 7**

19h00  **THE DEAD DON’T DIE (F)**
103, United States, Sweden, 2019

21h00  **MIDNIGHT FAMILY (D)**
81, Mexico, United States, 2019
<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Film</th>
<th>Country, Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>12h00</td>
<td>MUSGRAVE 3</td>
<td>LITTLE GHOST GOES HOME (SPOKIE GAAN HUIS TOE) (F)</td>
<td>62, South Africa, 2019</td>
</tr>
<tr>
<td>14h00</td>
<td>MUSGRAVE 3</td>
<td>DYING FOR GOLD (D)</td>
<td>98, South Africa, 2019</td>
</tr>
<tr>
<td>16h30</td>
<td>MUSGRAVE 3</td>
<td>WE HAVE FOREVER (F)</td>
<td>81, Canada, 2018</td>
</tr>
<tr>
<td>18h30</td>
<td>MUSGRAVE 3</td>
<td>FORNACIS (F)</td>
<td>84, Réunion, 2019</td>
</tr>
<tr>
<td>20h30</td>
<td>MUSGRAVE 3</td>
<td>KASALA! (F)</td>
<td>80, Nigeria, 2018</td>
</tr>
<tr>
<td>12h15</td>
<td>GATEWAY 17</td>
<td>BLACK POOL (F)</td>
<td>85, United States, 2019</td>
</tr>
<tr>
<td>14h30</td>
<td>GATEWAY 17</td>
<td>THE FLEA (F)</td>
<td>72, United States, 2018</td>
</tr>
<tr>
<td>17h00</td>
<td>GATEWAY 17</td>
<td>AWARD WINNER: BEST DOCUMENTARY</td>
<td></td>
</tr>
<tr>
<td>20h00</td>
<td>GATEWAY 17</td>
<td>THE RIB (F)</td>
<td>85, China, 2018</td>
</tr>
<tr>
<td>12h30</td>
<td>GATEWAY 17</td>
<td>MINGA AND THE BROKEN SPOON (F)</td>
<td>80, Cameroon, 2017</td>
</tr>
<tr>
<td>14h30</td>
<td>GATEWAY 17</td>
<td>SIYABONGA: WE ARE THANKFUL (F)</td>
<td>94, South Africa, 2018</td>
</tr>
<tr>
<td>17h30</td>
<td>GATEWAY 17</td>
<td>AWARD WINNER: BEST INTERNATIONAL FILM</td>
<td></td>
</tr>
<tr>
<td>20h30</td>
<td>GATEWAY 17</td>
<td>MURER – ANATOMY OF A TRIAL (F)</td>
<td>137, Austria, 2018</td>
</tr>
<tr>
<td>18h30</td>
<td>SUNCOAST 6</td>
<td>BHA'I S CAFÉ (CLOSED SCREENING) (F)</td>
<td>93, South Africa, 2019</td>
</tr>
<tr>
<td>14h30</td>
<td>SUNCOAST 6</td>
<td>ALICE (F)</td>
<td>103, Australia, France, 2019</td>
</tr>
<tr>
<td>17h15</td>
<td>SUNCOAST 6</td>
<td>THE BRA (F)</td>
<td>90, Germany, Azerbaijan, 2018</td>
</tr>
<tr>
<td>19h30</td>
<td>SUNCOAST 6</td>
<td>FATWA (F)</td>
<td>102, Tunisia, 2018</td>
</tr>
<tr>
<td>14h15</td>
<td>SUNCOAST 7</td>
<td>SIGNAL ROCK (F)</td>
<td>127, Philippines, 2018</td>
</tr>
<tr>
<td>17h00</td>
<td>SUNCOAST 7</td>
<td>AWARD WINNER: SOUTH AFRICAN FILM</td>
<td></td>
</tr>
<tr>
<td>20h00</td>
<td>SUNCOAST 7</td>
<td>ALPHA, THE RIGHT TO KILL (F)</td>
<td>94, Philippines, 2018</td>
</tr>
<tr>
<td>17h30</td>
<td>KZNSA GALLERY</td>
<td>MAN ON GROUND (F)</td>
<td>80, South Africa, 2011</td>
</tr>
</tbody>
</table>

**SATURDAY 27 JULY**

**M – MICRO-BUDGET FILMS; W – WAVESCAPE; ✶ FILMMAKER IN ATTENDANCE**
SUNDAY 28 JULY

MUSGRAVE 1
12h00  ARADA (F)  
88, Turkey, 2018,

14h30  THE WITCH HUNTERS (F)  
86, Serbia, Republic of Macedonia, 2018

17h00  GOLNESA (F)  
97, Iran, 2018

19h30  THIS TEACHER (F)  
95, United States, 2018

MUSGRAVE 3
12h15  A HAUNTED PAST (D)  
90, Qatar, 2018

14h15  SOCRATES (F)  
71, Brazil, 2018

16h30  HAMADA (D)  
88, Sweden, 2018

19h00  UNCOVERED (F)  
95, South Africa, 2019

SUNCOAST 6
12h30  MASSACRE RIVER (D)  
81, United States, 2019

14h30  DARK HIGHLANDS (F)  
85, United Kingdom, 2018

17h00  LETTERS OF HOPE (F)  
75, South Africa, 2019

19h00  MY FRIEND FELA (D)  
94, Brazil, 2019

SUNCOAST 7
14h15  IN MY BLOOD IT RUNS (D)  
85, Australia, 2019

17h15  THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN (F)  
105, Canada, Norway, 2019

19h30  BACK TO HOMETOWN (F)  
82, China, 2018

GATEWAY 12
12h00  SCREWDRIVER (F)  
108, Palestine, United States, Qatar, 2019

14h15  RULE NO 1 (F)  
117, Nigeria, 2018

16h30  BOYZHETKEN, SHE’S ALL THAT (F)  
93, Kazakhstan, 2018

19h00  MOSSVILLE: WHEN GREAT TREES FALL (D)  
75, United States, 2019

GATEWAY 13
14h00  BREAD FROM HEAVEN (F)  
95, Italy, 2018

17h00  SINCERELY YOURS DAKA (D)  
134, Bangladesh, 2018

19h45  THE DEAD DON’T DIE (F)  
103, United States, Sweden, 2019

F – FEATURES; D – DOCUMENTARIES; SF – SHORT FILMS; M – MICRO-BUDGET FILMS; W – WAVESCAPE; ✶ FILMMAKER IN ATTENDANCE
### Adam
**Maryam Touzani, Morocco 2019**  
98 min, Arabic with English subtitles  
20 JULY 14:30 SUNCOAST 6;  
26 JULY 20:15 GATEWAY 12

Abla runs a modest local bakery from her home in Casablanca, where she lives alone with her young daughter Warda, who is determined to give the best possible future, even if she finds it virtually impossible to express any tenderness for her. Their routine of housework, baking, and homework is interrupted one day by a knock on the door. It is Samia, a young woman looking for a job and a roof over her head. The debut feature from writer-director Maryam Touzani, *Adam* is a beautifully made, character-driven gem fuelled by nuanced writing and two exceptional performances from its leads.

### Akasha
**Hajooj Kuka, Sudan 2018**  
78 min, Arabic with English subtitles  
20 JULY 12:00 SUNCOAST 7;  
22 JULY 18:45 SUNCOAST 6

*Akasha* comes from award-winning director Hajooj Kuka who delighted DIFF audiences with the documentary *Beats of the Antonov* in 2015. His latest film follows Adnan, a revolutionary war hero whose love for fighting and his AK-47 is rivalled only by his feelings for Lina, his long-suffering sweetheart. When Adnan is late to return to his military unit after spending time with Lina, the army commander launches a ‘kasha’ to round up truant soldiers. With strong echoes of Samuel Beckett, *Akasha* is both a surrealist condemnation of war and a tribute to the power of human transcendence.

### Alice
**Josephine Mackerras, Australia | France 2019**  
103 min, French with English subtitles  
19 JULY 16:00 GATEWAY 12;  
27 JULY 14:30 SUNCOAST 6

Alice Ferrand has everything many women dream of: a beautiful son, close friends, and a loving husband. But when her credit cards stop working and her husband doesn’t come home from work, Alice discovers that he has left her in enormous debt and on the brink of homelessness. In a desperate fight to save herself and her son from destitution, Alice decides to go into the profession that so enraptured her husband, and embarks on a journey of self-discovery. With a powerful performance from Emilie Piponnier at its centre, *Alice* is a clear-eyed look at sex work.

### Alpha, the Right to Kill
**Brillante Mendoza, Philippines 2018**  
94 min, Filipino | Tagalog with English subtitles  
21 JULY 16:45 SUNCOAST 6;  
27 JULY 20:00 SUNCOAST 7

Against the backdrop of the Philippines Government’s crackdown on illegal drugs, a SWAT-led police force launches an operation to arrest Abel, one of the biggest drug lords in Manila. Police Officer Espino and Elijah, a small-time pusher turned informant, provide the intelligence for the operation, which quickly escalates into a violent and heavily-armed confrontation in the slums. This latest film from DIFF favourite Brillante Mendoza continues his idiosyncratic approach to cinema verité, his tender approach to character and context giving an emotional edge to what might otherwise be a conventional crime thriller.

### Arada
**Mu Tunc, Turkey 2018**  
88 min, Turkish with English subtitles  
22 JULY 18:30 GATEWAY 13;  
28 JULY 12:00 MUSGRAVE 1

Ozan is a young, disillusioned punk living in Istanbul in the 1990s – a time when inflation and unemployment are on the rise, Turkey’s war against Kurdish insurgent groups shows no signs of stopping, and leftist activity is losing momentum and starting to die down. Dissatisfied and desperate, Ozan decides to move to California in pursuit of a successful music career, and sets out on a journey through Istanbul’s underworlds in search of the funds for a ticket. Dubbed the first punk film from Turkey, *Arada* was shot with a mostly amateur crew and a shoestring budget.

### Back of the Moon
**Angus Gibson, South Africa 2019**  
95 min, Xhosa | Zulu | Tswana with English subtitles  
19 JULY 19:30 SUNCOAST 1;  
24 JULY 20:00 MUSGRAVE 1

1958 Sophiatown. On the eve of his home being demolished by apartheid police, Badman a notorious gangster decides to fight them to the death. But then Eve, a gorgeous torch singer is thrust into his orbit. On the last day of his life Badman finds something worth living for. *Back of the Moon* is directed by Academy Award Nominee, Angus Gibson.
FEATURE FILMS

BACK TO HOMETOWN
Chenggang Xiao, China 2018
82 min, Chinese with English subtitles

19 JULY 16:00 MUSGRAVE 1;
28 JULY 19:30 SUNCOAST 7

Back to Hometown is a warm-hearted story about a family. When a young man who is working in the city learns that his mother is seriously ill, he hurries back home to the countryside to try and raise the funds for her medical expenses. In the process of borrowing the money, memories of his troubled childhood slowly return. In the end, his mother’s life is still unredeemed even though she worked hard all her days and left this world with a deep love for her children.

Bhai’s Corner Café has been an institution in the Cape Town suburb of Wynberg for more than forty years. Together with his wife Mary, Magan Patel – known as Bhai to his friends – runs the tiny shop with a twinkle in his eye. When the all-too-suave Patrick Amanzi arrives with an offer to purchase the property with the intention of redeveloping the neighbourhood, Magan and Mary are faced with a difficult decision which threatens to pull the community apart. This vibrant film from South African director Maynard Kraak blends the many cultures of South Africa into a heart-warming tale.

THE BIRTH LAND
Proshoon Rahmaan, Bangladesh 2018
80 min, Bengali with English subtitles

19 JULY 21:15 GATEWAY 13;
25 JULY 17:00 GATEWAY 13

The Birth Land chronicles the tale of a pregnant Rohingya woman who does not want to give birth to her child in the densely populated refugee camp in which she lives. She asks for the help of 25-year-old Manik, who has founded a place for children and parents who got separated to reunite. As Manik takes care of the young widow, their interior journey gives viewers a glimpse of life in the refugee camp. The Birth Land was filmed on location in the world’s largest refugee camp and features the lives of the people who there.

BLACK POOL
Dustin Morrow, United States 2019
85 min, English

22 JULY 20:30 GATEWAY 13;
27 JULY 12:00 GATEWAY 12

Set against the history of Ireland’s ‘troubles’, the sparse but powerful Black Pool is a gripping thriller that chronicles a revenge-fuelled cat-and-mouse game of imprisonment, interrogation, and torture. Thirty years ago, when he was a young child, Michael’s life was shattered by a shadowy figure he saw for only a fleeting moment. But tonight, through a chance encounter, he believes he’s found the man responsible for ruining his life. Bathed in suspicion, distrust, and claustrophobia, Black Pool uses a contemporary story of vengeance to explore the conflict that has raged in Northern Ireland for nearly a hundred years.

THE BODY REMEMBERS WHEN THE WORLD BROKE OPEN
Elle-Máijá Tailfeathers and Kathleen Hepburn, Canada | Norway 2019
105 min, English

20 JULY 14:00 GATEWAY 13;
28 JULY 17:15 SUNCOAST 7

When Áila encounters a young Indigenous woman, barefoot and crying in the rain, she soon discovers that the young woman, Rosie, has just escaped a violent assault at the hands of her boyfriend. Áila, who is also of Indigenous descent but lives a more privileged life, decides to bring Rosie home with her. Over the course of the evening, the two navigate the aftermath of this traumatic event. Inspired by a transformative moment in the life of co-director Elle-Máijá Tailfeathers, The Body Remembers is not content to provide simple answers but acknowledges the complexity of abuse.

BOYZHETKEN. SHE’S ALL THAT
Abdel Fiftybayev, Kazakhstan 2018
93 min, Russian with English subtitles

23 JULY 18:15 GATEWAY 12;
28 JULY 16:30 GATEWAY 12

Anelya lives and studies abroad and only returns to her hometown during the summer holidays. Everything around her seems dull and uninteresting, but things change when she meets and, without realising it, falls in love with Dan, an unassuming street musician who starts a band to make himself more attractive to her. Anelya and Dan fall in love but they have many doubts to overcome, both their own and those of other people. Boyzhetken is a delightfully idiosyncratic coming-of-age film that refuses to give way to the stereotypes of teenage romantic comedies.
<table>
<thead>
<tr>
<th>The Bra</th>
<th>Weit Helmer, Germany</th>
<th>Azerbaijan 2018</th>
<th>90 min, Language: none</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>23 JULY 19:15 GATEWAY 13; 27 JULY 17:15 SUNCOAST 6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The latest film from DIFF favourite Veit Helmer (*Tuvalu*, *Baikonur*) tells the tragicomic story of a train driver named Nurlan who is about to retire. On his last ride around the city, his train snags a blue bra off a washing line. To escape from his lonely existence, Nurlan embarks on the biggest adventure of his life: to find the owner of this perky piece of underwear. He rents a small room nearby and begins his quest, knocking on every door along the train tracks. With sweet echoes of Jacques Tati’s work, *The Bra* overflows with gentleness and pathos.

<table>
<thead>
<tr>
<th>Bread from Heaven</th>
<th>Giovanni Bedeschi, Italy</th>
<th>2018</th>
<th>95 min, Italian with English subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>23 JULY 20:00 MUSGRAVE 1; 28 JULY 14:00 GATEWAY 13</td>
<td></td>
<td></td>
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</tbody>
</table>

Lilli and Annibale live in Milan, where they squat close to the Greco-Pirelli station. One Christmas eve, they find a baby in a dumpster. They try to take the baby to the hospital but none of the doctors or nurses can see the child. And so they find themselves turned into the improvised parents of a very special child. However, other homeless people can also see the baby, and the news of the invisible child quickly spreads. The arrival of the child becomes a driving force for change and the child’s message reaches into the hearts of some unexpected people.

