



Africa in Motion 2008 Programme

Opening screening: *El-Ard (The Land)*

Thu 23 Oct at 6.45pm

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

As a tribute to the Egyptian master Youssef Chahine who passed away on 27 July this year, Africa in Motion 2008 opens with his classic film *The Land (El Ard)*. The film, adapted from Abdel Rahman al-Sharqawi's well-known novel of the same name, was eight years in the making. Chronicling a small peasant village's struggles against the careless inroads of the large local landowner, *The Land* shows why political oppression does not necessarily lead to a sense of solidarity among the disinherited. This contemplative, epic film about feudalism in rural regions was voted the best Egyptian film ever made in a recent poll of Egyptian film critics.

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

Black Business – UK premiere

Fri 24 Oct at 6.00pm

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

In 2000 the President of the Republic of Cameroon created the Operational Command Unit, a special group of law enforcement personnel put in place to tackle rampant banditry in the region of Douala. Over the course of the year the Unit was responsible for the disappearance of more than 1,000 people. Nigerian Nobel Laureate author Wole Soyinka has asked: "They say Africans are not ready for democracy. So I wonder: have they ever been ready for dictatorship?" In *Black Business*, award-winning documentary filmmaker Osvalde Lewat makes the question her own, preoccupied by these events which she ignored at the time they took place, and concerned about the families of the victims who are still seeking to find out what happened with their loved ones.

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

Zan Boko

Fri 24 Oct at 8.30pm

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

Zan Boko's title is evocative of its central theme – the crisis of traditional culture. The two words refer to the place where the placenta is buried after the birth of a baby among the Mossi people in

West Africa, a place that marks the baby's ties with the earth and with the ancestors – it is this connection that the film celebrates. *Zan Boko* tells the poignant story of a village family swept up in the current tide of urbanisation. In doing so, the film expertly reveals the transformation of an agrarian, subsistence society into an industrialised commodity economy. *Zan Boko* further explores the impact of the mass media in changing an oral society into one where information is packaged and sold, boldly addressing issues of urbanisation and government censorship.

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

Wend Kuuni (God's Gift)

Sat 25 Oct at 1.00pm

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

In pre-colonial times a peddler crossing the savanna discovers a child lying unconscious in the bush. When the boy regains consciousness, he is mute and cannot explain who he is. The peddler leaves him with a family in the nearest village who adopt him and give him the name "Wend Kuuni" (God's Gift) and a loving sister with whom he bonds. Wend Kuuni regains his speech only after witnessing a tragic event that prompts him to reveal his own painful history. This gentle fable, by one of the most celebrated directors of African cinema, emphasises the importance of traditional values in modern Africa.

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

AFRICAN SHORTS – UK premiere

Sat 25 Oct at 5.45pm

1h49m | Various formats | 15

AiM 2008 is hosting a short film competition for emerging African filmmakers. In this programme, we are proud to present the eight films which were shortlisted for the final stage of the competition. The films span fiction and documentary genres: a magic realist tale from Tunisia; a Moroccan story of childhood nostalgia; a dramatic short from Egypt; an edgy tale about two gangsters set in the high-octane Nigerian metropolis Lagos; a heart-warming love story from Mozambique; and three films from South Africa: a stylistically experimental documentary on anti-apartheid activist Steve Biko; an innovative stop motion animation short; and a fascinating documentary on two lovers and community activists in the Cape.

The winner of the short film competition will be announced directly after the screenings by jury member and acclaimed filmmaker Gaston Kaboré. The winning filmmaker will receive £1,000 prize money to assist them in their filmmaking career and there will also be an Audience Choice Award, to be announced at the end of the festival.

The AiM short film competition is kindly sponsored by the African Movie Academy Awards (AMAA), an offshoot of the African Film Academy (www.amaaward.com); Southern Africa Direct, a new lifestyle and culture TV channel recently launched on SKY (www.sadirect.tv); and Total Black TV, an online film distributor based in New York (www.totalblacktv.com).

The eight films are:

Agenda

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

Area Boys

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

Biko's Children

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

I Love You

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

Magic Crop

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

Pam & Ashraf

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

Red & Blue

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

Sellam and Demetan

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

Buud Yam

Sat 25 Oct at 8.20pm

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

Acclaimed Burkinabe filmmaker Gaston Kaboré revisits the characters from his 1982 debut *Wend Kuuni* (screened at 1.00pm) in this dramatic tale with fantastical elements. Wend Kuuni was the son of a sorceress who was raised by foster parents and grew up to become a respected citizen in his village. But one day his sister falls ill, and many of his neighbours are convinced Wend's heritage in sorcery is to blame. Wend sets forth on a long and eventful journey to find a traditional healer who can restore his sister to health, leading him to confront his own inner being. Set in the haunting landscapes of Burkina Faso, *Buud Yam* won the grand prize at the 1997 FESPACO film festival.

