

**E N I F F**  
EASTERN NIGERIA  
INTERNATIONAL  
FILM FESTIVAL

**4-7**  
NOV.  
2020



@eniffnigeria

**THE MAIDEN**

**EASTERN  
NIGERIA  
INTERNATIONAL  
FILM FESTIVAL**  
ENUGU VIRTUAL  
EDITION 2020

[www.eniff.org](http://www.eniff.org)



To those that lost their lives during the  
COVID19 Pandemic and #EndSARS protests.  
We salute you for your courage.  
You live on in the birth of a new nation.

**EASTERN  
NIGERIA  
INTERNATIONAL  
FILM FESTIVAL**  
ENUGU VIRTUAL  
EDITION 2020  
**▶Team**

**Ujuaku Akukwe**  
Co-Founder/Director

**Chris Odili**  
Co-Founder/Director

Administration  
**Kosi Nwoba**

Outreach Relations  
**Lorenzo Menakaya**

Marketing & Advertising  
**Ujuaku Akukwe**

Experiential Design  
Graphic Design  
**Ikenna Ihediwa**

International Correspondence  
**Yvonne Chioma Mbanefo**

Social Media  
**Dumebi Akukwe**  
**Realtime Film festival**

Photography  
**Ujuaku Akukwe**

Consultants  
**Realtime International Film Festival**  
**DR Ezinne Ezepue**



# EASTERN NIGERIA INTERNATIONAL FILM FESTIVAL

ENUGU VIRTUAL EDITION 2020

Forty  
Films

Twenty  
Countries

Seven  
Days

Industry Experts

We are a hybrid media and event  
Management Company



FRANCESASHLEY  & ASSOCIATES

[www.frances-ashleymedia.com](http://www.frances-ashleymedia.com)  
@FrancesAshleyMedia

# EASTERN NIGERIA INTERNATIONAL FILM FESTIVAL ENUGU VIRTUAL EDITION 2020

## ▶ Sponsors

Official Sponsor



Supported By:



Powered by



EASTERN  
NIGERIA  
INTERNATIONAL  
FILM FESTIVAL  
ENUGU VIRTUAL  
EDITION 2020  
▶ Thank you

We would like to thank  
the following individuals  
for their donations and  
contributions to our  
festival

Chief Pete Edochie MON | Chris Odili | Obi Asika  
Kassim Afegbua | Ifeoma Nwuke | Nadia Denton  
Charity Lawson | Oba Kosi Nwoba | Lorenzo Menakaya  
Segun Adesegha | Tuks TAD Lungu | Mark Holden Aikhomu  
Reinier Smit | Leo Edochie | Benson Ejindu | Chijioke Edoga  
Bandile Koketso Mbuli | Yvonne Chioma Mbanefo

# EASTERN NIGERIA INTERNATIONAL FILM FESTIVAL

ENUGU VIRTUAL  
EDITION 2020

## ► Foreword

WE welcome you to the maiden edition of the Eastern Nigeria International Film Festival.

We are excited about today because when we planned to debut our festival in 2020, nobody anticipated that the world will be thrown into a pandemic that shuts us in-doors for months. But, we decided to rise above the setback to put a smile on our faces by bringing to our community the best films from talented, brilliant and amazing filmmakers from around the world.

A lot has happened in 2020. I want us to observe a minute silence for those that lost their lives to COVID-19.

And also, remember the Nigerian Youths who were killed on the 20th of October in Lagos State while peacefully protesting against police brutality. And those of the black lives matter. May their souls rest in peace.

Eastern Nigeria Film Festival is inspired by the long history that east of Nigeria has put into the Nollywood and African Storytelling industry. It's a platform where filmmakers and films will be celebrated and rewarded for their creativity and contribution to the advancement of humanity and the industry.