<table>
<thead>
<tr>
<th>Charmed</th>
<th>Adeola Osunkojo, Nigeria</th>
<th>2018</th>
<th>94 min, English</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>21 JULY 12:00 SUNCOAST 7; 27 JULY 12:00 SUNCOAST 6</td>
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</tbody>
</table>

David Hale is a successful and cocky business executive who is on the verge of being promoted to Vice-President in his company. However, he begins to experience a run of bad luck following a business encounter with Lola Thomas, a clumsy marketing rep. David must now swallow his pride in a desperate bid to appease her after his friend convinces him that Lola is the cause of his predicament. *Charmed* explores themes of friendship, love, ambition, and career.

<table>
<thead>
<tr>
<th>The Commitment</th>
<th>Wei Zheng, China</th>
<th>2018</th>
<th>151 min, Chinese with English subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20 JULY 19:00 GATEWAY 13, 23 JULY 16:00 GATEWAY 13</td>
<td></td>
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</tr>
</tbody>
</table>

In the mountains of Guizhou, quarry-owner Yu goes to inform a woman named Maizi that her husband is in a coma after an accident at the quarry. But Yu finds himself attracted to the sensual, hot-headed Maizi and concocts a story to make her think she is indebted to him. The entanglements that follow evoke some of the painful impacts of China’s modernisation.

<table>
<thead>
<tr>
<th>Cronofobia</th>
<th>Francesco Rizzi, Switzerland</th>
<th>2018</th>
<th>93 min, Italian with English subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20 JULY 14:15 MUSGRAVE 3; 26 JULY 16:00 GATEWAY 12</td>
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</tbody>
</table>

Michael Suter is a mysterious and lonely guy, constantly in motion as a means of escaping his true self. During the day, he travels through Switzerland, creating new identities and evaluating the quality of customer service in luxury stores and hotel rooms. At night, he secretly observes the life of another lonely person: Anna, a widow struggling with complicated grief. After Anna discovers his obsession with her, a strange relationship between the two develops and Michael begins to impersonate her dead husband. *Cronofobia* is a gorgeously made psychological thriller and an impressive debut from Francesco Rizzi.

<table>
<thead>
<tr>
<th>Cypress Under Water</th>
<th>Mohamadali Basheh Ahangar, Iran</th>
<th>2018</th>
<th>113 min, Persian with English subtitles</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22 JULY 18:00 MUSGRAVE 1; 24 JULY 16:00 GATEWAY 13</td>
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</tbody>
</table>

Jahanbakhsh Keramat has a deeply kept secret. It is a secret that will upset the sleep of Chista, Mahrou, Goudarz, Bahram, Jahangir, and Major Poshias. Jahanbakhsh goes on a long trip to prove his innocence and to bring calm back to their lives. It is a trip that, by its end, will change the lives of everyone forever.

<table>
<thead>
<tr>
<th>Dark Highlands</th>
<th>Mark Stirton, United Kingdom</th>
<th>2018</th>
<th>85 min, English</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22 JULY 18:15 GATEWAY 12; 28 JULY 14:30 SUNCOAST 6</td>
<td></td>
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</tbody>
</table>

In this surrealistic horror film, an unnamed Japanese artist visits the Scottish Highlands to paint the idyllic landscape but instead becomes the target of a sadistic killer who, at the beginning of the film, is transformed into a zombie gamekeeper. Armed with multiple guns, a drone, and an invisible dog, it’s obvious that the masked gamekeeper, who appears not to be much of an art fan, could kill his prey at any time if he chose to. Beautifully shot, with carefully maintained tensions, *Dark Highlands* is a taut and effective thriller that is destined for cult status.
DAUGHTERS OF WINTER
Behzad Khodaveisi, Iran 2018
82 min, Persian with English subtitles
23 JULY 19:00 SUNCOAST 7;
26 JULY 16:00 GATEWAY 13

Daughters of Winter is dedicated to the girls and women of Iran who have time and again silently dreaded violence, war, and poverty, yet never ceased to dream. The film unravels the stories of the occupants of a house – including an Iranian family that is faced with economic and social issues and an artist who continues his work in this confused situation. Each one of them faces challenges and tries to change their lives for the better.

THE DEAD DON'T DIE
Jim Jarmusch, USA | Sweden 2019
105 min, English
26 JULY 19:00 SUNCOAST 7;
28 JULY 19:45 GATEWAY 13

In the small sleepy town of Centerville, something is not quite right. The moon hangs large and low in the sky, the hours of daylight are becoming unpredictable, and animals are beginning to exhibit unusual behaviours, yet no one quite knows why. News reports become increasingly disturbing and even scientists are concerned, but no one foresees the strangest and most dangerous repercussion that will soon start plaguing Centerville: the dead begin to rise from their graves and savagely attack and feast on the living. The Dead Don't Die is another instant cult classic from celebrated writer-director Jim Jarmusch.

DIANE
Kent Jones, USA 2018
96 min, English
20 JULY 16:30 GATEWAY 13;
23 JULY 20:30 GATEWAY 12

For Diane, everyone else comes first. Generous but with little patience for self-pity, she spends her days checking in on sick friends, volunteering at her local soup kitchen, and trying valiantly to save her troubled, drug-addicted adult son from himself. But beneath her relentless routine of self-sacrifice, Diane is fighting a desperate internal battle, haunted by a past she can’t forget. Built around an extraordinary, fearless performance by Mary Kay Place, this narrative debut from Kent Jones is a profound, beautifully human portrait of a woman rifling through the wreckage of her life in search of redemption.

DIVINE LOVE
Gabriel Mascaro, Brazil 2019
100 min, Portuguese with English subtitles
22 JULY 20:30 MUSGRAVE 1;
25 JULY 20:15 GATEWAY 13

Divine Love is set in the year 2027, in a dystopian Brazil where the evangelical church has been integrated into all aspects of daily life. Joana, a deeply religious woman, uses her position in a notary’s office to advance her mission to save struggling couples from divorce. While waiting for a sign in recognition of her efforts, she is confronted with a crisis in her own marriage that ultimately brings her closer to God. Remarkably intelligent and utterly fresh, Divine Love comes from Brazilian director Gabriel Mascaro who thrilled DIFF audiences in 2016 with Neon Bull.

EVERYTHING OUTSIDE
David Findlay, Canada 2018
77 min, English
20 JULY 12:00 GATEWAY 13;
24 JULY 19:15 SUNCOAST 7

Every autumn, Louise, an established Quebec painter in her sixties, moves into her friend Charlotte’s remote lake house to work in the peace and quiet and temporarily enjoy the life of a recluse. This year, however, unbeknown to her, one of Charlotte’s grandchildren has offered the house to his friend Ahmed, an aspiring Lebanese actor from Toronto, to rehearse for his first major role in a film. In a space belonging to neither party, the two strangers, initially startled by each other’s presence, develop an odd yet sincere bond that becomes highly vulnerable when exposed to exterior forces.

FATWA
Mahmoud Ben Mahmoud, Tunisia 2018
102 min, Arabic with English subtitles
22 JULY 20:45 SUNCOAST 6;
27 JULY 19:30 SUNCOAST 6

In Fatwa, Brahim Nadhour, a Tunisian man living in France, returns to Tunis after his son Marwan is killed in a motorcycle accident. When he discovers that Marwan was working with a radical Islamist group, Brahim decides to conduct his own investigation in order to understand the reasons for his radicalisation. Co-produced by the Dardenne brothers, Fatwa is a brave and nuanced work that confronts stereotypes while also acknowledging the reasons for their existence. The film won the main prize at the Carthage Film Festival last year, as well as Best Arab Film at the Cairo International Film Festival.
**FIG TREE**
Aäläm-Wärqe Davidian, Israel | Germany | France | Ethiopia 2018
93 min, Amharic | Hebrew | Arabic with English subtitles

Mina is 16 years old and the Ethiopian Civil War has been underway for her entire life. She lives with her brother and grandmother in a humble house with newsprint for wallpaper. The family is Jewish and is planning to flee Ethiopia for Israel, where Mina's mother awaits their reunion. But this plan omits the person that Mina loves the most: her Christian boyfriend Eli, who lives in the woods to evade being drafted into the army. Mina hatches a scheme to save Eli, but everything seems set against her. *Fig Tree* is an impressive debut from Aäläm-Wärqe Davidian.

**THE FLEA**
Nicanson Guerrier, USA 2018
72 min, English

*The Flea* is set in the celebrated Miami landmark, Flea Market USA, where we follow Assistant Manager Quentin Parker on what is supposed to be his last day of work. Frantic comedy ensues as he deals with customers, vendors, and his boss, and struggles to survive one last day in the indoor flea market. This highly personal film comes from 38-year-old Miami filmmaker Nicanson Guerrier, who grew up in Little Haiti, with his mother and brother working at the Opa-Locka Hialeah flea market. By highlighting flea-market culture, Guerrier brings a focus to the more marginalised members of society.

**FLESH OUT**
Michela Occhipinti, Italy | Mauritania 2019
94 min, Hassanya with English subtitles

Verida is a modern girl. She works in a beauty salon, is addicted to social media, and hangs out with her friends. However, she is engaged to be married to a man chosen for her by her family, and, like many Mauritanian girls her age, is forced to gain a substantial amount of weight as part of a tradition called *gavage* – in Mauritania having a voluptuous body is considered a sign of great beauty and social status. A languid and beautifully crafted film that explores multiple themes, *Flesh Out* is a powerful narrative debut.

**FORNACIS**
Aurélia Mengin, Réunion 2019
83 min, French with English subtitles

In *Fornacis*, the debut feature from visual artist Aurélia Mengin, we meet Anya, a grief-stricken woman who, at the beginning of the film, is driving into the unknown in her beautiful vintage car, her only travelling companion a mysterious urn. In the middle of the night, Anya decides to make a stop at a godforsaken dive bar named Fornacis to get some rest. In this strange cellar, she meets Wolf. The two lost souls get along immediately and the night belongs to them – but only for a few hours.

**GOLNESA**
Sattar Chamani Gol, Iran 2018
94 min, Persian with English subtitles

This powerful debut feature tells the story of a young Afghan couple named Golnesa and Golmammad who have eloped and illegally crossed from Afghanistan to Iran, where they work in a traditional brick factory on the outskirts of Tehran. The foreman has allocated them a home on the grounds, to the envy of other factory workers. But Golmammad, who considers his honour at stake, is suspicious of the man's kindness and forbids Golnesa to work or even to step outside their home. *Golnesa* is an intelligent and nuanced examination of honour, pride, and trust in relation to love.

**THE GRIZZLIES**
Miranda de Pencier, Canada 2018
102 min, English | Inuktitut with English subtitles

*The Grizzlies* is based on a true story about a group of Inuit students in the small Arctic town of Kugluktuk. When Russ Sheppard, yet another ignorant and unprepared white rookie teacher, arrives, the students are naturally sceptical. With much to learn, Russ introduces his class to the sport of lacrosse in an effort to help lift the dangerous fog of trauma and apathy. Driven by remarkable performances and unassailable authenticity, this is an inspiring and deeply felt film about rising above adversity.
### Hasina: A Daughter's Tale

**Pipilu Khan, Bangladesh 2018**  
72 min, Bengali with English subtitles  

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*Hasina: A Daughter’s Tale* is based on the life of Sheikh Hasina, the 10th Prime Minister of Bangladesh. Starring Sheikh Hasina as herself in the title role, with her younger sister Sheikh Rehana also playing herself, the film covers the assassination of Hasina’s father, Sheikh Mujibur Rahman, along with most of her family, in 1975. Set against a backdrop of one of the world’s most politically complex regions, the film is an ambitious attempt to analyse and document the persona of an iconic political figure and the struggles she had to endure.

### Hawaii

**Jesús del Cerro, Romania 2018**  
116 min, Romanian | English with English subtitles  

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Andrei and his father Vasile live a grey life in communist Romania but things change when they unexpectedly receive news that Vasile’s brother, who has been living in Hawaii, has left them a legacy of US$3 million. However, they cannot inherit it as the concept of private property does not exist in communist Romania, and the only way to claim the money is to do so via a free country. As they try to get travel documents to go to Yugoslavia, a cat-and-mouse game with the Secret Police ensues. *Hawaii* is a freewheeling delight of a film.

### HERO

**Frances-Anne Solomon, Trinidad and Tobago, Canada 2018**  
110 min, English  

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Shot in Trinidad, Ghana, the UK, and Canada, *Hero* tells the story of Ulric Cross, who left his small island home in 1941 to seek his fortune, and became the RAF’s most decorated West Indian member. However, his life took a dramatically different course when he followed the call of history and joined the independence movements sweeping the world in the 1950s and ‘60s. In the process, Cross became part of the fabric of history, his long life spanning key moments in the 20th century, including independence in Africa and the Caribbean.

### HONEY BEE

**Rama Rau, Canada 2018**  
93 min, English  

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In *Honey Bee*, a teenage sex worker has to adjust to life with a new foster family. Natalie is a slightly built but forceful young woman who works as a truck stop prostitute for her boyfriend/pimp Ryan, who has given her the nickname Honey Bee and who clearly views her as a piece of property. When Natalie is arrested by an undercover detective, she is sent to live in foster care on a farm. Sensitively directed, *Honey Bee* is a nuanced and insightful character study of a young woman at the crossroads of her life.

### Kasala!

**Ema Edosio, Nigeria 2018**  
84 min, English | Yoruba with English subtitles  

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*Kasala!* – pidgin slang for trouble – is a fast-paced comedy taking unconventional form. Set in a Nigerian slum, the film introduces us to Tunji, a smooth-talking teenager who borrows his no-nonsense uncle’s car and persuades his friends, Chikodi, Effiong, and Abraham, to join him on a joyride around the neighbourhood. Things turn sour when they crash the car and have only five hours to raise the required funds to fix the vehicle before Tunji’s Uncle gets home from work. The result is a madcap and hilarious romp through the dangerous streets of Lagos.
FEATURE FILMS

KILIKIS—THE TOWN OF OWLS
Azlarabe Alaoui, Morocco 2018
108 min, Arabic with English subtitles

The Town of Owls is an isolated residential community situated in the High Atlas Mountains and inhabited by the families and guards of a secret political prison camp. The guards spend their long days moving back and forth between the secret prison and the village via a suspension bridge built in a deep valley that connects the village with the fortress prison. Joined together by a common fate, people come to realise that the Town of Owls is, in fact, a gigantic prison in which everyone, including guards and residents, is a detainee.

KNUCKLE CITY (OPENING FILM)
Jahmil X.T. Qubeka, South Africa 2019
124 min, Xhosa with English subtitles

From acclaimed director Jahmil Qubeka comes Knuckle City— a slice of life in South Africa’s Mdantsane township, in which we follow the journey of Dudu, a down-and-out boxer as he struggles to take part in the one fight that he believes will uplift his fractured family. Knowing that the boxing world is rife with criminality, he enlists the help of his reckless but resourceful gangster brother. Haunted by the ghost of their father, Dudu soon finds that the fight at home is far more challenging than any opponent he could possibly face in the ring.

LA DEUXIEME
Jelle Stroo, Belgium 2019
74 min, French with English subtitles

Jean Barreau lives in a tiny village in the countryside, leading a small group of people who are looking for a second chance in life. When Camille comes to the commune, she quickly learns that Jean means his promise of a second life literally, as the house is soon visited by her exact double. When others arrive at the house, Jean discovers that his newfound life as a cult leader comes with certain responsibilities. Both mesmerising and disturbing, La Deuxième provides a metaphor for the ways that people give shape to their lives when they are tested.

THE LAST VICTIMS
Maynard Kraak, South Africa 2019
127 min, English

The Last Victims follows Dawid, a former member of South Africa’s infamous C1 Counter Insurgency death squad, who must atone for his past when he helps a survivor named Pravesh search for the bodies of a missing anti-apartheid cell. But the two men are unaware that, as they hunt for answers, they too are being hunted. The film tells a uniquely South African story about a fractured search for reconciliation in the face of a harrowing past. Although based on historical events, the film provides a powerful metaphor for the state of contemporary South Africa.