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

Baara (Work)

Sun 26 Oct at 1.00pm

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

In this early work, Cissé focuses on a young innocent who has left the countryside for the city and become caught in the middle of social conflict. Befriended by the manager of a textile factory, he watches as his mentor is caught between the demands of a cruel owner and the needs of the much-abused workers he oversees. Having spent years studying Marxist ideology in Moscow, Cissé was the first African director to directly confront and criticise the condition of workers in the city. Yet the social constructs and characters he develops are presented with a clarity unencumbered by the typical moralising of socialist films.

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

Finye (The Wind)

Sun 26 Oct at 5.45pm

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

A vivid social satire with overtones of *Romeo and Juliet*, *Finye* tackles the generation gap in post-colonial West Africa. Its heroine is the rebellious daughter of a provincial military governor who falls in love with a fellow university student, the descendant of one of Mali's chiefs of an earlier age. Both families object to the union and to the lovers' growing involvement in student strikes against the corrupt government. A mix of politics, romance and social commentary by the director of the wonderful *Yeelen* (screened at 8.20pm), *Finye* casts a critical eye on both traditional and modern values.

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

Yeelen (Brightness)

Sun 26 Oct at 8.20pm

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

Father against son, white magic against sorcery, selfishness against altruism – *Yeelen* has all of these, plus some of the most stupendous cinematography of African landscapes you could ever wish for. Set in 13th century Mali and soaked in the metaphysics of Bambara cosmogony, it depicts the story of Niankoro as he is hounded by his 'poisonous' father, Soma. During his travels, Niankoro saves a village and gains a wife, but finally has to face the force of his father. The final showdown between father and son provides a dramatic end and a new beginning. *Yeelen*, which opened AiM 2006 to a sold-out audience, is arguably the best-known African film and one of the most visually stunning films ever made anywhere in the world.

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

Faat Kiné

Mon 27 Oct at 5.30pm

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

Part of Sembene's planned trilogy on the everyday heroism of African women (of which *Moolaadé* was the second, and turned out to be his last film before his death in June 2007), *Faat Kiné* tells the story of an uncompromising, resourceful and fiercely independent Senegalese businesswoman. After two pregnancies out of wedlock, Faat Kiné has earned a place for herself as a successful gas station owner in patriarchal Senegalese society, raising her two children alone and providing fully for their needs. The plot is interspersed with flashbacks relating Faat Kiné's struggles on her way to success and emancipation. The undisputed "father of African cinema" sums up 40 years of path-breaking filmmaking with this penetrating analysis of the interplay of gender, economics and power in contemporary Africa.

This is My Africa

Mon 27 Oct at 8.30pm

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

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

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

PLUS SHORT

Beyond Freedom

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

Beyond Freedom is an animated documentary which traces the lives of four South Africans through a changing society. Each on their own personal path to freedom, the narrators create an unflinching account of the overwhelming realities that challenge a struggling new nation. The carefully woven layers of experience also give hope as they demonstrate the ambitious tenacity of a new democracy.

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

AFRICAN DOCUMENTARIES

Tue 28 Oct, 2.00pm – 5.00pm | Edinburgh College of Art, Lecture Room G40 | Free and non-ticketed

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

Zulu Surf Riders – UK Premiere

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

Evidence of South Africa's shifting cultural identities can be seen on KwaZulu Natal's shores with young Zulu surfers emerging as keen competitors. DFA member Carlos Francisco has teamed up with friends Andre Cronje and Brennen Norjie to create a new documentary, *Zulu Surf Riders*, that tells the story of a pair of second generation surfing twins, Cyril and Mishak Mqade, who have made a life for themselves through this sport. Having grown up in a small community where employment is scarce and education lacking, the film documents the twins' journeys from their early endeavours to their present day successes. Cyril and Mishak are inspirational figures in their neighbourhood, teaching local youngsters to continue on the path of the 'Zulu wave'. This film captures the lives of these brothers who, against all odds, have defied traditional taboos to bravely discover a new world.