We are very happy that this year, being our first year, we received over 3,000 entries from 129 countries. To the filmmakers that sent us their films, we enjoyed watching your beautiful creativities. Thank you for the thoughtfulness you all put into your work. We selected only 40 films, because of the virtual nature of this edition. We hope you understand. To the filmmakers that made it to our official selection, we say CONGRATULATIONS!

This year virtual edition will not be possible without our sponsor, Frances-Ashley Media and our supporters, Solotone Global Ventures Ltd, Curate your memories, AllCare medical Centre , OuirDesign, Realtime International film festival and all the individuals that supported us with their money and time. We remain very grateful.

Finally, to all the creatives, the world needs healing at the moment and it is a call for us to tell compelling stories that will bring together cultures, heal broken souls, and promote unity. We are stronger together. Let's preach love and light wherever we are found.

With this, from Enugu, Nigeria, we bring to you the best of cinema and experts from Africa and around the globe.

Don't forget to wear your Mask!

Stay Safe and Thank You.



# Ujuaku Akukwe

Co-Founder/Director,  
ENIFF



@ujuakuakukwe

[www.ujuaku.com](http://www.ujuaku.com)  
[hello@ujuaku.com](mailto:hello@ujuaku.com)

# Ujuaku Akukwe

Ujuaku Akukwe is an entrepreneur, award-winning documentary filmmaker, and a family historian/curator. She is the CEO of Frances Ashley Media, InspiredThots Ltd and the founder, Curate Your Memories.

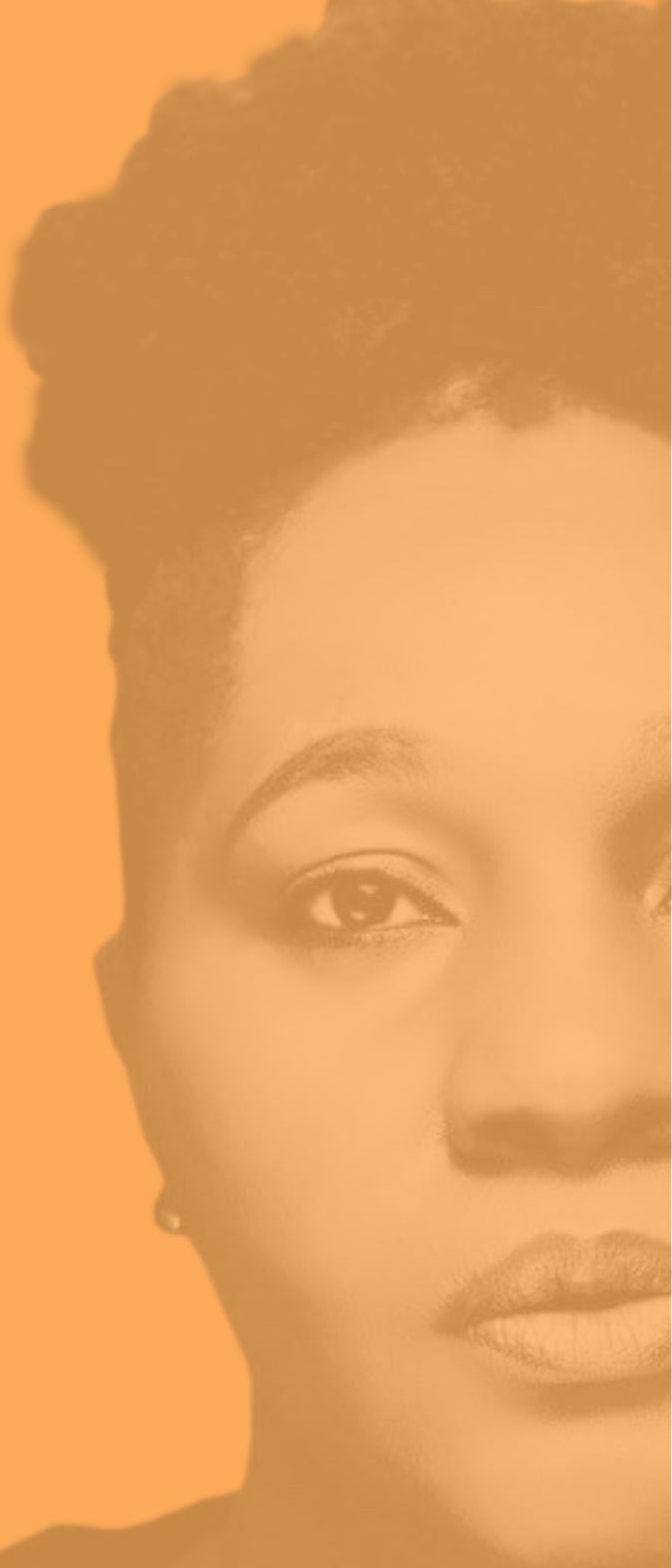
Her extensive experience and practice cut across Media consultancy, Content design and Social works with over 12 years' experience in social enterprise and eight years as a filmmaker. She is a recipient of a Certificate of Recognition from the California Legislature Assembly for her use of film for community engagement and won the Nigeria Women Entrepreneurship Award for her contribution to positive parenting. Her documentaries have won awards globally, including the winner, best documentary Silicon Valley African Film Festival, United States. Winner, Woman Producer of the Year and Award of Excellence both from the International Film Festival, Women, Zero discrimination and Social justice Indonesia amongst others. Ujuaku is a TEDx speaker and often get to speak on various platforms.