LES MISÉRABLES
Ladj Ly, France 2019
103 min, French with English subtitles

Stéphane has recently joined the Anti-Crime Brigade in the Paris suburb of Montfermeil. Alongside his new colleagues, he quickly discovers that the tensions between neighbourhood gangs are running high. When the team find themselves overrun during the course of an arrest, a drone captures their every movement, their every action. Inspired by the riots of 2005, director Ladj Ly explores contemporary Montfermeil, the same place where novelist Victor Hugo chose to set Les Misérables in 1862. More than 150 years later, the similarities between today’s angry, hoodie-wearing youth and Hugo’s protagonists are only too clear. Ly’s film won the Jury Award at Cannes this year.

LETTERS OF HOPE
Vusi Africa, South Africa 2018
75 min, Xhosa with English subtitles

Set in 1976 apartheid South Africa, Letters of Hope tell the story of 16-year-old Jeremiah, who really wants to be a policeman and can’t understand why his father won’t let him. His father is the local postman and expects Jeremiah to take after him. When his father is killed, Jeremiah is exposed to the real reason why he did his job—he was operating a secret courier service that delivered letters from exile and prison. Will Jeremiah step up to take over from where his father left off—delivering letters of hope to the families of freedom fighters?
**LIGHT IN THE DARK**

Ekene Som Mekwunye, Nigeria 2018
104 min, English with English subtitles

20 JULY 16:30 SUNCOAST 7;
25 JULY 16:00 MUSGRAVE 3

Featuring many of Nigeria’s most well-known actors, *Light in the Dark* introduces us to Emeka and Jumoke, who have been married for 11 years with a 10-year-old daughter who they love dearly. Jumoke has been trying hard to have another child and hopes to give birth to a boy in order to appease Emeka’s family. One night, a gang attacks them and the gang leader forces Emeka to decide who gets raped, his wife or his daughter. The decision he makes puts a huge strain on their relationship as their worlds start to fall apart in the wake of the traumatic event.

**LITTLE GHOST GOES HOME (SPOKIE GAAN HUIS TOE)**

Robin Burke, South Africa 2019
62 min, Afrikaans with English subtitles

19 JULY 20:30 GATEWAY 12;
27 JULY 12:15 MUSGRAVE 1

A requiem comprised of 12 movements, the highly experimental *Little Ghost Goes Home* is a self-exploratory journey into the past, guided by the spirits of nostalgia. All that remains is to wait, forever fixated on that which does not exist. In numerology, the number twelve can signify wholeness or completion. In spiritual discourse, unifying the divided self would be a divine encounter. Waiting for divine intervention and chasing ghosts are both experiences that might perhaps take you to the same place. *Little Ghost Goes Home* investigates loneliness, identity, heritage, mortality, and the experience of being human.

**LOVE RUNS OUT**

Roger Young, South Africa 2019
105 min, English

21 JULY 17:00 SUNCOAST 1;
26 JULY 16:00 MUSGRAVE 3

Best friends Julie and Jan share a flat in Kloof Street and work in a tragically hip little Cape Town restaurant. When Troy, a local fuck-boy and occasional drug dealer that they’re both crushing on, needs a place to stay, the two friends rush to offer him their couch. Against a backdrop of hastily thrown together hipster gigs, cheap drugs, and backstabbing, the three young people fall into a picture-perfect world of polyamorous reverie, replete with fairy lights, slow-motion flashbacks, and sketchy definitions of the word ‘commitment’. But when Julie’s younger sister Jesse runs away to Joburg, everything changes.

**LUNA**

Cris Azzi, South Africa | Brazil 2018
89 minutes, Portuguese with English subtitles

20 JULY 20:30 MUSGRAVE 1;
21 JULY 12:15 SUNCOAST 6

Luana is an introverted teenager, raised by a single mom. When, on the first day of senior year in high school, she meets Emilia, another only child, born to rich but absent parents, they quickly form an intense and fiery friendship. But things begin to unravel when a private video of Luana’s is leaked on social media. Luana, now completely alienated and lonely at school, must find the courage to confront her situation and the world around her. Beautifully made, with powerful naturalistic performances, *Luna* is a coming-of-age-tale for the 21st Century.

**THE MAN WHO SURPRISED EVERYONE**

Natasha Merkulova & Aleksey Chupov,
Russia | France | Estonia 2018
135 min, Russian with English subtitles

22 JULY 20:15 GATEWAY 12;
25 JULY 20:15 MUSGRAVE 1

When a Siberian forest guard discovers he has cancer and has only two months left to live, he chooses to take on the identity of a woman as a way of fighting the disease. But when he does so, the support that the rural population has shown him for his terminal illness quickly dries up. *The Man Who Surprised Everyone* is about more than just gender – it is about bodies breaking down, the shifting nature of identity, and the fickleness of social status. Directors Aleksey Chupov and Natasha Merkulova tackle a thorny subject with deftness in this moving drama.

**MINGA AND THE BROKEN SPOON**

Claye Edou, Country 2017
80 min, French with English subtitles

22 JULY 16:30 MUSGRAVE 3;
27 JULY 12:30 MUSGRAVE 3

This charming family-friendly animated African fable introduces us to Minga, an orphaned girl living with her stepmother Mami Kaba and her stepsister Abena. One day, when she is washing dishes in the river, she accidentally breaks a spoon. In response, the furious Mami Kaba clears her away from the house, telling her to come back only when she has found an identical spoon once hidden by her late mother. And so, Minga begins an adventurous journey into the forest.
## FEATURE FILMS

### MOKALIK
**Kunle Afolayan, Nigeria 2019**  
100 min, English | Yoruba with English subtitles  
**20 JULY 20:30 MUSGRAVE 3; 26 JULY 20:30 MUSGRAVE 3**

*Mokalik* tells the story of Ponmile, an 11-year-old middle-class boy from the suburbs who spends a day working as a lowly apprentice at a mechanic’s workshop in order to view life from the other side of the tracks. But Ponmile takes to the job with much greater enthusiasm than is expected and, when his father arrives to take him home, the young boy has to decide if he wants to return to school or take on an apprenticeship full time. With a standout performance from Tooni Afolayan as Ponmile, *Mokalik* is an engaging and heart-warming film.

### MURER – ANATOMY OF A TRIAL  
(MURER: ANATOMIE EINES PROZESSE)
**Christian Frosch, Austria 2018**  
137 min, German | Yiddish | Hebrew with English subtitles  
**23 JULY 16:15 SUNCOAST 7; 27 JULY 20:30 MUSGRAVE 3**

Based on original court records, *Murer – Anatomy of a Trial* reconstructs the 1963 war crime proceedings against Franz Murer, a wealthy Austrian farmer. Now a respected local politician and family man, Murer was in charge of the Vilnius ghetto from 1941 to 1943 and came to be known as the ‘Butcher of Vilnius’ – only 600 of the 80 000 Jews who originally lived in Vilnius survived Nazi rule. In an era of rising nationalisms that were supposedly defeated long ago, the film is depressingly topical and shows how little weight truth and justice possess in the face of political power.

### NOAH WISE
**Ben Zuckert, USA 2018**  
84 min, English  
**19 JULY 16:00 SUNCOAST 6; 27 JULY 14:15 GATEWAY 13**

New York saxophonist *Noah Wise* plays gigs whenever and wherever he can. As his quartet is struggling to find success, he gets a job teaching an elementary-school concert band. Along the way, he meets Rachel Byrd, a singer-songwriter who recently moved to the city to pursue a career in music. An emerging guitarist and composer, she begins to find her sound despite questioning her new path. With nuanced storytelling, intelligent dialogue, and great music, *Noah Wise* is a gem of a movie and a tribute to the fact that great films can come from smaller stories.

### THE PIGEON THIEVES
**Osman Doğan, Turkey 2018**  
82 min, Turkish with English subtitles  
**20 JULY 14:00 MUSGRAVE 1; 27 JULY 12:15 GATEWAY 13**

When he handles the birds that he keeps, sixteen-year-old Mahmut reveals a gentleness that is noticeably absent from the rest of his life. With his closed face and short fuse, he draws wary looks from the ragtag band of teenage fellow bird fanatics that pass for friends. Together with his gang, Mahmut carries out night-time raids on other pigeon fanciers’ coops, with the stolen birds either incorporated into his own flock or sold off at fiercely competitive pigeon auctions. Beautifully filmed with fine naturalistic performances, *The Pigeon Thieves* is a delightful and heart-rending film.

### QUANTIFICATION TRILOGY
**Jeremy Shaw, Canada | Germany 2018**  
100 minutes, English  
**19 JULY 19:00 GATEWAY 13; 24 JULY 18:30 GATEWAY 12**

Jeremy Shaw’s three recent films, *Quickeners* (2014), *Liminals* (2017), and *I Can See Forever* (2018), explore the potential of catharsis to simultaneously represent and effect states of mind, perception, ecstasy, belief, religious fervour, and extremes of subjective experience. Each individual film evokes a familiar context from a not-so-distant past: *Quickeners* feels like 1950s small-town America, *Liminals* like any western city of the 1970s, and *I Can See Forever* appears to be set in 1990s Berlin or an American metropolis. Seen as a trilogy, the short films present a remarkably visceral and complete cinematic experience.

### THE RIB
**Zhang Wei, China 2018**  
85 min, Mandarin with English subtitles  
**19 JULY 18:30 SUNCOAST 7; 27 JULY 20:00 GATEWAY 12**

Li Jianguo, a devout Christian and a volunteer at his church, finds out that his only son, Li Huanyu, plans to have sex reassignment surgery – and legally requires his consent. The close-knit parish regards this as a sin or sickness that can be prayed away, and Li initially rejects his son’s desire to become a woman. But when the flamboyant Liu Mann, one of his Li’s transgender friends, commits suicide in an act of desperation, the old man renews his effort to better connect with his son, leading to a spiritual transformation for both of them.
### Roads to Olympia

Ramazan Nanayev, Brazil | Jordan | Russian Federation | Saudi Arabia | United States 2019  
97 min, Russian | Portuguese | Arabic with English subtitles  

Roads to Olympia takes us to Russia, Saudi Arabia, and Brazil, with each country representing a different human rights issue: LGBTQ+ rights, women’s rights, and income inequality, all seen through the lens of sports. This independent drama tells the human stories of three young athletes in pursuit of their shared dream of competing in the 2020 Tokyo Olympic Games. While Roads to Olympia is a heartfelt and visually impressive work of cinema that is thoroughly engaging and emotional, it is also a stark reminder that the fight for equality around the world is far from over.

**20 JULY 18:15 MUSGRAVE 1; 25 JULY 18:00 GATEWAY 12**

### Rule No 1

Lyndsey F. Efeluku, Nigeria 2018  
134 min, English  

Stephanie and Tega have been best friends since they were five years old. They do practically everything together and have never had a fight — until now that is. This is a story about friendship, a boy, and a major conflict between two dear friends.

**21 JULY 12:00 MUSGRAVE 1; 28 JULY 14:15 GATEWAY 12**

### Rwanda

Riccardo Salvetti, Italy | Rwanda 2018  
90 min, Italian with English subtitles  

Rwanda is an account of two people caught up in the Rwandan genocide. We witness the disturbing narrative on two levels: in a staged performance in contemporary Europe in which the two roles are played by white Italian actors on an empty stage, and in scenes that take place during the genocide in which Augustin and Cecile are played realistically by black Rwandan actors. The result is a devastating and provocative work that places the siblinghood of humanity at its centre. Asking complex questions about identity, representation, memory, and power, Rwanda is a film like no other.

**20 JULY 16:30 MUSGRAVE 3; 24 JULY 21:15 SUNCOAST 7**

### Saint Frances

Alex Thompson, USA 2019  
101 min, English  

At the start of the summer, Bridget has an abortion just as she lands a much-needed job in an affluent Chicago suburb nannying six-year-old Frances. With no time to recover and little experience, she clashes with the obstinate child and struggles to navigate the growing tension between Frances’ two moms, both of whom are facing their own life hurdles. With a gently hilarious script from Kelly O’Sullivan and canny direction from Alex Thompson, Saint Frances is both a socially aware millennial comedy and a timeless commentary on the things women don’t talk about.

**21 JULY 20:00 GATEWAY 12; 26 JULY 18:00 MUSGRAVE 1**

### Screwdriver

Bassam Jarbawi, Palestine| USA | Qatar 2019  
108 min, Arabic | Hebrew with English subtitles  

After more than a decade in an Israeli jail, newly released Palestinian Ziad doesn’t recognise the world around him. He is a free man but his friends have moved on, technology has changed, and dating seems impossible. Ziad has doubts about whether his actions had any real meaning. Shot on location in the West Bank with an almost entirely Palestinian crew, Bassam Jarbawi’s feature debut is an important exploration of the mental trauma of the ongoing Occupation.

**19 JULY 21:45 MUSGRAVE 3; 28 JULY 12:00 GATEWAY 12**

### Signal Rock

Chito Rono, Philippines  2018  
127 min, Filipino | Tagalog with English subtitles  

With Signal Rock, renowned Filipino auteur Chito Roño turns his lens to the small island town of Biri. It’s an unusual place, where the San Bernardino strait meets the mighty Pacific Ocean, the clash of earth and water giving birth to the staggering rock formations that surround the island. This deceptively simple story unravels into a beautifully intricate portrait of small-town lives lived in isolation. From village girls marrying foreigners to rural barrio politics, the movie depicts the villagers’ hopes and dreams, shaped and tempered by the elements of nature, as seen through the eyes of protagonist Intoy.

**22 JULY 20:30 SUNCOAST 7; 27 JULY 14:15 SUNCOAST 7**
Sincerely Yours, Dhaka is the hyperactive lovechild of 11 Bangladeshi filmmakers who came together to present a series of short stories as a love letter to their beloved city of Dhaka. The film, which features a galaxy of Bangladeshi stars, begins on a light note. The stories, set in various strata of the teeming, densely populated metropolis of 19 million people, get progressively darker, ending with a rousing feminist tale. Stolen cars, broken dreams, and dysfunctional relationships all come together in this multifaceted tribute to a fascinating city.

Siyabonga is a docu-fiction film set in contemporary KwaZulu-Natal that follows the title character, a young man working in community theatre in the township of Mphopomeni. One day, he hears the surprising news that a movie is to be made in a nearby town and makes it his mission to be a part of the film. Siyabonga is a film based on real events and re-enacted by those who lived through them. This fascinating blend of post-modern cinema and profound humanism will stay with you long after you’ve left the cinema.

In this inspired coming-of-age drama, 17-year-old Sole, who has an eating disorder, is sent from New York to Los Angeles to live with her estranged Grandma Irene, following the death of her father. With the help of two slacker neighbours who become her misfit friends, Sole plots her escape through a collaborative art project that leads them on a startling path to self-discovery. With tender and nuanced direction, the film digs into the experience of finding one’s voice amid trauma and loss and struggles with interiority and sexuality. Solace marks director Tchaiko Omawale as a talent to watch.

Subira, 11, is a cheeky young girl raised in an orthodox Muslim community on the remote island of Lamu, in Kenya. Her life is planned out for her and she is soon to be married off to a rich Nairobi family. Subira dreams of being as free as her brother but her mother wants her to follow tradition and learn to be what she considers to be an exemplary woman. Subira, however, has other plans – she wants to live by her own rules, regardless of what people say. Subira is an important work from a vital voice in Kenyan cinema.
**THE SWEET REQUIEM**

Ritu Sarin, USA 2018  
91 min, Tibetan with English subtitles

A follow-up to 2005’s *Dreaming Lhasa*, Ritu Sarin and Tenzing Sonam return with the story of a young Tibetan woman grappling with living in exile. Twenty-six-year-old Dolkar lives in Delhi. Eighteen years ago, she escaped from Tibet with her father, making a perilous trek across the Himalayas which ended in tragedy. Dolkar has suppressed all recollection of the traumatic incident but when she unexpectedly encounters the guide who abandoned them during their journey, past memories are reignited and she embarks on an obsessive search for retribution and closure.