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

African Underground: Democracy in Dakar

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

African Underground: Democracy in Dakar explores the transformative role of hip-hop on politics in Senegal, during the February 2007 presidential campaign. Looking at the election through the eyes of hip-hop artists around Dakar, Senegal's capital, the film mixes interviews, freestyles, and commentary from journalists, artists and politicians. Senegalese society is seen on the brink of democratic change, where hip-hop artists are one of the few groups unafraid of speaking out, despite real attempts at intimidation. Originally shot as a series of shorts distributed via the Internet, *African Underground: Democracy in Dakar* explores the boundaries of guerilla-style film production and distribution.

Dance Got Me

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

Twelve years ago Bawren Tavaziva was an unemployed African teenager dancing on the streets of Zimbabwe's townships to earn enough money to eat. Today, his UK-based contemporary dance company performs at London's premier dance venues. His bold, energetic and highly emotional work is inspired by both life and identity, including the heart wrenching death of a beloved sister from HIV. Backed by his own music, fusing African, raga and hip-hop, this deeply touching programme covers Bawren's roller-coaster transition from one culture to another and his embrace of both. It looks at the riches that Bawren's street culture has brought to contemporary dance and probes not only what it means to be African, but also what it is that Westerners find in Tavaziva's work that they may have lost.

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

Tue 28 Oct at 6.00pm

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

Winner of multiple awards at international film festivals, *As Old As My Tongue* is an intimate portrait of living legend Bi Kidude, probably the oldest singer on the world stage today. Her home island of Zanzibar has long been a meeting point for black African and Arabic influence, finding its most potent expression in the island's music. Bi Kidude beguiles audiences wherever she travels but domestically she continually courts controversy, her behaviour challenging perceptions of the role of women in a Muslim society. *As Old As My Tongue* reveals the dramatic contrasts in the life of this iconic musician and features a classic soundtrack spanning one hundred years of Swahili music.

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

Conversations on a Sunday Afternoon

Wed 29 Oct at 6.00pm

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

South African filmmaker Khalo Matabane mixes fiction and documentary in this emotive interrogation of contemporary South African society. Set in Johannesburg, the film is told from the perspective of a journalist searching for a woman, a shy and lonely Somali refugee called Fatima, whom he met one day in a park. His search results in encounters with many (actual) refugees and immigrants who have fled war, discrimination and poverty in their home countries – from Yugoslavia, South Korea, Ethiopia, the Congo...What emerges is a moving portrait of the multifaceted nature of the new South Africa, and a thoughtful interrogation of the looming potential for social and humanitarian crises caused by the influx of new immigrants into the country, a warning which, sadly, proved prophetic in the light of recent events in South Africa.

Ezra

Wed 29 Oct at 8.15pm

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

In the year 2000, it was estimated that some 300,000 children were serving as soldiers in armed conflicts in more than thirty countries around the world. Almost half of them were engaged in various conflicts on the African continent. Inspired by his own war-torn upbringing, Aduaka's film is the story of seven year-old Ezra, who is kidnapped by rebels on the way to school. After he was taken into the jungle and trained as a soldier, Ezra finds himself seven years later in front of a "Truth and Reconciliation Commission," which asks him to piece together a maze of facts surrounding the night of a devastating attack on a village. What is presented as a confession turns into a trial as his mute sister chooses to reveal a secret kept from her brother. Winner of the grand prize at the 2007 FESPACO film festival, *Ezra* is a hard-hitting film but deals with its difficult and relevant subject matter in a poignant and sensitive fashion.

PLUS SHORTS

Promotional films: Global Concerns Trust and Tools for Self Reliance

21m | DVD | English | Documentaries

The screening of *Ezra* is sponsored by the charities Global Concerns Trust (www.globalconcernstrust.org.uk) and Tools for Self Reliance (www.tfsr.org) and will be preceded by two short films depicting the work of these charities in Africa. *Tools - Changing Lives* follows the story of how people with various disabilities are benefiting from a joint Global Concerns Trust/Tools for Self Reliance project to take refurbished tools from Scotland to Malawi. *Tools for Self Reliance: A short film about our work* shows the charity's work with their partners in Ghana offering practical solutions which have lasting benefits for the entire community. The screenings will be followed by a discussion hosted by representatives of the two charities.

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

Bleeding Rose – UK premiere

Thu 30 Oct at 6.00pm

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

Ignoring all warnings, Prof Eugene goes ahead with his research project in search of a plant, *Bryophyte*, believed to be found in a humid virgin forest in the tropics. This, he claims, could hold the answer to a pharmaceutical quest for a new healing balm. Dispatching five of his top botany students to the forest of Agbabiaka, he basks in the euphoria of their anticipated success. Out in

the forest, love is kindled, villages are unsettled, mysteries are unveiled, death is triggered, war looms and back at the university Prof Eugene loses his sanity.

Winner of the Best Nigerian Feature Film at the 2007 Lagos International Film Festival, *Bleeding Rose* is quintessential low-budget Nollywood, and part of AiM's focus on popular African cinema. Director Chucks Mordi will be in attendance to talk to the audience after the screening.

Bongoland II: There is no place like home – UK premiere

Thu 30 Oct at 8.15pm

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

In his first film *Bongoland* (2003), Josiah Kibira related the misadventures of Juma, a Tanzanian immigrant in Minnesota. In this stand-alone sequel, Juma returns to Tanzania (aka Bongoland) to manage a company. His American-style ideas about efficiency and motivation meet with a less than enthusiastic response, and, when his mother's visit produces some jaw-dropping revelations, he discovers that his relationship to his homeland has become even more tenuous. Part of AiM's focus on popular African cinema from underrepresented regions, *Bongoland II* has a sharp, angry satire and presents a very rare opportunity to see a Swahili film.

SMS Sugar Man – UK premiere

Thu 30 Oct at 10.30pm

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

Johannesburg – an evil, ugly city on a Christmas Eve. This is the turf of the lonely and the damned and no more damned can they be than Sugar Man (Kaganof) cruising the streets in his Automatic 1966 Valiant 200, continually on his mobile phone, peddling his girls to wealthy black punters. This tongue in cheek inversion of the apartheid-years scenario of Afrikaans business men popping off to homelands to sample black girls is delivered with ironic force. From hotel to palatial apartment, he and the girls journey like Joseph and Mary looking for a room. The process of the night will awaken something in Sugar Man that will be born on Christmas Day. Strangely romantic, consciously transgressive and aesthetically audacious – shot entirely on mobile phone cameras – the film is also a homage to Jean Luc Godard's *Alphaville*. A checkered production history, plagued by disagreements between director and producer, almost accepted for Cannes but rejected after Kaganof refused to make alterations insisted on by the selectors, the film is destined to share the same floor as *Citizen Kane* and *El Topo* in the great Cinematheque Hotel of the Akashic Records.

PLUS SHORT

Jesus and the Giant – UK premiere

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

A raped and beaten woman called Mary arrives at Jesus's door. Her attacker is her lover, the Giant. Jesus believes in peace but realises that something drastic has to be done...This experimental short is an unlikely collaboration between Aryan Kaganof (script and editing), prolific high priest of transgression, and Akin Omotoso (director), Nigerian-born soap star, producer, director and intellectual. Together they bring a mutual abhorrence of rape, handled before by both of them in *Nice to Meet You, Please don't Rape Me* (Kaganof) and *The Kiss of Milk* (Omotoso) and a Jungian playfulness with archetypal characters. Jesus is transformed into a black woman. Like her historical counterpart she brings peace but in this scripture she can only do so by violence. Mary, the virgin raped by Father God, here the Giant, is a catalyst for the confrontation between the Princess of

Peace and the Angry Old Codger with a coke habit. Shot entirely on a digital stills camera (except for the final shot), 7,000 stills are stitched together in a montage that is as audacious as the concept.

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

African Animation for Adults

Fri 31 Oct at 5.45pm

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

This programme of short African animations for adult viewing deals with a variety of subjects such as taboos and political or social issues. The films are a celebration of local myth, narrative and aesthetic, not always somber in their delivery but also humorous and playful. Perhaps these animations require the maturity of an adult audience to truly appreciate the films within their specific contextual framing. Highlights of the line-up include:

Bon Voyage Sim

Animated/ Written by: Moustapha Alassane, Niger

Moustapha Alassane from Niger is cited as the father of Sub-Saharan animation. This animation made in 1966 is a charming narrative of the politician-frog Sim who travels to neighboring countries in the midst of all the pomp and ceremony surrounding a presidential trip. A humoristic take on African politics post-independence, this animation is a key film within the history of the animated form on the continent.

Jozi Zoo

Animated by: Mike Scott, South Africa

Written by: John Vlismas

John Vlismas is one of South Africa's most prolific comedians and his animated zoo takes a tongue in cheek look at the inhabitants of Johannesburg. An aesthetic reminiscent of previous comic strips such as "Boogie and Bru", artist Mike Scott uses limited line animation to bring to life the voices of John Vlismas. This animation is a reflection on contemporary South African identities and draws from archetypal characters that on some levels transcend South Africa, such as the wheeler-dealer Meercat, the camp Lion, and the stoner Bush-baby.