**TALAN**

Bolat Kalymbetov, Kazakhstan 2018  
103 min, Kazakh with English subtitles

*Talan* is based on true events which took place in the twentieth century in Kazakhstan. Its two main characters, Tagai and Kerim, are forced to live under the conditions of a historic experiment at a time when society has generally tried to erase its history in order to build a happy future. In Central Asia, this experience brought with it its own dramatic landscape. Set against a backdrop of famine and Stalinist purges, Tagai and Kerim become orphans, surviving in very different circumstances. *Talan* is a story of the price people pay to merely exist under a military dictatorship.

**THIS TEACHER**

Mark Jackson, USA 2018  
95 min, English | French | Arabic with English subtitles

*This Teacher* follows a young Arab-French woman named Hafsia on an introspective journey as she visits her childhood friend in New York City. Hafsia struggles to sufficiently explain her increasingly complex yearnings, partly due to language barriers and partly due to a philosophy she is still working out. Pushing even further into the unknown, she departs the city for a remote cabin in the woods upstate, where her communion with nature is impeded by the arrival of a stereotypically American couple. While conveying a serious message, *This Teacher* is darkly hilarious and wryly entertaining.

**UNCOVERED**

Zuko Nodada, South Africa 2019  
95 min, English

Aluta’s life is going well. She works for mining magnate Frank Drake, who has been a surrogate father to her since her parents were killed when she was a child, while her surrogate mother, Nomusa Muthambi, is running to be the first female president of South Africa. The only fly in the ointment is her sister Pumla, who is convinced that Drake is involved in some kind of conspiracy. Aluta refuses to believe Pumla until she unwittingly witnesses her being murdered. *Uncovered* is a gripping thriller set against the compromised political reality of post-apartheid South Africa.

**THE WHITE LINE**

Desiree Kahikopo, Namibia 2019  
99 min, Afrikaans with English subtitles

Set in 1963, after the Old Location uprising that shook South West Africa, a black maid’s life is changed forever when she encounters an Afrikaner police officer on a routine passbook check. Their illicit love for each other grows over time through the letters they write to each other, and they endure many obstacles beyond the colour of their skin. *The White Line* is an authentic Namibian story that shows how apartheid laws were extended to the territory of Namibia prior to independence, under the South African administration.

**THE WITCH HUNTERS (DIE KLEINEN HEXENJÄGER)**

Rasko Miljkovic, Serbia | Republic of Macedonia 2018  
86 min, Serbian with English subtitles

Ten-year-old Jovan has had cerebral palsy for as long as he can remember. While his condition has made him think of himself as invisible to others, in the world of his imagination he is free to be whoever he wants and possesses heroic superpowers. Jovan’s (extra)ordinary existence is suddenly shaken up by a new classmate who tears down the walls that Jovan has built around himself and invites him to join her on a real-life adventure. But in order to become a true hero, Jovan first has to first learn to accept himself.
For Vai, life on the South Pacific Islands is characterised by a constant tension between change and repetition. *Vai* was made by nine female Pacific filmmakers, filmed in seven different Pacific countries, and features different indigenous actors from each of the Pacific countries Vai lives in during the course of her life. Interweaving the tender relationships that exist between women of all ages and their intimate ties to nature, the film describes a way forward that makes it possible to honour those who came before us without becoming trapped in the past.

At the start of adulthood, Antoine has many options: to work in his mom’s restaurant or attend one of the top culinary arts school in the world, to join his friends in Montreal or stay and chill in a small rural village and work as a welder. Choices, detours, and at times setbacks – but there is no need to worry when you’re 20. *We Have Forever* is a film about time, a film that seems to slow down its narrative tempo in order to illustrate the fact that when you’re 18, eternity seems to lie ahead of you.

*A Girl In Return* documents the story of an adopted Danish-Ethiopian teenage girl named Amy who decides to reclaim her lost identity and fight against the adoption system. The film follows five traumatic years in Amy’s life, from the age of 13 to 18, providing an intimate view of the systematic violation of children’s rights that takes place in the international adoption system. *A Girl in Return* is a powerful chronicle of a single woman’s determination to decide her own destiny, as well as an exploration of the roles of culture and biology in the construction of our identities.

When she was a young girl, Tunisian filmmaker Fatma Riahi’s mother offered temporary shelter to a Bosnian woman named Marcida who had nowhere to live since her husband Tawfiq had been arrested and convicted of terrorism charges. The woman and her children ended up living with Riahi and her mother for four years before disappearing without a word. A decade later, curious about what has happened to them, Riahi goes in search of the cheerful daughters who were once part of her family life. In this fascinating family portrait, Riahi gradually unravels Tawfiq’s remarkable life story.

Ten-year-old Asalif and his mother have been displaced from their farmland on the outskirts of Addis Ababa, Ethiopia, by the construction of a condominium. As they watch the buildings take shape, they are reminded in ways both small and big that their country’s vision of progress is not one that includes them. As a means of fighting back against those who have cast him out and threaten his mother’s safety, Asalif enters a fantasy world where he becomes a heroic lion – ‘*anbessa*’ in Amharic – and uses his imagination to battle forces normally beyond his control.
## Documentaries

### Buddha in Africa
Nicole Schafer, South Africa 2019
90 min, Mandarin | English with English subtitles

Nicole Schafer's delicately observed documentary about a Chinese Buddhist orphanage in Malawi poses complex questions about race, imperialism, faith, and culture. Set against the backdrop of China's growing influence on the African continent, the film focuses on Enock, a Malawian teenager from a rural village caught between the two very different worlds of his traditional African culture and the strict discipline of Confucianism. *Buddha in Africa* offers a subtle exploration of the impact of soft cultural power on the identity and interior life of a young boy and his community.

### Chez Jolie Coiffure
Rosine Mbakam, Belgium 2018
70 min, French with English subtitles

When filmmaker Rosine Mbakam is invited to step into Sabine's small hairdresser's because it is too dangerous in the street, she accepts and pushes in with her camera which she uses to document Sabine's heart-breaking story of her journey from her native Cameroon, as well as her customers' joys, worries, and fears. The hair salon serves as both a real and metaphorical link between the homeland of Africa and the alienation of Europe. At the same time, it is a protective space and a home. This is Mbakam's second feature-length film as a director.

### Cold Case Hammerskjold
Mads Brügger, Denmark | Norway | Sweden | Belgium 2019
128 min, English | French | Swedish | Bemba | Danish with English subtitles

In 1961, United Nations Secretary-General Dag Hammarskjöld's plane mysteriously crashed, leaving no known survivors. The 'crash' was widely considered to be an assassination, given that Hammarskjöld was advocating for Congo's independence, against the wishes of European mining companies and other powerful entities. With the case still unsolved more than 50 years later, Danish journalist, filmmaker, and provocateur, Mads Brügger, leads an investigation to unearth the truth. After numerous false starts, dead ends, and elusive interviews, the team begins to sniff out something more monumental than anything they had initially imagined. *Cold Case Hammerskjold* is another provocative and hugely engaging work from Brügger.

### Dying for Gold
Catherine Meyburgh & Richard Pakleppa, South Africa 2019
99 min, English | Xhosa | Southern Sotho with English subtitles

Billed as the untold story of the making of South Africa, this devastating documentary explores the numerous ways in which the mining industry was a key force in shaping apartheid South Africa. Featuring a rich archive of footage from the colonial and apartheid eras, along with interviews with gold miners whose lives have been decimated by silicosis and tuberculosis, the film clearly shows how Southern Africa's indigenous societies were destroyed in order to create a pool of cheap surplus labour that mined some of the world's richest deposits of gold at the cheapest possible price.

### Everything Must Fall
Rehad Desai, South Africa 2018
85 min, English

Everything Must Fall is an unflinching look at the #FeesMustFall student movement that burst onto the South African political landscape in 2015 as a protest over the cost of education and morphed into the most militant national revolt since the country's first democratic elections in 1994. The story is told by four student leaders at Wits University and their Vice Chancellor, Adam Habib, a left-wing, former anti-apartheid student activist. When Habib's efforts to contain the protest failed, he brought 1 000 police on to campus, with dire consequences for the young leaders.

### For Sama
Edward Watts and Waad al-Kateab, UK | USA | Syria 2019
95 min, Arabic with English subtitles

*For Sama* tells the story of Waad al-Kateab’s life during the uprising in Aleppo as she falls in love, gets married, and gives birth to Sama, all while cataclysmic conflict rages around her. Both intimate and epic, this chronicle of the female experience of war is the first feature documentary from Emmy-award-winning filmmakers, Waad Al-Kateab and Edward Watts. Al-Kateab, who shares directing credit with Watts, filmed the movie herself and provides her own narration. The resulting film puts a human face to a conflict that has been all too easily reduced to abstraction.
**Free Our Bodies**
Theresa Jessouroun, Brazil 2019
85 min, Portuguese with English subtitles

*Free Our Bodies* is a documentary on the history of the liberation of Brazilian women’s bodies and their fight against objectification. Thinking beyond the categories of documentary and fiction, the film takes unconventional form, mixing both film languages by incorporating the drama of Marcos, a reporter who, while researching the topic, makes a startling discovery about his own past. The film mixes interviews, fictional scenes, and archival images which illustrate the factors that have contributed to female liberation, and further proposes a debate on feminism through the deconstruction of masculine concepts.

**Hamada**
Eloy Dominguez Seren, Sweden 2018
88 mins, Arabic with English subtitles

Made with vitality and intelligence, and filled with unexpected situations, *Hamada* paints an unusual portrait of a group of young friends living in a refugee camp in the middle of the stony Saharan desert, separated from their homeland by a minefield and the second largest military wall in the world. Abandoned in this refugee camp ever since Morocco drove them out of the Western Sahara forty years ago, they have little hope for the future. With disarming humour, director Eloy Dominguez Serén paints a unique portrait of a world that has come to a complete standstill.

**In My Blood It Runs**
Maya Newell, Australia 2019
85 min, Aboriginal | English with English subtitles

Dujuan is a 10-year-old boy from Alice Springs in Australia. Full of life and exuberance, he learns to hunt, speaks two Indigenous languages, and has become a healer. Dujuan is politically astute and a leader in the making, but in the context of the westernised school system, his talents go unnoticed and the colonial approaches to education leave him with failing grades and damaged self-esteem. This powerful film, with its artful approach to filmmaking, is an emotional journey through the fight to mend the educational schism between traditional culture and colonial ideas and help to build a brighter future for Australia’s Indigenous youths.

**In Search**
Beryl Magoko, Germany 2018
90 min, English | German | Kikuria | Swahili with English subtitles

As a child in Kenya, filmmaker Beryl Magoko was subjected to a life-threatening ritual that many girls still go through today. At that time, she viewed ‘circumcision’ – a barely appropriate term for female genital mutilation – which she endured with terrible pain and humiliation, as an essential rite of passage, but today she knows that it does not have to be that way. With this highly personal film, Magoko embarks on a journey that simultaneously leads her into the past and the future. Made with striking candour, but without resentment, *In Search* is a vitally important film.

**Kifaru**
David Hambridge, USA | Kenya 2019
81 min, English

*Kifaru* – the Swahili word for rhino – explores the painful emptiness of extinction seen through the eyes of dedicated conservationists. This heart-breaking film follows the lives of two young Kenyan recruits who join Ol Pejeta Conservancy’s rhino caretaker unit – a small group of rangers that protect and care for Sudan, the last male northern white rhino in the world. Spanning the course of the caretakers’ first four years on the job, the film allows viewers to intimately experience the joys and pitfalls of wildlife conservation first-hand, and witness extinction happening in real-time.

**Massacre River**
Suzan Beraza, USA 2019
81 min, Spanish | Haitian | Creole | English with English subtitles

In 2013, a ruling from the Dominican Republic’s constitutional court effectively rescinded citizenship rights for over 200 000 Dominican-born residents of Haitian descent. Bending to the weight of international outrage, the government established a regularisation process – but only for a limited time. Racing against the clock, 23-year-old Pikilina, a Dominican-born woman of Haitian descent, must scramble to gather the documentation necessary to prove her birthright and secure citizenship for her two children. With one woman’s story of struggle, *Massacre River* offers a study on the precarity of black life and the abhorrent fiction of borders.
MIDNIGHT FAMILY
Luke Lorentzen, Mexico | USA 2019
81 min, Spanish with English subtitles
23 JULY 18:00 MUSGRAVE 1;
26 JULY 21:00 SUNCOAST 7

In Mexico City’s wealthiest neighbourhoods, the Ochoa family runs a private ambulance, competing with other for-profit emergency medical services for patients in need of urgent help. As the Ochoas try to make a living in this fraught industry, they struggle to keep their dire finances from compromising the people in their care. Made with striking vérité camerawork, Midnight Family drops us directly into the frenetic nocturnal emergency ecosystem of Mexico City, where the government operates only 45 emergency ambulances for a population of over nine million people.

MOSSVILLE: WHEN GREAT TREES FALL
Alexander John Glustrom, USA 2019
75 min, English
21 JULY 17:00 MUSGRAVE 3;
28 JULY 19:00 GATEWAY 12

Founded by former slaves, Mossville, Louisiana, was once a community rich in natural resources and history. Today, however, Mossville is a shadow of its former self. Surrounded by 14 petrochemical plants, the city is the future site of South African-based chemical giant Sasol’s newest plant. At the centre of it all is 48-year-old Stacey Ryan, a lifelong resident of Mossville. Having promised his dying parents that he would fight the petrochemical companies, Stacey has to decide whether to exist in a chemical warzone or abandon the land that has been in his family for generations.

MOTHER, I AM SUFFOCATING. THIS IS MY LAST FILM ABOUT YOU
Lemohang Jeremiah Mosese, Lesotho | Qatar 2019
76 min, English
22 JULY 16:00 MUSGRAVE 1;
25 JULY 16:00 MUSGRAVE 1

On the dusty streets of Lesotho, people stare inquisitively at a young woman who carries a wooden cross on her back. She looks back into their faces, at the mystically beautiful landscape, a herd of sheep, and a pair of hands that knit unceasingly. Located midway between documentary, fiction, and experimental film, this beautifully rendered work from self-taught director Lemohang Jeremiah Mosese marks him as an important talent to watch. Taking the form of an extended, poetic letter to the protagonist’s mother and motherland, this is a brave and powerful work of cinema that explores vital contemporary issues.

MY FRIEND FELA
Joel Zito Araújo, Brazil 2019
92 min, English | French with English subtitles
19 JULY 18:00 MUSGRAVE 1;
28 JULY 19:00 SUNCOAST 6

My Friend Fela explores the life of legendary Nigerian musician Fela Kuti from the perspective of his long-time friend Carlos Moore. Locating Fela's story firmly within the Black Consciousness movement, the film follows him from his first travels to London and New York – where he was confronted with his own blackness and African identity for the first time – to his ascent as one of the planet’s most acclaimed musical talents, and his eventual death in 1997. The resulting film is both a portrait of a remarkable man and a tribute to the Pan-African generation.

nîpawistamâsowin: WE WILL STAND UP
Tasha Hubbard, Canada 2019
98 min, English | cree with English subtitles
22 JULY 20:30 MUSGRAVE 3;
25 JULY 18:15 SUNCOAST 6

In 2016, Colten Boushie, a young indigenous Canadian, died from a gunshot wound after entering Gerald Stanley’s rural property with his friends. The jury’s subsequent acquittal of Stanley captured international attention, raising questions about the racism embedded within Canada’s legal system and propelling Colten’s family to national and international stages in their pursuit of justice. Sensitively directed by Tasha Hubbard, nîpawistamâsowin: We Will Stand Up weaves a profound narrative encompassing the filmmaker’s own adoption, the stark history of colonialism on the prairies, and a vision of a future where Indigenous children can live safely on their homelands.

NO GOLD FOR KALSKA
Michel K. Zongo, Burkina Faso | Germany 2019
80 min, French with English subtitles
20 JULY 12:00 MUSGRAVE 1;
24 JULY 21:00 GATEWAY 12

Since earliest memory, the people of Kalsaka, a small village in Burkina Faso, have lived off the gold provided by their local mine. This all changed in 2008 when a British multinational mining corporation expropriated mining rights from local landowners and extracted more than 18 tons of gold over a 6-year period, leaving the local people with nothing except a legacy of social and environmental disaster after the company abandoned the mine. No Gold for Kalsaka follows protagonist Jean-Baptiste, along with the other inhabitants of Kalsaka, who are fighting to obtain compensation and claim back their dignity.
### OUR TIME MACHINE

**S Leo Chiang and Sun Yang, China 2019**  
80 min, Chinese with English subtitles  

When his father Ma Ke is diagnosed with Alzheimer's disease, Maleonn, an influential Chinese conceptual artist, pours everything into an ambitious new theatre project: 'Papa's Time Machine', a visually stunning time-travel adventure told with human-sized puppets. At the play's heart are autobiographical scenes inspired by Maleonn's memories with his father, which he hopes will bring them together artistically and personally. Facing his father's painful decline, Maleonn becomes more aware of life's complexities. Neither complex masterpieces nor simple solutions can change things, and there's no travelling back in time to retrieve what has been lost.

**23 JULY 20:30 MUSGRAVE 3;  
27 JULY 16:15 GATEWAY 13**

### SAKAWA

**Ben Asamoah, Belgium | Netherlands 2018**  
81 min, English | Akhan with English subtitles  

Sakawa provides a look at internet scamming in Ghana, where con artists cheat wealthy Westerners as a means of escaping poverty. Sakawa is a Ghanaian word for internet fraud schemes, which are often combined with religious rituals. The film follows Ama, a young mother, who tries to become an internet con artist with the help of a more seasoned scammer named One Dollar, but she doesn’t seem to have the knack for it. Sakawa shows these fraudulent activities from the lens of Belgian-Ghanaian director Ben Asamoah, who portrays the perpetrators from his own African perspective.

**21 JULY 12:30 GATEWAY 12;  
26 JULY 20:30 SUNCOAST 6**

### THE SOUND OF MASKS

**Sara CF de Gouveia, Mozambique | South Africa | Portugal 2018**  
70 min, Portuguese with English subtitles  

Mapiko is a traditional masked dance from northern Mozambique that was used as a powerful tool to challenge colonisation and celebrate the victories of the liberation movement. In this visually striking film from Cape Town-based director Sara de Gouveia, a compelling storyteller and legendary Mapiko dancer named Atanásio Nyusi takes us on a highly personal journey through the country's past and present. Made in the form of a conversation with his son Natepo, this intimately observed documentary explores complex themes of identity in post-colonial Mozambique, as the country struggles to exorcise the multiple ghosts of its past.

**21 JULY 19:30 SUNCOAST 1;  
25 JULY 20:30 MUSGRAVE 3**

### WINTER IN EUROPE

**Polo Menárguez, Spain 2018**  
65 min, English | Serbian with English subtitles  

The first feature from Spanish director Polo Menárguez, Winter in Europe documents the heart-breaking situation of Afghan migrants who are trying to cross the Hungarian border in order to enter the European Union. In the centre of Belgrade, Serbia, behind the old train station, hundreds of migrants hide among the train tracks, forests, and abandoned factories, where temperatures are well below freezing. In this apocalyptic landscape, warmed by toxic bonfires, we meet Asif, Said and Ahbar, three men who are waiting to complete the seemingly impossible task of crossing the border.

**22 JULY 16:30 GATEWAY 12;  
26 JULY 16:30 SUNCOAST 6**
**40TH DURBAN INTERNATIONAL FILM FESTIVAL**

**SHORT FILMS**

**PACKAGE 1 (104 min)**
19 JULY, 15:30, MARINE PARADE; 23 JULY, 13:30, KZNSA

<table>
<thead>
<tr>
<th>Insured Acid</th>
<th>Drowning in Sands All Inclusive</th>
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</table>

**PACKAGE 2 (103 min)**
19 JULY 17:30 MARINE PARADE; 23 JULY 15:30 KZNSA

<table>
<thead>
<tr>
<th>Untravel</th>
<th>Siklus</th>
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<tbody>
<tr>
<td>Joko Ya Hao</td>
<td>Facing North</td>
</tr>
<tr>
<td>The Old Man and the Mountain</td>
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</tbody>
</table>

**PACKAGE 3 (102 min)**
19 JULY, 19:30, MARINE PARADE; 23 JULY, 17:30, KZNSA

<table>
<thead>
<tr>
<th>Hot Dog</th>
<th>Brotherhood</th>
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<tbody>
<tr>
<td>Desires of the Flesh</td>
<td>Writers Anonymous</td>
</tr>
<tr>
<td>Tides</td>
<td>Undone</td>
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<tr>
<td>A Kalabanda Ate My Homework</td>
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</table>

**PACKAGE 4 (93 min)**
20 JULY, 15:30, MARINE PARADE; 24 JULY, 13:30, KZNSA

<table>
<thead>
<tr>
<th>Coda</th>
<th>Painting the Lily</th>
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<tbody>
<tr>
<td>Dunya's Day</td>
<td>Sister</td>
</tr>
<tr>
<td>Lay Lay</td>
<td>The River Gives</td>
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<tr>
<td>The Last Post Office</td>
<td>Chichi</td>
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</table>

**PACKAGE 5 (103 min)**
20 JULY, 17:30, MARINE PARADE; 24 JULY, 15:30, KZNSA

<table>
<thead>
<tr>
<th>2 Grams and a Sunrise</th>
<th>Scenes from a Transient Home</th>
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<tbody>
<tr>
<td>A Leaf</td>
<td>The Open Door</td>
</tr>
<tr>
<td>Ales</td>
<td>Plumes Beaches (Feathers)</td>
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<tr>
<td>In the Light of Fire</td>
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**PACKAGE 6 (101 min)**
20 JULY, 19:30, MARINE PARADE; 24 JULY, 17:30, KZNSA

<table>
<thead>
<tr>
<th>Adalamadrina</th>
<th>You Used to Bring me Flowers</th>
</tr>
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<tbody>
<tr>
<td>Do you Want me to Kiss you this Time?</td>
<td>Our Albertina</td>
</tr>
<tr>
<td>Lavender</td>
<td>Saving Dragons</td>
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<tr>
<td>The Field</td>
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**PACKAGE 7 (106 min)**
21 JULY, 15:30, MARINE PARADE; 25 JULY, 13:30, KZNSA

<table>
<thead>
<tr>
<th>Alien Culture</th>
<th>Fall into the Sky</th>
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<tbody>
<tr>
<td>Assia</td>
<td>Green</td>
</tr>
<tr>
<td>Automatic</td>
<td>Vitiligo</td>
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<tr>
<td>Edgecombe</td>
<td>Seeking Giants</td>
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<td>Kado</td>
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**PACKAGE 8 (96 min)**
21 JULY, 17:30, MARINE PARADE; 25 JULY, 15:30, KZNSA

<table>
<thead>
<tr>
<th>Awani</th>
<th>Reneeoptosis</th>
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<tbody>
<tr>
<td>Aziza</td>
<td>Wakamba Forever</td>
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<tr>
<td>Color Blind</td>
<td>The Tough</td>
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<tr>
<td>Fuck You</td>
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**PACKAGE 9 (97 min)**
21 JULY, 19:30, MARINE PARADE; 25 JULY, 17:30, KZNSA

<table>
<thead>
<tr>
<th>Ashmina</th>
<th>Shoe Polishes Diary</th>
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<tbody>
<tr>
<td>Carver</td>
<td>Skaap</td>
</tr>
<tr>
<td>Intense Practice to Improve Performance</td>
<td>The Fisherman</td>
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<tr>
<td>Self-assessment</td>
<td>Easter Snap</td>
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**PACKAGE 10 (103 min)**
22 JULY, 15:30, MARINE PARADE; 26 JULY, 13:30, KZNSA

<table>
<thead>
<tr>
<th>Kiss of the Rabbit God</th>
<th>The Walker</th>
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<tbody>
<tr>
<td>Into Infinity</td>
<td>I Got my Things and Left</td>
</tr>
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<td>The King's Ghost</td>
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**68**

**40TH DURBAN INTERNATIONAL FILM FESTIVAL**

**69**

**40TH DURBAN INTERNATIONAL FILM FESTIVAL**
### PACKAGE 11 (102 min)
22 JULY, 17:30, MARINE PARADE; 26 JULY, 15:30, KZNSA

<table>
<thead>
<tr>
<th>Mami</th>
<th>Miracle</th>
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</thead>
<tbody>
<tr>
<td>My Father Couldn’t Save the Kite</td>
<td>Sunday</td>
</tr>
<tr>
<td>Suicide by Sunlight</td>
<td>Another Beautiful Day</td>
</tr>
<tr>
<td>The Call</td>
<td></td>
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### PACKAGE 12 (76 min)
22 JULY, 19:30, MARINE PARADE; 26 JULY, 17:30, KZNSA

<table>
<thead>
<tr>
<th>Mawe</th>
<th>Ember</th>
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<tbody>
<tr>
<td>Sometimes I Think about Dying</td>
<td>Mine</td>
</tr>
<tr>
<td>The Rat</td>
<td>Omar’s Apartment</td>
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</tbody>
</table>

### PACKAGE 13 (110 min)
23 JULY, 15:30, MARINE PARADE; 27 JULY, 13:30, KZNSA

<table>
<thead>
<tr>
<th>Ambu</th>
<th>Utopia</th>
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<tbody>
<tr>
<td>Lily Petals</td>
<td>Stay Close</td>
</tr>
<tr>
<td>Deambulation Vosubeng</td>
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</tbody>
</table>

### PACKAGE 14 (111 min)
23 JULY, 17:30, MARINE PARADE; 27 JULY, 15:30, KZNSA

<table>
<thead>
<tr>
<th>Faire-Part</th>
<th>Sides of a Horn</th>
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</thead>
<tbody>
<tr>
<td>Touch Me</td>
<td>Womb Dance</td>
</tr>
<tr>
<td>Blackout</td>
<td></td>
</tr>
</tbody>
</table>

### MOLO MOLLO (111 min)
19 JULY, 19:45, ROOFTOP OF MOLLO HOUSE, 216 SISULU ST, PRETORIA CENTRAL, PRETORIA

<table>
<thead>
<tr>
<th>Seeking Giants</th>
<th>Intense Practice to Improve Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Grams and a Sunrise</td>
<td>Faire-Part</td>
</tr>
<tr>
<td>A Kalabanda Ate my Homework</td>
<td></td>
</tr>
</tbody>
</table>

### SHORT FILMS

#### 2 GRAMS AND A SUNRISE
**Malusi Bengu, South Africa, 2019, isiZulu with English subtitles, 15 min**

Zee is a faded Gqom popstar who leaves behind the comforts of the suburbs, and ventures into the concrete jungle of downtown Hillbrow in search of a father who is fading away in the haze of childhood memories. Zee braves an old boutique hotel illuminated by the red neon glow of the iconic Hillbrow Ponte tower, but her long-lost father remains elusive.

#### ACID
**Just Philippot, France, 2018, French with English subtitles, 19 min**

Set in Jura, France, a judge asks for a reconstruction of a crime scene to shed light on all the unresolved questions surrounding a murder. The accused, a family of three Quebecois, have to strictly recreate the day of the crime in front of justice.

#### ADALAMADRINA
**Patricia Naya, Spain, 2018, Spanish with English subtitles, 10 min**

Ada is a 24-year-old youtuber with the online name of Adalamadrina. Her online persona claims to be an expert in sex and love, but, in real life, Ada not only lacks confidence in relationships but struggles to even speak to her gym trainer with whom she is madly in love. Everything will change when she sets unimaginable erotic visions as her main goal.

#### A KALABANDA ATE MY HOMEWORK
**Raymond Malinga, Uganda, 2018, French with English subtitles, 12 min**

A Kalabanda is a mythical creature that is said to haunt schools in Uganda. Tendo shows up to class one day without his homework, claiming that a Kalabanda ate it. But no one believes such a lame excuse. How will Tendo prove that he is telling the truth?

#### ALES
**Faiçal Ben, Morocco, 2018, Arabic with English subtitles, 16 min**

Today, Ales is ready. She has returned to the terrace where she once lived with her mother to finally free herself from the traumatic memory of the human being who stole her innocence forever. Today, her 70-year-old mother will find a peaceful Ales on the terrace as if to testify to a bygone era and to return to life together.
<table>
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<th>Title</th>
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<th>Director/Countries</th>
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<th>Language(s)</th>
<th>Duration</th>
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<tbody>
<tr>
<td><strong>ASSIA</strong></td>
<td>7</td>
<td>Malika Zairi, Morocco</td>
<td>France, 2018, French with English subtitles</td>
<td>12 min</td>
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<tr>
<td>Fifteen-year-old Assia has a triple culture: French, Moroccan, and Portuguese. At school, she seems to be preoccupied. While doing some work for a civic course, she has to define the notion of how to live with others without using writing. Through this work, Assia explains the policy-based violence that she and her family have been victims of since the November 2015 terrorist attack in Paris.</td>
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| **AUTOMATIC**         | 7      | Emma Doxiadi, Greece | 2018, Greek with English subtitles | 10 min |
| Automatic is an observational but satirical account of two girls who think they are under threat after they accidentally photograph a hidden automatic rifle. The film recreates an actual event that took place in Athens in 2014 and explores an implicit prejudice toward a social group, a phenomenon that is prevalent in Greece but often overlooked. |

| **AWANI**             | 8      | Aderonke, Nigeria     | 2018, English | 39 min |
| Awani examines the evolution of the role of women in Nigerian society from pre-colonial times to the present day. The film uses a blend of archival footage and expert commentary to explore how colonialism has shaped political and social attitudes towards women, and celebrates women from the past. *Awani* is a thought-provoking documentary that aims to answer the simple question of how did we get here? |

| **AZIZA**             | 8      | Soudade, Syria | Lebanon, 2018, Arabic with English subtitles | 12 min |
| Ayman, a Syrian refugee in Lebanon, teaches his wife how to drive his car, the only thing he has left from his life in his home country. But the driving lesson takes a wrong turn into madness and nostalgia. |