Kinshasa, Septembre Noir

Animated/ Written by: J.M Kibushi, DRC

Stemming from Sankuru in the Democratic Republic of the Congo, Jean Michel Kibushi's work is a testament to his culture and the specific political history within which his work resides. *Kinshasa, Septembre Noir* is an animated documentary that consists of a collection of chalk drawings by children from Kinshasa who witnessed the military pillaging and chaos that hit their community in September, 1991. These drawings, with others by the artist himself, were interspersed using limited animated techniques, recounting the events that unfolded during that time. Its measured sparseness gives this animation a strong visual and emotional impact, testament to the children's experiences.

The XYZ show

Animated by: Alfred Muchilwa, Godfrey Mwampembwa, Kenya

Written by: Godfrey Mwampembwa (Gado)

Kenya has had a strong history of political cartooning, one of the key players being Godfrey Mwampembwa, otherwise known as Gado. Here Gado uses a combination of animation and puppetry to create a Kenyan equivalent of "Spitting Image". In the form of a political talk show, this pilot for a projected television series gives the viewer a taste of Kenyan humour with its caricatures of Kenyan politicians and satirical portrayal of local political issues.

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

O Herói (The Hero)

Fri 31 Oct at 8.15pm

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

The Hero is the story of Angola, a nation torn apart by forty years of uninterrupted war. It is also the story of a city, Luanda, like so many in the developing world, trying to absorb the millions of people displaced by civil strife and global economic change. The central character of the film, the hero of the title, is Vitório, who was pressed into service at the age of fifteen, and is now, twenty years later, desperately trying to rebuild his life and find love. Vitório has a prosthetic leg replacing the one he lost after stepping on a landmine just months before the end of the war. His struggle to piece back together his life echoes the struggle of the country at large. *The Hero* won the grand prize of the World Dramatic Competition at the 2005 Sundance Film Festival.

AIM AFTER HOURS DOUBLE BILL

Fri 31 Oct at 10.30pm

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

Highway to the Grave

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

The extraordinary symbiotic relationship between fundamentalist Christian evangelism and exploitation cinema with images which verge, and sometimes transcend the pornographic is no more impressively realised than in the films of Nigerian auteurs Teco Benson and Helen Ukpabio. In this pre-Nollywood video-film a sinner man, addicted to the flesh and the charms of big-legged women, is turned into a Tom Thumb by one of them who has wicked powers, and has to stare up her legs, longingly towards her pudenda, inside which he would get lost. Ukpabio turns up like the 7th Cavalry and all is made right again.

PLUS

The White Darkness

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

In the year 2000, Richard Stanley was commissioned by the BBC to film a Haitian segment for their Benedict Allen-hosted documentary series *Last of the Medicine Men*, focusing on Voodoo practices. Wandering around the countryside and recording their observations, the crew witnessed at first hand that Voodoo, usually coined re-animating the dead, is mostly about interacting with

and being possessed by otherworldly spirits; a tradition which has lived through the occupation and missionary eras and has just recently been acknowledged as a certified religion. Stanley kept a diary of his trip which was published in *The Fortean Times*. What fascinated him were the many faces of Haiti which is a US military outpost on the one hand and a cradle of magic in the modern world on the other. After the BBC documentary was aired, Stanley was given access to 200 hours of footage from the journey and from this he created *The White Darkness* – his own unique take on the political and religious boilings of Haiti. Like the filmmaker Maya Deren before him, he was also initiated into the priesthood of Haitian magical mysteries (www.everythingisundercontrol.org).

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

African Animation for Children

Sat 1 Nov at 11.00am

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

This programme of animations for an audience of children presents a collection of works from various African countries that are both entertaining and at times educational in their scope. The content differs greatly from its European counterpart, presenting images that reflect the identities of African children and the environment they live in. The animations here draw from the imagery and symbolism of the respective countries, as well as their own myths and fables.

Subtitles will be read by a narrator for younger audience members.

Highlights from the line-up include:

AFRICA ANIMATED! Collection

Despite efforts by broadcasters and the audiovisual community in Africa, children's programmes in Africa are mostly imported from the West, and tend to bear little relevance to the everyday lives of children on the African continent. In order to address this issue in 2004 UNESCO launched *Africa Animated!*, an initiative that assembles resources and expertise for the production of children's animated cartoons in Africa. The animations were conceived by local artists and aimed to entertain and educate a regional audience of children on a five-week production residency. For this reason, most animations do not have dialogue and attempt to address issues that are relevant to a young African audience while presenting images that stem from artistic practices that reflect an African aesthetic.