<p>| <strong>BLACKOUT</strong>          | 14     | Callum Verster, South Africa | 2018, English | 4 min |
| A young boy named Vikela attempts to run away from the physical manifestation of his mother’s alcoholism. He finds strength in himself through the fond memories of his once happy family. |</p>
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<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Details</th>
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<tbody>
<tr>
<td><strong>BROTHERHOOD</strong></td>
<td>25 min</td>
<td>Mohamed is a hardened shepherd living in rural Tunisia with his wife and two sons. He is deeply shaken when his oldest son Malik returns home after a long journey with a mysterious new wife. The tensions rise between father and son over the course of three days until they reach breaking point.</td>
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<tr>
<td><strong>THE CARVER</strong></td>
<td>8 min</td>
<td><em>Carver</em> chronicles the life of Sayed Mahmoud Aly, an Egyptian Carver, and follows the process of stone carving and retracing the emotions of the legendary artist that are buried in the stone. Mahmoud recounts his story and experiences of stone carving which he learned from his parents and grandparents.</td>
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<tr>
<td><strong>CHICHI</strong></td>
<td>10 min</td>
<td>A film about the dog who had a dream.</td>
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<tr>
<td><strong>COLORBLIND</strong></td>
<td>11 min</td>
<td>Dana walks around the streets of Bristol, enjoying the fact she can walk freely and safely without all the complexities of such a simple act back home in Cairo. But Cairo is still chasing her in the form of a phone call from her mother demanding answers. When will she be back? Is it safe in the cold West? What is she planning next in her life? <em>Colorblind</em> examines gender and class in the context of consent from the perspective of a man and a woman who have nothing in common. In a way, they are both colour-blind.</td>
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<tr>
<td><strong>CODA</strong></td>
<td>14 min</td>
<td>During a bachelorette weekend getaway, Wendy is forced her one-sided relationship with her best friend.</td>
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<tr>
<td><strong>DEAMBULATION</strong></td>
<td>26 min</td>
<td>Tojo is a young portrait photographer who works mainly in the popular neighbourhoods of the city. His work reveals a dark, gloomy, and pessimistic portrait of a country haunted by its history and struggling to move forward. Through Tojo, the film recalls the history of Madagascar from colonialism until the present day. Days, weeks, and years go by but nothing seems to change. In their own way, each character in the film finds a way to continue to live and cope with reality.</td>
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<tr>
<td><strong>DESIRES OF THE FLESH</strong></td>
<td>18 min</td>
<td>Since 2016, Pope Francis has allowed women to take part in the washing of the feet ceremony. The girls of St. Peter Church are preparing something special for the ritual.</td>
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<tr>
<td><strong>DO YOU WANT TO KISS ME THIS TIME?</strong></td>
<td>25 min</td>
<td>Nerea is a normal 12-year-old girl who, because of her father’s work, is forced to spend time at the house of Iker, her neighbour and classmate. On one of the nights that they both sleep together, Nerea and Iker kiss each other for the first time. With the lights out, they shyly whisper words of love. They talk about being boyfriend and girlfriend and they can’t wait for the next night to be together again. However, the next morning, a traumatic event leads to the girl shutting herself off, and an insane obsession develops.</td>
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<tr>
<td><strong>DROWNING IN SANDS</strong></td>
<td>13 min</td>
<td>With a baited handling of American symbolism, filmmaker RaMell Ross joins five men in the Deep South, Alabama, who are resurrecting the homestead ritual of hog processing under the guidance of Johnny Blackmon.</td>
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<tr>
<td><strong>DUNYA’S DAY</strong></td>
<td>14 min</td>
<td>A dark comedy set in an affluent suburb of Riyadh, Saudi Arabia, the film follows Dunya on the day of her graduation party. Hours before her esteemed guests arrive, all the domestic help take off, fed up with ‘Madame’ Dunya’s antics. Aided only by her two sidekicks, can Dunya throw a flawless party and protect her hard-earned social status?</td>
</tr>
</tbody>
</table>
EASTER SNAP 9
RaMell Ross, USA, 2019, English, 13 min
With a baited handling of American symbolism, filmmaker RaMell Ross joins five men in the Deep South, Alabama, who are resurrecting the homestead ritual of hog processing under the guidance of Johnny Blackmon.

EDGECOMBE 7
Crystal Kayiza, USA, 2018, English, 15 min
Edgecombe County is a predominantly African-American agricultural community in the eastern region of North Carolina. Like many communities in the historic South, there are remnants of chattel slavery and monuments to civil rights struggles. It is on this stage that Edgecombe presents a small glimpse into the lives of Doris Stith, Deacon Joyner, and Shaka Jackson. Crafted as a character study across generations, the film highlights the difficulty of overcoming individual circumstances while navigating shared systemic experiences.

EMBER 12
Caitlin Hoseck, South Africa, 2018 English, 5 min
In the Fynbos, a nature sprite named Mbali looks at all the plants with concern. She tries to revive a wilted flower. Defeated, Mbali sees fiery embers float past. She follows and finds a fire sprite scorching plants. Shocked, she confronts him. He looks at her stoically and continues. Mbali, in a final effort traps Ember in a tangle of vines. Ember glows, increasing in intensity, igniting a fire cloud. The smoke clears, revealing Mbali kneeling on the burnt landscape. Ember approaches her, now ashen, spent. He points to a plant growing in the ash. The fynbos starts growing around Mbali as Ember looks on. Content, he crumbles to ash.

FACING NORTH 2
Tukei Peter Muhumuza, Uganda, 2018, Luganda with English subtitles, 9 min
Almost all the men in the village have left for the greener pastures of Europe. A bride is torn between two possible futures. Through the support of her maid of honour, she navigates her past love and pending commitment.

FAIRE-PART 14/M
Anne, Reijniers, Nizar Saleh, Rob Jacobs, Paul Shemisi, Belgium, DRC Congo, 2019, French | Dutch | Lingala with English subtitles, 59 min
On the eve of postponed Congolese elections, two Congolese and two Belgian cineastes work on a film about Kinshasa and its resistance against the legacies of colonialism. The four filmmakers want to tell a story together but, having grown up on opposite sides of history, they have different views on how to tell the story. Through filming artistic performances in public spaces, they paint a provocative picture of Kinshasa and its relationship to the rest of the world.

FALL INTO THE SKY 7
Akuol de Maboir and Chriten Torres, South Africa, 2018, English | Isixhosa with English subtitles, 10 min
Fall into the Sky explores colourism and afrophobia as well as concomitant themes of alienation and belonging through performance, poetry and song. Colourism and afrophobia in South Africa are easily observable and quotidian in their manifestations; however, their roots and impact are rarely substantively explored in conversation. We hope that the strength of the three featured performances will help mediate the discomfort in facing the complexity of these phenomena.

THE FISHERMAN 9
Zoey Martinson, Ghana, 2019, Ga | English with English Subtitles, 15 min
An aging fisherman goes out to sea one day and returns with a talking fish. Set in Ghana West Africa, this quirky comedy explores our need to stay relevant against the backdrop of a developing nation.

FUCK YOU 8
Anette, Sweden, 2018, Swedish with English subtitles, 15 min
Alice is in a relationship with Johannes but she doesn’t have enough space to be herself. On a night out with friends, she steals a strap-on and challenges her boyfriend’s thoughts about girls. Everyone thinks Alice goes too far but she doesn’t give in to group pressure. Johannes gets curious about Alice’s new side and together they discover something new about themselves.
GREEN
Mustafa, USA, 2018, English, 12 min

Two undocumented Turkish brothers face the challenges of life in New York City together. Green – aka Samet – the younger brother and a recent arrival to the city, wants to make a fresh start in a new place, but Abi, older and battle-worn, has been in the city longer and knows the challenges that await his brother, and wants to protect him. When a street altercation turns into an assault, Green draws the police to the apartment that he shares with his brother and several undocumented Middle Eastern men, unwittingly putting them all at risk of discovery.

HOT DOG
Marleen Mayr & Alma Buddecke, Germany, 2019, English, 8 min

Hannah wasn’t always happy about the existence of her ‘Vajayjay’. She talks about how she used to imagine having sex would be like a Céline Dion song and how she discovered masturbation thanks to her PlayStation controller. She’s in a love-hate relationship with her vagina and chronicles how her feelings towards her sexuality have changed over time.

I GOT MY THINGS AND LEFT
Mbabazi Philbert Aimé, Rwanda, 2019, French | English | Kinyarwanda with English subtitles, 23 min

A group of young people in Kigali meet at the home of their deceased friend for his wake. Though he died at a young age, he led a singular life in a conformist society. They spend the evening in remembrance of him and his creative legacy, reflecting on their own life paths.

IN THE LIGHT OF FIRE
Rafeeqah, South Africa, 2018, Zulu with English subtitles, 13 min

Having escaped into a lush KwaZulu-Natal forest, Slindile finds herself alone. After the overwhelming, artificial sensations of a remote mental-healthcare facility, she must now brave her way through the forest. On this journey, she encounters three characters who remind her that she must remember who she is and where she comes from. It is through this rediscovery of her past that Slindile can move forward into the future.

INSURED
Carl Houston Mc Millan, Lesotho, 2018, Sesotho with English subtitles, 5 min

Insured is about two insurance brokers struggling to sell a new insurance product called ‘livestock cover’. They travel the mountains of Lesotho, trying to encourage farmers and shepherds to buy the product. They fail to make a sale and fear losing their jobs, so they come up with an idea…

INTENSE PRACTICE TO IMPROVE PERFORMANCE
Yasser Shafiey, Egypt, 2018, Arabic with English subtitles, 18 min

This film tells the story of Farid on his first day at a job in a government office. He works hard but the other employees get him to do all their work. Will Farid be able to get a fair deal at his new job?

INTO INFINITY
Brendan Campbell, South Africa, 2018, English, 15 min

When a student discovers a scientific procedure that proves the existence of life after death, her university shuts the project down and expels her. Now she is willing to put everything on the line, including herself, to leap into the unknown and face the final frontier. But will she return?

JOKO YA HAO
Mmabatho Montsho, South Africa, 2018, Xhosa | Zulu | English with English subtitles, 38 min

Inspired by the memory and spirit of Winnie Mandela, Joko Ya Hao is set in 1955 at the onset of forced removals in South Africa. The film follows 30-year-old Nozizwe, a woman with a dream of becoming a lay preacher in the Methodist Church. However, standing in the way of her dream is Mr Mvelase, a theology teacher and a man who does not believe in the leadership capabilities of women. Besides the evils of Mvelase, Nozizwe finds herself facing a much bigger obstacle in the shape of forced removals by the apartheid government. Joko Ya Hao is a celebration of the power of women.
<table>
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<tr>
<th>Title</th>
<th>Director, Country, Year, Language(s)</th>
<th>Duration</th>
<th>Description</th>
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<tbody>
<tr>
<td>KADO (A GIFT)</td>
<td>Aditya, Indonesia, 2018, Indonesian</td>
<td>15 min</td>
<td>Isfi can wear her comfortable pants when she is with her male friends but has to wear a hijab</td>
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<td></td>
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<td>in order to be accepted at Nita’s house. Two days before Nita’s birthday, all Isfi wants is</td>
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<td>to prepare the best gift in Nita’s room.</td>
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<td>THE KING’S GHOST</td>
<td>Raphaele Benisty, France, 2018,</td>
<td>20 min</td>
<td>Krindjabo is a small Ivorian village in the heart of the Sanwi Kingdom. Since time began, it</td>
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<td></td>
<td>English</td>
<td></td>
<td>has been ruled by Kings who have decided the fate of the living and the dead. Some nights, the</td>
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<td>ghosts of the Kings still wake up and haunt the dreams of the inhabitants. Since his death,</td>
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<td>the soul of Michael Jackson is also lurking alongside his ancestors. I have decided to go</td>
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<td>looking for him. Where is Michael Jackson hiding? What does he reveal about his descendants,</td>
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<td></td>
<td></td>
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<td>their dreams, their disillusion?</td>
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<td>KISS OF THE RABBIT GOD</td>
<td>Andrew Thomas Huang, USA, 2019,</td>
<td>15 min</td>
<td>A young Chinese restaurant worker falls in love with a god who leads him on a journey of</td>
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<td></td>
<td>English</td>
<td></td>
<td>sexual awakening and self discovery.</td>
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<tr>
<td>LAVENDER</td>
<td>Matthew Puccini, USA, 2019, English</td>
<td>11 min</td>
<td>A young gay man grows increasingly entangled in the marriage of an older couple.</td>
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<tr>
<td>LAY LAY</td>
<td>Angela Emurwon, Uganda, 2018,</td>
<td>7 min</td>
<td>Leila and Beja are old lovers who have moved on to a working relationship – and romantic</td>
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<td></td>
<td>English</td>
<td></td>
<td>relationships with other people. On this particular morning, Leila sits outside her studio</td>
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<td>counting the night’s takings so that she can divide the money between her band members.</td>
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<td>After a while, Beja joins her outside. She gives him his cut of the takings, remarking that</td>
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<td>they had a lucrative night. Beja quips that he actually hates what has become their hit song.</td>
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<td></td>
<td>Leila jokes that her man, Kaptain, thinks the song is about her. This puts Beja in a mood to</td>
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<td>reminisce about the time, as teenagers, when he and Leila were together…</td>
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<tr>
<td>A LEAF</td>
<td>Bishara Shoukry, Egypt, 2018,</td>
<td>13 min</td>
<td>A hand of a young woman moves on the chest of a man, lying on his bed coughing, the hands rub</td>
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<td></td>
<td>Arabic with English subtitles</td>
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<td>the chest with a liquid. An old woman’s hand pushes a goatskin milk bag, drips the milk on the</td>
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<td>old woman’s hand, which flows from the young one’s palm. A leaf falls, one of thousands that</td>
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<td>fall daily without being felt by anyone.</td>
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<td>LILY PETALS</td>
<td>Katlego Malepe, South Africa, 2019,</td>
<td>13 min</td>
<td>Lily wakes to a feeling of excitement as she rushes around her little house to prepare for the</td>
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<td></td>
<td>English</td>
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<td>important day ahead. After sending off her resume to a top law firm, she had been asked to</td>
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<td>come in for an interview. She wolfs down her breakfast and heads to the office building. Rose,</td>
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<td>the CEO, and her employees, Linda and Ulo, are waiting patiently, excited beyond belief to</td>
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<td>finally meet the girl behind such an impressive resume. They all seem dead-set on offering</td>
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<td>her the job on the spot. However, after introducing herself at the desk to Rose’s receptionist,</td>
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<td>it becomes clear to Lily that all is not right.</td>
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<td>MAMI</td>
<td>Alessandra, USA, 2019, English</td>
<td>10 min</td>
<td>Carolina is a young Latin immigrant woman living with her mother in the United States. She is</td>
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<td>Spanish with English subtitles</td>
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<td>the caretaker and sole lifeline for her isolated mother who suffers from incapacitating</td>
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<td>depression. The burden of tending to an emotionally draining relationship in the midst of a</td>
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<td>crushing political climate that is hostile to immigrants leads Carolina to consider cutting</td>
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<td>ties with her mother for good. As her own sense of isolation and racing thoughts intensify,</td>
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<td>so too does her anger at her needy mother. The solace of a neighbour’s sauna provides her</td>
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<td>only escape to freedom.</td>
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<tr>
<td>MAWE (IGNORANCE IS BLISS OR SOMETHING LIKE THAT)</td>
<td>Malcolm Bigyemano, Uganda, 2018,</td>
<td>23 min</td>
<td>Mawe is an exclamation in Rutooro that shows shock or surprise, but it is also the story of</td>
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<td>Rutooro with English subtitles</td>
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<td>two Ugandan women, who, over the course of a single life-changing conversation one afternoon,</td>
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<td>explore the possibility that there are certain things they would rather get through life without</td>
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<td>knowing.</td>
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</table>
**MINE**

*Mahitthapat Woramessiah, South Africa, 2018, English, 4 min*

On an alien world, a naive spirit of creation’s daily routine is interrupted by the arrival of an intergalactic visitor. The visitor quickly lets his drones loose on the world and begins strip-mining its precious minerals. This triggers a transformation of the spirit into a force of primal chaos and destruction.

**MIRACLE**

*Bongi Ndaba, South Africa, 2019, IsiZulu | Sesotho with English subtitles, 25 min*

*MIRACLE* chronicles a week in the life of a struggling, desperate single mother named Sisonke, who goes on a quest of absolution. She travels from church to church seeking a miracle cure for her daughter who has a mysterious disability. She has been doing this for years, but her actions are no longer driven by faith but by a kind of wrath towards God. Underneath the determined, inexhaustible, self-sacrificing quest to heal her daughter, Sisonke is trying to escape her guilt.

**MY FATHER COULDN’T SAVE THE KITE**

*Khaled Medhat, Egypt, 2018, Arabic with English subtitles, 8 min*

On a random afternoon, a father suddenly falls on his back in a mosque. Leaving the mosque, he starts to get anxious about the incident. When he gets home, we start hearing the voice of his son and, word-by-word, we begin to understand that the father fought his son for a mysterious reason, leading to the moment where the father does not know whether he should or not tell his family about what happened in the mosque. We keep listening to the son’s part of the story while watching the father overthinking the possibilities of his illness.

**THE OLD MAN AND THE MOUNTAIN**

*Mohamed Rida Gueznai, Morocco, 2019, Arabic with English subtitles, 22 min*

67-year-old Mostafa Zaoui is a retired man who runs away from the city whenever the opportunity arises. Hiking into the furtthest and wildest corners of the world, Mostafa tries to find answers to life’s questions in order to make up for the all the lost time he spent locked in a coffee-producing factory in Casablanca.

**SHORT FILMS**

**OMAR’S APARTMENT**

*Youssef Michraf, Morocco, 2018, Arabic with English subtitles, 20 min*

Osman, 12, has a bedwetting problem. He and his mother go to his Aunt’s house in the city of Meknes, Morocco, for vacation. During the visit, he is under tremendous pressure not to pee the bed.

**THE OPEN DOOR**

*Jamyang Wangchuk, Bhutan, 2018, Dzongkha with English subtitles, 15 min*

It is an age-old custom in the Himalayan Kingdom of Bhutan to have the doors open, only closing them before bed. If the doors were closed during the day, neighbours would become anxious. *The Open Door* is a short film that follows the life of a girl named Pema, spanning over half a century. The film is divided into four chapters, each representing a season, roughly every two decades in the girl’s life.

**OUR ALBERTINA**

*Chantel Clark, South Africa, 2018, Afrikaans with English subtitles, 13 min*

In the mid-80s, inspired by the rejuvenated grass-roots resistance movement against apartheid, Solomon Abrahams left his home, his wife, and his teenage daughter, to join freedom fighters in metropolitan Cape Town. Six violent years later, FW de Klerk announces the release of political prisoners, including Nelson Mandela. The crumbling Apartheid regime affords his wife the opportunity to sell their family farm in the Klein Karoo. In an effort to reunite with her long-lost husband, and chasing the promise of starting a new life in the new South Africa, Marie wilfully accepts a much lower sum for her home. Unwilling to accept another loss, her daughter, Inge, fights to keep their ancestral land.

**PAINTING THE LILY**

*May El Maraashly, Egypt, 2019, Arabic with English subtitles, 13 min*

Confronted with a sudden crisis that turns her life upside down, Roukaya makes up her mind to leave her hometown, Alexandria, seeking an alternative life in Cairo, where she comes across, Malak, the teenager absorbed in her own world. Together, both ladies set on a journey inside this world in search for self-reconciliation and letting go of the past.
### THE RAT
*Carlen May-Mann, USA, 2019 English, 13 min*

It is Halloween night, and 18-year-old Renee is madly in love with her boyfriend Jim. The have made plans to go to a frat party, but after he picks her up he takes a detour, driving off the beaten path to a haunted house. Here, Renee is forced to confront a terrifying situation and come face to face with the thing that, deep down, she’s most afraid of.

### RENEEOPTOSIS
*Renee Zhan, USA, Japan, 2018, English, 10 min*

Three Renees go on a quest to find God, who is also Renee. As they traverse the mountains and valleys of Renee, they discover all the great joys, sadnesses, and mysteries of being Renee.

### THE RIVER GIVES
*Mlungisi Ntuli, South Africa, 2018, Zulu | English, 9 min*

*The River Gives* tells the story of a group of township youth from Imbali and Ashdown in Edendale, Pietermaritzburg. They are the EnviroChamps, a group who have become the unlikely protectors of the wetlands and rivers in their community. Through their journey, they reveal the things that are endangering these systems, and explore practical conservation solutions while considering the socioeconomic challenges they face as a community.

### PLUMES BEACHES (FEATHERS)
*Leul Shoaferaw, Ethipoia | France, 2018, French with English subtitles, 11 min*

A story of good and evil, internment and redemption, *Plumes Beaches* tells the story of Alain, a young Burkinabe boy accused of witchcraft and his audacious attempt to escape from the impending desolation.

### SAVING DRAGONS
*Shivan Parusnath, South Africa, 2018, English, 8 min*

There is an illegal trade taking place in South Africa that is third in size only to drugs and weapons – and most of it happens without our knowledge. This is the illegal reptile trade. Worldwide, the illegal wildlife trade is estimated to be worth as much as $300 billion per year, of which reptiles make up the largest group of animals being traded. Although reptiles make up such a substantial portion of the illegal wildlife trade, they are not seen as significant tourist attractions in the same way as elephants, rhinos, and lions, and therefore do not receive the same level of conservation attention. This short documentary explores the history of the illegal reptile trade in South Africa and what the market is like today.

### SCENES FROM A TRANSIENT HOME
*Roger Horn, South Africa, 2019, English | Shona with English subtitles, 13 min*

*Scenes from a Transient Home* presents a fractured portrait of the lives of Zimbabwean migrant women living in Cape Town as they travel back home to visit their families and friends. The visuals were filmed over the course of a year, while the audio spans four years of casual conversations, observations, and informal interviews from filmmaker Roger Horn’s PhD research. Horn utilised super 8mm filmmaking as an abstract way to provide an alternative history and to counter the dominant contemporary digital representation of migration.

### SEEKING GIANTS
*Fidel Tshivhasa, South Africa, 2018, English, 10 min*

Humpback whales are a wonder that captivates tourists and locals alike. But not many people have the opportunity to witness these spectacular and awesome animals. *Seeking Giants* introduces us to Nondumiso and Jasper from Whaletime, who guide us through a tour of whaling history. While they are a wonder to watch, doing so has its own dangers and risks involved, and the film takes an appreciative, informative, and investigative approach to their existence.

### SELF ASSESSMENT
*Sid Ali Zaafoune, Algeria, 2018, Arabic with English subtitles, 10 min*

A middle-aged employee lives a miserable life and constantly endures the harshness of his boss at work. Will his life eventually become one that is worth living?
SHOE POLISHER’S DIARIES
Karim Makram, Egypt, 2018, Arabic with English subtitles, 13 min

For over six decades, Abdel Moaez has been working as a shoe shiner, following the same routine every day. Despite his advanced age and deteriorating health, he still wanders the crowded streets of his beloved Cairo and lives a life of dignity, gaining genuine joy from the career that has defined him.

SIDES OF A HORN
Toby Wosskow, USA, 2018, English | isiZulu, with English subtitles, 17 min

From Executive Producer, Sir Richard Branson, Sides of a Horn is the first film to tell the story of Africa’s poaching war from both sides of the fence. Based on actual events, and filmed in a township directly impacted by wildlife crime, this dramatic short film follows the journey of two brothers-in-law fighting on opposite sides of a war that is driving a prehistoric species to the verge of extinction.

SIKLUS
Louis Minnaar, South Africa, 2018, Afrikaans with English subtitles, 25 min

Set in the near future, Siklus tells of an earthling couple called Daniel and Eli who find themselves in the furthest reaches of our galaxy. A life-threatening crisis on board their spaceship forces them to confront difficult decisions and re-evaluate their past and future. Siklus is a story of love and time and space...and everything in between.

SISTER
Siqi Song, USA, 2018, Chinese with English subtitles, 8 min

A man thinks back to his childhood memories of growing up with an annoying little sister in China in the 1990s. What would his life have been like if things had turned out differently?

SKAAP
Mzonke Maloney, South Africa, 2018, isiXhosa with English subtitles, 5 min

In this allegorical film about the fragility and volatility of power, a young woman finds herself in a taxi rattling its way to a new South Africa that is too similar to the old. A dance of grace, restraint, helplessness, and frustration to the point of rage unfolds as we watch a young woman silently buck against her job as a caretaker to an old white man whose fragility illuminates her potential power at the same time as it reaffirms his own.

SOMETIMES I THINK ABOUT DYING
Stefanie Abel Horowitz, USA, 2019, English, 12 min

Fran likes to think about dying, it’s comforting to her. She imagines a different death every day and doesn’t need anything else in life. But her routine is unexpectedly interrupted by some enticing attention paid to her by a good looking co-worker. She made him laugh and now he wants more – a movie date, a slice of pie, a conversation. But if dating him means learning to live, well that’s something she’s pretty sure she can’t do.

STAY CLOSE
Luther Clement – Lam and Shuhan Fan, USA | China, 2018, English, 19 min

On the Olympic fencing stage, Keeth smart is one point away from winning a medal for the US team when he steps out of bounds...The referee calls for a video replay. Through home videos and increasingly surreal animated sketches, we follow Keeth as a discarded kid rising to become the first American to rank 1st in the world in fencing. Then he is staggered by the deaths of both his parents and his own near fatal blood disease just months before the 2008 Beijing Olympics. As the spirits of his parents answer the call and guide his hand to victory we feel the limitless love between parent and child.

SUICIDE BY SUNLIGHT
Nikyatu, USA, 2018, English, 16 min

Every year, the state offers 5% of the population the opportunity to sacrifice themselves for the greater good. In this disturbing reality, each city has a building named The House of Sacrifice. A man named Larbi Khouzouzou, marginalised and disgusted by life, intends taking the state up on its offer.
**SHORT FILMS**

**SUNDAY**

*Angela Emurwon, Uganda, 2018, English, 26 min*

Anna and JJ have loved each other from childhood and have been married for a long time. But JJ has a debilitating mental illness that has slowly chipped away at their life, leaving nothing but flat routine. Eventually, the couple are forced into the truth of their reality – that they are fellow travellers in untenable territory and that their routine offers them safe harbour.

**THE TOUGH**

*Katarzyna, Poland, 2019, English, 12 min*

A discovery arouses a man's imagination and propels him forward in an uncouth and obsessive way. Step by step, the camera participates as he explores places hitherto unknown to humankind, which offer increasing resistance to human delicacy.

**THE LAST POST OFFICE**

*Bangladesh, 2018, Bengali with English subtitles, 17 min*

On the edge of Bangladesh, between mountains and water, stands a post-office, the only sign of civilisation. It has a notorious reputation: its employees disappear. Two men, in love with each other, work there.

**TIDES**

*Anna M. Silva Schlenker, Columbia | Hungary, 2018, Hungarian with English subtitles, 17 min*

In the outskirts of Budapest, we meet a swimming coach named Erika. Erika never goes underwater when she swims but is focused on the movements, the rhythm, the counting. The teenage athletes follow the beat as Erika's voice bounces against the walls. But in Erika's chest lies a deep sorrow. She has lived through what many of us cannot imagine yet she maintains her rhythm, keeping a silent promise: "One day, in a moment, you will find me again".

**TOUCH ME**

*Eileene Byrne, Germany, 2018, German with English subtitles, 4 min*

Alice has cancer. She has already lost one breast. And now her hair is starting to fall out. What else will the disease take away from her? Moritz, her boyfriend, is as overwhelmed by the situation as she is. Their fear of losing each other makes them almost forget the one thing they can still hang on to – their love – for each other and for themselves.

**UNDONE**

*Sarah Laubscher, South Africa, 2018, English, 9 min*

Dotty lives alone in her house, finding comfort in her daily knitting routine. When she knits, she enters a world where her memories come to life. Dotty enters the knitted world time and time again, reliving the same memory. Over time, the different parts that make up this world begin to unravel. At first, when she notices that her world is falling apart, she tries to knit everything back together. Ultimately, she is faced with a decision – to either continue to knit everything back together or to accept that she's losing her memories and enjoy what is left of them.

**UNTRAVEL**

*Ana Nedeljkovic and Nikola Majdak Jr, Serbia | Montenegro, 2018, English, 9 min*

A film about patriotism, tourism and emigration. A girl lives in a grey, isolated country, enclosed by a huge wall. She has never travelled anywhere, but all her life she has dreamt of leaving forever to a perfect world called 'Abroad'.

**UTOPIA**

*Joerg Hurschler, Cyrill Daepp, Switzerland, 2018, English | French | German, 47 min*

Two filmmakers searching for the quest of life are fed up with the comfortable and save life in Switzerland. On the road with a caravan, they chase for inspiration in Western Europe and met up with hippies, idealists, vandals, political activists and stateless people. After a short time, through a stroke of fate, they unintentionally became themselves protagonists of their film. Detached from their comfort zone, of the life they used to have, the real adventure begins. Utopia is a film about our own dissatisfaction and the eternal search for a personal utopia.
**SHORT FILMS**

**VITILIGO**
Soraya Milla, France, 2018, French with English subtitles, 7 min

Being from mixed cultures means going through constant waves of doubt. *Vitiligo* invites you to experience the mind space of two women, both plunged deep in an internal questioning of their external appearance.

**WAKAMBA FOREVER**
Alex Warle, Kenya, 2018, Kamba | English with English subtitles, 47 min

Set in 1895, this witty comedy explores the intrigues of history, culture, and satire through a dramatic re-telling of the Akamba origin story as well as their first colonial interaction. The film offers a comedic rendering of the first encounter between Chief Masaku of the Akamba community and McMillan from England. Borrowing its context from the colonial period, it also incorporates themes from the 21st century.

**THE WALKER**
Yadia Mor-Jougan, Cameroon, 2018, French with English subtitles, 30 min

Alone and solitary face to human insensitivity, he seeks to communicate with things and nature. But the border that binds the invisible world to the visible world is hidden. The bond between the 10-year-old boy Talom and his dead parents is broken.

**WOMB DANCE**
Ratsheko Mashilo Nthite, South Africa, 2018, Sotho and Sign Language with English subtitles, 27 min

*Womb Dance* tells the story of two physically challenged dancers – Nadine McKenzie and Andile Vellem – who create a theatre piece in which they interpret the movement of unborn babies while still in the womb.

**WRITERS ANONYMOUS**
Corne Koegoeleberg, South Africa, 2018, Afrikaans with English subtitles, 18 min

Every Wednesday a support group for struggling writers meet in a small church hall. They share their stories and try to help each other overcome the burden of being a writer. One night, a mysterious man shows up unexpectedly, claiming that he cannot stop writing and constantly needs to rewrite his immediate surroundings. The rest of the group finds him extremely interesting – until he starts rewriting them as well.

**YOU USED TO BRING ME FLOWERS**
Nofar Schweitzer, Israel, 2018, No dialogue, 5 min

A man steals flowers. His appetite grows as he steals more. We follow him as he picks the flowers of different women. From a thief who is sensitive to the gaze of passers-by, the man’s gaze becomes more intrusive, penetrating homes and intimate spaces. Finally, he collects flowers from the whole city and makes a bouquet as a gesture for a woman.
### MICRO-BUDGET FILMS

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<tr>
<th>Film Title</th>
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<th>Language(s), Duration</th>
<th>Date &amp; Time</th>
<th>Venue</th>
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<tbody>
<tr>
<td><strong>Jersey Number 10</strong></td>
<td>Brian Khawula, South Africa, 2018</td>
<td>IsiZulu, 56 min</td>
<td>19 JULY 13:30 MARINE PARADE</td>
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<tr>
<td><strong>Struck Blind</strong></td>
<td>Lwazi Duma, South Africa, 2019</td>
<td>English and isiZulu, 58 min</td>
<td>20 JULY 13:30 MARINE PARADE</td>
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<tr>
<td><strong>Inyumba</strong></td>
<td>Phumzile, South Africa, 2018</td>
<td>isiZulu with English subtitles, 60 min</td>
<td>21 JULY 13:30 MARINE PARADE</td>
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<tr>
<td><strong>Drive</strong></td>
<td>Thobe Nyawuza, South Africa, 2019</td>
<td>isiZulu with English subtitles, 60 min</td>
<td>22 JULY 13:30 MARINE PARADE</td>
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<tr>
<td><strong>Unqobile</strong></td>
<td>Sibusiso Masinga and Fanele Nxumalo, South Africa, 2018</td>
<td>isiZulu with English subtitles, 60 min</td>
<td>23 JULY 13:30 MARINE PARADE</td>
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### WAVESCAPE SURF FILM FESTIVAL

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director, Country, Year</th>
<th>Date &amp; Time</th>
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<tbody>
<tr>
<td><strong>How to Learn How to Surf – African Premiere</strong></td>
<td>Van Niestat, Bali, 2019, 31 min</td>
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<tr>
<td><strong>Thank You Mother – African Premiere</strong></td>
<td>Dirlishka Folkwell, South Africa</td>
<td>25 JULY 18:30 MUSGRAVE 3</td>
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<td><strong>White Rhino – African Premiere</strong></td>
<td>Brent Storm, Hawaii</td>
<td>24 JULY 18:30 MUSGRAVE 3</td>
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<tr>
<td><strong>Trouble: The Lisa Andersen Story – African Premiere</strong></td>
<td>Chas Smith, World</td>
<td>25 JULY 18:30 MUSGRAVE 3</td>
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</table>

**How to Learn How to Surf – African Premiere**

Fresh from its world premiere in the US, this hilarious short documentary, shot in Bali, tells the story of the Ten Bullets Surf Team – a group of bad surfers – on the long, painful road to becoming OK surfers, some of them with many hours of experience but little to show for it. They seek the guidance of two seasoned professionals, punker Pat Towserey and Rizal Tandjung.