The Toad who Visits his In-laws (Le Crapaud Chez Ses Beaux Parents)

Animated by: JM Kibushi, DRC

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

Owen and Mzee

Animated by: Kwame Nyongo, Alan Mwaniki and Alfred Muchilwa, Kenya

Inspired by the tragic story of the orphaned baby hippo Owen who was washed ashore by the Tsunami on the East Africa coast, these musical shorts present the unlikely friendship between

Owen and Mzee, a hundred year old tortoise. These Kenyan animations show a simple but evocative African landscape using a digital cutout style animated to East African musical soundtracks.

The screenings of animation shorts for children will be followed by an animation workshop in the Filmhouse Guild Room from 2.00pm-5.00pm.

Tableau Ferraille

Sat 1 Nov at 1.00pm

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

Tableau Ferraille tells the story of Daam (played by the Senegalese music superstar Ismael Lo), a European-trained and politically naive politician, who must choose between the two social paradigms represented by his two wives. His first wife, Gagnesiri, is a dignified village woman, dedicated to husband, family and community. Daam and Gagnesiri are incapable of conceiving a child, so Daam takes a second wife, Kiné, a beautiful, well-connected, western-educated woman, eager to marry an ambitious young politician. The president and his corrupt cronies plan to use their connections with Daam to enrich themselves, and Daam's decision to take on a second wife plays right into the president's self-serving hands. Like such past Senegalese masterpieces as Ousmane Sembene's *Xala* and Djibril Diop Mambety's *Hyenas*, *Tableau Ferraille* deplores the exploitation of the promise of true African independence by a corrupt post-colonial elite.

Daratt (Dry Season)

Sat 1 Nov at 3.30pm

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

Chad, 2006. The government has granted amnesty to all war criminals. Atim, 16 years old, is given a revolver by his grandfather to avenge his father's death by killing the man responsible. He quickly locates him: former war criminal Nassara is now married and settled down as the owner of a small bakery. Atim gets closer to Nassara under the guise of looking for work, and is hired as an apprentice baker. Intrigued by Atim's attitude toward him, Nassara takes him under his wing and teaches him the secrets of making bread and, over the weeks, a strange relationship evolves between the two. Despite his disgust, Atim seems to recognise in Nassara the father figure he has always needed, while Nassara sees the teenager as a potential son. Haroun has grafted a moving modern parable that is a worthy follow up to his previous film *Abouna* (screened at AiM 2006). It shows how personal strength and wisdom can overcome the cycles of violence that are left by many countries and confirms Haroun as a committed humanist as well as a gifted filmmaker.

VOICES OF THE BUSHMEN – Two Documentaries

Sat 1 Nov at 6.00pm

AiM is pleased to present a spotlight on the Bushmen of Southern Africa. As part of this focus, there will be an exhibition of Bushmen art work and jewelery in the Filmhouse café as well as an exciting cinematic programme. The screenings of *Bushman's Secret* and *Legends of the Bushmen* will be followed by a panel discussion chaired by Moragh Reid, Director of Positive Help, with panel members Ginger Mauney, a wildlife photographer and filmmaker and director of *Legends of the Bushmen*; Alan Barnard, Professor of Anthropology of Southern Africa at the University of Edinburgh and Honorary Consul of the Republic of Namibia for Scotland; and Sue Armstrong, a freelance writer and broadcaster who has written numerous articles and made feature programmes

for BBC radio about the Bushmen. Please see special events for further details on the panel discussion.

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

Bushman's Secret

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

When South African filmmaker Rehad Desai travels to the Kalahari to investigate global interest in ancient Bushmen knowledge, he meets Jan van der Westhuizen, a fascinating traditional healer from the Khomani Bushmen. Jan's struggle to live close to nature is hampered by centuries of colonial exploitation of the Bushmen and of their land. Unable to survive as they once did hunting and gathering, the Khomani now live in a state of poverty that threatens to destroy this community forever. One plant could make all the difference. Hoodia, a cactus used by Bushmen for centuries, has caught the attention of a giant pharmaceutical company. It now stands to decide the fate of the Khomani Bushmen.