**Thank You Mother – African Premiere**

With an original soundtrack by Nick Bampton, this free-flowing film is narrated by Australian filmmaker Albert Falzon, who made the 1970 surf film *Morning of the Earth*. Shot in South Africa, Indonesia, and Australia, this artful film captures surfing's essence, while the music weaves an aural rhythm to Torren Martyn's stylish carving across the walls of waves.

**White Rhino – African Premiere**

The story of big-wave surfers as seen through some of the photographers who witnessed the largest surf ever seen. The story is based on one photographer’s journey to capture the wave of a lifetime. In pursuit, three epic swells hit the South Pacific shorelines, providing conditions only madmen could dream of.

**Trouble: The Lisa Andersen Story – African Premiere**

Lisa Andersen was always in trouble. Once, when sent to juvenile detention, her father smashed her surfboard. When she ran away from home, the note read, “Going to California to become world surfing champion”. Abused and homeless for years, she conceived a child, and life changed. She became world surfing champion four times over and is an inductee into the Surfer Hall of Fame.
<table>
<thead>
<tr>
<th><strong>NORDURLAND – AFRICAN PREMIERE</strong></th>
<th><strong>EMOCEAN</strong></th>
<th><strong>SATORI FILM</strong></th>
<th><strong>TRANSCEENDING WAVES</strong></th>
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<th><strong>CAN’T STEAL OUR VIBE</strong></th>
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<tr>
<td><em>Ishka Folkwell, Arctic Circle, 2019, 32 min</em> 22 JULY 18:30 USHAKA MARINE WORLD</td>
<td>*Tony Harrington, Australia</td>
<td>USA, 2018, 61 min 22 JULY 18:30 USHAKA MARINE WORLD</td>
<td><em>Rick Wall, South Africa, 2018, 54 min 21 JULY 19:00 BAY OF PLENTY LAWNS</em></td>
<td><em>Julian and Joaquin Azulay, Falkland Islands, 2019, 74 min 24 JULY 18:30 MUSGRAVE 3</em></td>
<td><em>Todd Jones, Steve Jones, World, 2018, 115 min 26 JULY 18:30 MUSGRAVE 3</em></td>
<td>*Graham Nash, USA</td>
<td>South Africa, 2018, 33 min 21 JULY 19:00 BAY OF PLENTY LAWNS*</td>
</tr>
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</table>

Nordurland follows three friends from the sub tropics of New South Wales, Australia – Torren Martyn, Laurie Towner, and Ryan Scanlon – who search for remote waves near isolated, snowy peaks. Folkwell beautifully captures these vast and stunning landscapes, while Martyn’s narration offers a personal reflection that is as rewarding as it is interesting.

This three-year project evolved from a surf flick into a cinematic exploration of our complex relationships with the ocean seen through the eyes of well-known characters such as conservationist Sacha Guggenheimer, pipe legend Jamie O’Brien, big-wave pioneer Jeff Clark, iconic surf filmmaker Paul Witzig, and pipe photographer Brent Bielmann, as well as Dave Kalama, Jamie Mitchell, and the MacAulays brothers. A love letter to the ocean.

Satori is Japanese for ‘a glimpse of truth’ or ‘awakening’ – an apt title for a film that documents the relationship Cape Town big-wave surfers have with the ocean off the Cape Peninsula. This is a unique deviation from cliches – the perfect antidote to the sycophantic obsession with big-wave drama and death as determined by the surf ‘industry’. An authentic big-wave film.

The Argentine brothers – remember their film *Tierra de Patagones?* – explore the Falkland Islands, a 700-hundred-island archipelago, in order to mend the scars created by the 1982 war between Britain and Argentina, which remains a sore subject even after 35 years. Over the course of 50 days, they search for waves by foot, 4×4, inter-island plane, and a sailboat.

The untold story of Andy Irons, this film tackles bipolar disorder and opioid addiction. Despite winning the world surfing title three times, Irons struggled with the same demons that millions of people worldwide battle daily. As the pride of Hawaii, and revered around the world for his blue-collar rise to fame and success, few people knew of his inner turmoil until he died.

Pro-surfers Patrick, Dane, and Tanner Gudauskas join Mikey February to host a surfboard drive to benefit Waves For Change in Cape Town. Their goal was to provide surf equipment to youngsters coming out of the poorest townships in the region and provide a positive outlet for them to overcome the adversities of poverty, violence, and abuse. Positive vibes bru!

A collection of snapshots that celebrate a group of women as they enjoy the same ocean playground through different stages of their lives – from living in the present, to pushing past their fears, to teaching their daughters what they learned from their mothers, and reflecting on how they came to live their dreams.

Just like war, an ocean storm can be harsh and unforgiving, blazing a trail of devastation in its wake. But when the tide turns, the ocean can calm even the most turbulent of us. For many of the soldiers returning from the war in Afghanistan, 30 seconds was the difference between life and death. Now, for Martin Pollock, 30 seconds is the pursuit of the perfect wave.
### WAVESCAPE SURF FILM FESTIVAL

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Director, Country, Year, Duration</th>
<th>Screening Date and Venue</th>
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<tr>
<td>INSTANT SURF</td>
<td>Adam Bell, UK, 2018, 5 min</td>
<td>22 JULY 18:30 USHAKA MARINE WORLD</td>
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<td>SALT OF THE EARTH</td>
<td>Dean Saffron, Australia, 2018, 5 min</td>
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<tr>
<td>STEPHANIE GILMORE IN SOUTH AFRICA</td>
<td>Morgan Maassen, South Africa, 2018, 6 min</td>
<td>21 JULY 19:00 BAY OF PLENTY LAWNS</td>
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<td>WATER II</td>
<td>Morgan Maassen, Tahiti</td>
<td>Maldives</td>
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<tr>
<td>THE SPRINGBOARD</td>
<td>Bryan Little, South Africa, 2018, 8 min</td>
<td>25 JULY 18:30 MUSGRAVE 3</td>
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<tr>
<td>AN AFRICAN SURFING LIFE</td>
<td>Alan Van Gysen, Africa, 2018, 6 min</td>
<td>24 JULY 18:30 MUSGRAVE 3</td>
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<tr>
<td>THE BULL</td>
<td>Eric Ebner, USA, 2018, 13 min</td>
<td>24 JULY 18:30 MUSGRAVE 3</td>
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**Instant Surf**

This film documents British surfer and Polaroid photographer Matt Smith, who has been shooting instant photographs for more than a decade, capturing surfing and beach life that surrounds and inspires him. He breathes life into a near-extinct medium, specialising in expired film and using an armory of vintage cameras he has collected and repaired over the years.

**Salt of the Earth**

This is the journey from making ancient Alaia finless and other styles of surfboard that use wood, to cruising the perfect points at Noosa Australia. It’s the – albeit short – story of Noosa icon Tom Wegener and the philosophies of life he has accumulated around surfing and shaping.

**Stephanie Gilmore in South Africa**

A beautifully shot ode to the sublime wave-riding genius of multiple women’s world surfing champion Stephanie Gilmore that was filmed in South Africa while she was here for the WSL Billabong Pro JBay last year.

**Water II**

This sumptuous ode to the sea is mostly shot underwater in exotic locations on top quality underwater gear, and it shows. Set to the beautiful *Flicker* by Son Lux, we go on a crystal voyage into the curling blue tubes of Hawaii, Tahiti, Maldives, Barbados, Indonesia, Mexico, and California. Maassen used a Red Weapon, Scarlet-W, and Red Dragon ultra-HD cameras.

**The Springboard**

This film comes from the idea of getting disadvantaged youth to handmake three wooden surfboards under the mentorship of Patrick Burnett. When finished, they raffled, auctioned, and sold them so that the youth-development programme 9 Miles Project could buy a minivan.

**An African Surfing Life**

Exploring Africa in pursuit of undiscovered waves sounds more like a dream than a job, but this is the niche of excellence that Alan van Gysen, simply known as AVG, has carved for himself. Shot in Equatorial Guinea, this cool film profiles AVG and his mission to find unspoiled places where natural wonder abides.

**The Bull**

Among the rocks at a remote surf break in Baja California, a 67-year-old ballie lives in an old milk van converted into the perfect surfing mobile. The award-winning story of San Diego surfing legend Glen Horn documents his unconventional lifestyle and his plan to live until he is 120.
### African Perspectives

#### The Coffin Salesman

*Imoh Umoren, Nigeria 2019*

**75 min, English**

This engaging film is a dark comedy about a coffin salesman whose life is a mess – business is bad and his wife has left him, and now he must take care of his special-needs daughter while grappling with her insistence that she's a superhero.

#### The Delivery Boy

*Adekunle Adejuyigbe, Nigeria 2017*

**110 min, Hausa and Pidgin with English subtitles**

Amir, a young orphan raised in an African extremist group, runs away on the eve of a suicide mission, taking his bomb vest with him – he has a mission of his own. Along the way, he runs into Nkem, a young prostitute escaping a lynch mob for a crime committed while trying to get money to save her dying brother. Before the night is over, they traverse the underbelly of the Nigerian metropolis as they search for their identities, their stolen pasts, money, and any semblance of peace that they can find.

#### Return of the Don

*Daniel Oriahi, UK 2016*

**94 min, English**

Police Commander Tracy Caparro must task Detective Constable Mill with the potentially lethal assignment of keeping two gang leaders at bay and her position secure.

#### Sembene!

*Samba Gadjigo and Jason Silverman, Senegal, USA, 2015*

**90 min, English**

In 1952, Ousmane Sembene, a Senegalese dockworker and high-school dropout, began dreaming an impossible dream: to become the storyteller for a new Africa. *Sembene!* uses rare archival footage and exclusive materials to tell the unbelievable true story of the self-taught father of African cinema who fought against enormous odds to return African stories to Africa. The film follows an ordinary man who transforms himself into a fearless spokesperson for the marginalised, making powerful, unforgettable films and becoming a hero to millions. But after a startling fall from grace, can Africa's storyteller reinvent himself once more?

#### Sylvia

*Daniel Oriahi, Nigeria 2018*

**104 min, English**

Richard Okezie decides to leave Sylvia, his lifelong imaginary friend and lover, for Gbemi a flesh-and-blood real woman, but complications arise when Sylvia decides to destroy Richard's peaceful life.

#### Youngun

*Alex Melhuish, UK 2019*

**85 min, English**

This documentary exposes the root causes of youth and gun violence in a Californian African-American community, and the scars left in its wake. A teenager named Dante takes us on a brutally honest journey through Fruitvale, Oakland, where he explores aspects of his life, questioning the poverty, deprivation, and abundance of guns in his community. Dante interviews local police officers, criminologists and local activists to give us insights into the lives of many young black men living in contemporary American inner cities.
<table>
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<th>MOVIE</th>
<th>DIRECTOR</th>
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<td><strong>AYANDA</strong></td>
<td>Sarah Blecher</td>
<td>South Africa 2015</td>
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<td><strong>MAN ON GROUND</strong></td>
<td>Akin Omotoso</td>
<td>South Africa 2011</td>
<td>80 min, English</td>
<td>19 JULY 15:00 MAHARANI; 25 JULY 17:30 MAX'S LIFESTYLE; 27 JULY 17:30 KCAP</td>
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<tr>
<td><strong>IZULU LAMI (MY SECRET SKY)</strong></td>
<td>Madoda Ncayiyane</td>
<td>South Africa 2009</td>
<td>96 min, Zulu</td>
<td>22 JULY 13:00 MAHARANI; 23 JULY 10:00 LUTHULI MUSEUM</td>
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<tr>
<td><strong>FREEMOM SQUARE</strong></td>
<td>William Kentridge, Angus Gibson</td>
<td>UK 1988</td>
<td>53 min, English</td>
<td>20 JULY 15:00 MAHARANI</td>
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<tr>
<td><strong>ONE HUMANITY</strong></td>
<td>Mickey Madodo Dube</td>
<td>UK, South Africa 2011</td>
<td>110 min, English</td>
<td>22 JULY 11:00 MAHARANI</td>
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<tr>
<td><strong>MORE THAN JUST A GAME</strong></td>
<td>Junaid Ahmed</td>
<td>South Africa 2007</td>
<td>90 min, English</td>
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<tr>
<td><strong>SARAFINA!</strong></td>
<td>Darrell Roodt</td>
<td>South Africa</td>
<td>117 min, English</td>
<td>21 JULY 13:00 MAHARANI</td>
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**AYANDA**

Fuelled by the electric energy and ethnic diversity of 21st century Johannesburg, *Ayanda* tells the story of a young woman whose dreams of running a retro car restoration business are threatened by dark family secrets, the complications of love, and the challenges of day-to-day life in the sprawling African metropolis. Set in the vibrant community of Yeoville, where African migrants from across the continent live among indigenous South Africans, the film is at heart a coming-of-age story.

**MAN ON GROUND**

This 2011 film from the multitalented Akin Omotoso tells the story of Ade, a young Nigerian man living in London, who sets out to look for his estranged brother who has become a political refugee in Johannesburg. As he pieces together the fragments of his brother’s life, he learns about the cruel hardships he has endured in order to survive. Visually beautiful and tinged with the surreal, this is another fascinating and riveting film from one of Africa’s most original and inspired directors. *Man On Ground* won the Special Jury Prize at the 2012 African Movie Academy Awards.

**IZULU LAMI (MY SECRET SKY)**

When ten-year-old Tembi and her eight-year-old brother Kwezi are left alone in their rural homestead after their mother’s death, all they have to remember her by is the traditional Zulu mat that she hoped to enter in a craft competition in the city. The two children decide to take the mat to Durban but when they arrive in the city, their troubles only escalate. Filmed on the streets of eThekwini and based on the experiences of the city’s homeless children, *Izulu Lami (My Secret Sky)* is a heartrending tale of suffering and redemption. It was also the second ever Zulu-language feature film.
This third film from South African director Jahmil XT Qubeka tells the sombre tale of a small-town high-school teacher with a penchant for young girls. The result is a hypnotically engaging journey into the soul of a mentally troubled man. The trouble for Parker Sithole begins when he meets the undeniably gorgeous Nolitha Ngubane at a local tavern. Captivated by her beauty, an illicit affair ensues. However, there’s just one problem: Nolitha is one of Parker’s pupils and is just sixteen years old. Parker quickly spirals into a deep obsession that ultimately becomes unquenchably violent.
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