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

PLUS

Legends of the Bushmen – UK premiere

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

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

Dust Devil

Sat 1 Nov at 9.30pm

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

In the vast Namib wastes, a stranger in a long black coat hitches lifts along the endless road, a spine running through Namibia. Soon the wasteland is littered with corpses and the last policeman in the small town of Bethany is faced with a mystery that threatens his eternal soul. A young woman on the run from her broken marriage in Pretoria picks up the stranger and becomes enmeshed in a dance of death with a Soul-taker, intent on releasing the miserable from their oh-too-solid flesh. His mission, this lonely man – an amalgam of the singer from *The Fields of the Nephilim* and the arisen revenger from *Django Kill!* – is to release the souls of those who want to die. Some of these may not realise their true desires and he is there to show them their destiny. Richard Stanley's direction is subtle and penetrating, juggling the horror film conventions with an examination of a country and a people, scarred by racism, war and sexism.

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

Barakat! (Enough!)

Sat 2 Nov at 3.30pm

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

Set in war-torn Algeria in the 1990s, *Barakat!* follows two women's dangerous search for the younger woman's husband, a journalist whose writings resulted in his disappearance. Both women represent anachronisms in Islamist Algeria – the younger woman, Amel, is a doctor. The older, Khadija, is a nurse with vivid memories of Algeria's fight for independence. Ignoring curfews and facing the constant threat of ambush by armed militias, the two women challenge the men they encounter to accept them and help them with their search. Their journey leads them across the picturesque landscapes of Algeria, to a deeper understanding of how their lives were shaped by their country's history.

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

Closing screening: Il va pleuvoir sur Conakry (Clouds over Conakry)

Sat 2 Nov at 6.00pm

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

Guinean filmmaker Cheick Fantamady Camara's debut feature proposes a romantic twist on the recurrent tradition-versus-modernity theme of African cinema, as a lovestruck cartoonist learns the spirits have chosen him instead of his religious older brother to succeed his father as imam of Guinea's capital, Conakry. BB works as a political cartoonist at a liberal newspaper, and is in love with his boss's talented computer-scientist daughter, Kesso. But his choice meets with stiff opposition from his strict Muslim father Karamako. Karamako's dream-inspired insistence that BB go to Saudi Arabia to study to become an imam, against the young man's wishes, further complicates the relationship. Camara never oversimplifies the emotional complexities of the situation, particularly the difficulty of remaining connected to the present and to a divided cultural heritage.

The closing screening will be preceded by screenings of the winner of the short film competition as well as the winner of the short film audience choice award. The screenings will be followed by live music in the Filmhouse café.

SPECIAL EVENTS

Documentary Masterclass

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

Acclaimed Cameroonian documentary filmmaker Osvalde Lewat will be presenting a free masterclass as part of AiM. After serving as a journalist for several years Osvalde opted for documentary filmmaking. Her first documentary, entitled *Upsa Yimoowin* (The Pipe of Hope), was

produced in Toronto in 2001, and denounces the sidelining of the American Indians. The film that brought her international recognition is *Beyond the Pains* (2003) which deals with a prisoner who was sentenced to four years for a minor crime, but ended up being imprisoned for 33 years. Her next film, *A Love During the War* (2006) deals with raped women in the Democratic Republic of the Congo. Her films have won several awards around the world. In her latest film, *Black Business*, she addresses the question posed by Nigerian Nobel Laureate author Wole Soyinka: "They say Africans are not ready for democracy. So I wonder: have they ever been ready for dictatorship?" *Black Business* will be screened at Filmhouse Cinema on Fri 24 Oct at 6.00pm.

Wine Tasting

Mon 27 Oct, 7.00pm-8.30pm | Filmhouse Guild Room | Tickets £10 (available from Filmhouse box office or online at www.corporatewineukshop.com or by calling 0845 053 6732 – advanced booking advised)

Special Offer: £15 for wine tasting and screenings of *This is My Africa* and *Beyond Freedom*

Lothian Life, the online magazine for Edinburgh and the Lothians, works with Corporate Wine UK to offer guests an opportunity to taste some of the best wines from around the world. Their informal walkabout wine tasting events are renowned for their relaxed atmosphere. Guests select, in their own time, what they would like to try, while the Corporate Wine UK team are on hand to advise. While there is no pressure to purchase wines, if you really like something, this can be arranged. Teaming up with Africa in Motion has meant selecting South African wines with a unique regional character to complement the screenings of *This is My Africa* and *Beyond Freedom* (screened at 8.30pm on Monday 27 Oct). After the screenings, there will be live African music in the bar, so why not join in this voyage of discovery and enjoyment!

Afro-Scottish Connections Club Night

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

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

Rita Ray is one of the most prominent DJs on the global beat scene today, and is a leading authority on Afrobeat - the combination of hi-life, rock and reggae from Nigeria pioneered throughout the 1970s. Through DJ-ing and producing nights at the Mambo in Brixton, Rita has played a big part in revitalising the African music scene in London and Rita's own club night, the Shrine Sessions, combines DJ sets with live bands, poetry readings and rapping, and has rocked London venues including the Royal Festival Hall, the Jazz Café and the Barbican.

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

Opening the evening's line up, **Sweet-E**, Scotland's No.1 female MC, is a founding member of Hip Hop crew NorthernXposure; renowned for their unique sound and socially conscious lyrics they have achieved international acclaim playing venues across Europe and America. Sweet-E has

performed alongside high profile artists such as Estelle and Amy Winehouse. The Skinny regards NorthernXposure as, 'The major contenders to break Scottish hip-hop abroad and elsewhere in the UK'.

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

African Story Hour

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

Join storyteller Mara Menzies for an hour of incredible stories drawn from a variety of cultures across Africa. Be enthralled with tales of ogres, warrior kings, delightful animal characters and a swarm of hungry locusts. Experience a rich tradition that has been passed down for generations. This beautiful collection of stories is a wonderful complement to the array of films on offer at this year's Africa in Motion film festival.

Wallflower Press Book Launch and Signing

Fri 31 Oct, 6:30pm-7.30pm | Filmhouse Guild Room | Free

Widescreen: Watching. Real. People. Elsewhere is the new book by renowned critic and filmmaker Mark Cousins, published by Wallflower Press. Combining articles from the acclaimed journal *Prospect*, he has charted and contextualised the radical changes cinema has undergone in the last decade. Writing from Britain, Europe, Iran, India and Africa, he has looked at the social trends and aesthetic implications of modern cinema's shifting sands. The result is a sceptical, passionate, eye-witness account of film today, argued originally and written with panache.

Mark Cousins is a filmmaker and producer, film critic, broadcaster and festival director. As a fervent supporter of African cinema, he is an advisor to the Africa in Motion film festival. He is the author of the highly acclaimed *The Story of Film* (2004) and his documentary subjects have included neo-Nazism and the history of Iranian cinema. Mark is presently Honorary Lecturer in Film and Media Studies at the University of Stirling.

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

'Create a Story' Animation Workshop

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

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

VOICES OF THE BUSHMEN Panel Discussion

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

In English, story and history are different words. In most other languages they are the same word. In the English speaking world we expect history to be about facts - facts which give order to how we think about our lives in relation to our past. Yet, storytelling is our history. It is the colour and chaos of images that shape the way we live now. It is our learning. It is our understanding of our world. Stories transport us out of the limits of that world. Stories inhabit every corner of our imagination. Stories bring magic and nature and the supernatural to our lives. Stories have no bounds and all things are possible. Yet stories bring an order, a moral code, a lesson to be learned and remind us all things on the earth and in the skies are connected. All stories embody a truth and to hear that truth, we must listen to the stories. Their narrative power is the secret of their survival down the centuries. To learn from the storytellers, we must give people an authentic voice. The Bushmen are one of the oldest indigenous populations in the world. They lived for thousands of years as hunters and gatherers in the harsh environment of the Kalahari desert. Yet oppression, discrimination and dispossession have marked their lives. "Visitors" to their traditional lands have become occupants and today the Bushmen live in small groups scattered over different countries in Southern Africa. They are most usually found as "squatters" near towns, as labourers settled on the farms of big landowners, or in government-designated re-settlement camps, dependent on inadequate, inconsistent government hand-outs, unable to access or afford healthcare. They are losing their language. They have all but lost their voice. Yet their stories remain central to their healing and their sense of community and their identity and we have much to learn if we would simply listen.

Through the screenings of the two documentaries about the Bushmen of Southern Africa, the panel discussion will explore the (hi)story of the Bushmen as they try to find their authentic voice in the modern world. The panel will consider the relationship of Westerners with the Bushmen. What happens when we listen to their stories and hear their voice? What happens when we don't? The Bushmen are Africa and Africa is the Bushmen. Why then are we Westerners compelled to keep returning to a continent on which we have no claim? Are the Bushmen part of our (hi)story and healing?

Voices of the Bushmen Exhibition

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

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

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

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

The lino prints are made by the Bushmen in the Ekoka area in the far North-central area of Namibia, through a community-based enterprise, Onankali Omahangu Paper Project. The enterprise produces handmade paper, made from the stalks and leaves of mahangu, a type of pearl millet, onto which pictures are printed. The lino prints depict the stories, animals, birds, plants, landscapes and rock art of traditional Bushmen hunting, gathering and healing, showing their knowledge and love of the Kalahari.

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

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

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