She is an Alumnae of the New York Film Academy, University of Nigeria, and Pan-Atlantic University. Also, she has certificates in entrepreneurial management, strategic management, documentation strategy, digital marketing and communication.

Ujuaku's energy is contagious, and her messages which come from a place of deep passion, conviction, and experience resonates with women,

parents, business executives, and leaders.

She is the author of the book, Nuts & Bolts of Parenting. She lives in Abuja, Nigeria, and loves to dance and watch documentaries in her spare time.





Chris  
Odili

Co-Founder/Director,  
ENIFF

# Chris Odili

Chris is a dedicated, experienced and multifaceted person with integrity. A pioneer student of the University of Nigeria English language (Drama stress), he has made his mark in the entertainment industry from 1985 to date. Chris was a part of the play "The Trial of Dedan Kimathi" in 1985. In addition, he represented then Anambra state at the National Festival of Arts and Culture in Maiduguri in 1986. He started his career in broadcasting as a Technical director with the Nigeria Television Authority (NTA) and later joined 96.1 FM station in Enugu and the Power 88 FM station in Awka respectively as a pioneer presenter.

He was the general manager of the prestigious club, the Art Forum in Enugu and a judge at the FAME Music awards. In 1996 he was the creative director of the famous Mmanwu (masquerade) Festival Enugu and later became Editor in Chief of Trend Magazine Enugu. In 2003, Chris moved back to the UK and joined the world-famous Groucho club. In the Groucho he was key to the annual Gong show which was an array of artistes who performed for charity, and also a member of the Film club which preview films and provide constructive criticism. Currently, he is the operations manager, Control Risks Limited and has two documentaries and a Short film to his credit.



# EASTERN NIGERIA INTERNATIONAL FILM FESTIVAL

ENUGU VIRTUAL  
EDITION 2020

## ▶ About

The Eastern Nigeria Film Festival was founded in 2019 and its inspired by the long history that Eastern Nigeria has to the Nollywood and African Storytelling industry. ENIFF seeks to showcase film talent and provide the space for a comprehensive re-evaluation of Nigerian and African storytelling in order to accommodate different and emerging forms and genres. We are deeply invested in the need to transform storytelling and film through a changing storytelling environment that demands reconceptualising the role of African film making locally and globally.

In addition to our annual festival, ENIFF host quarterly talks called ENIFF IDEASPHERE and workshops that offer learning opportunities for film makers and creatives.









# **CONTRIBUTORS**

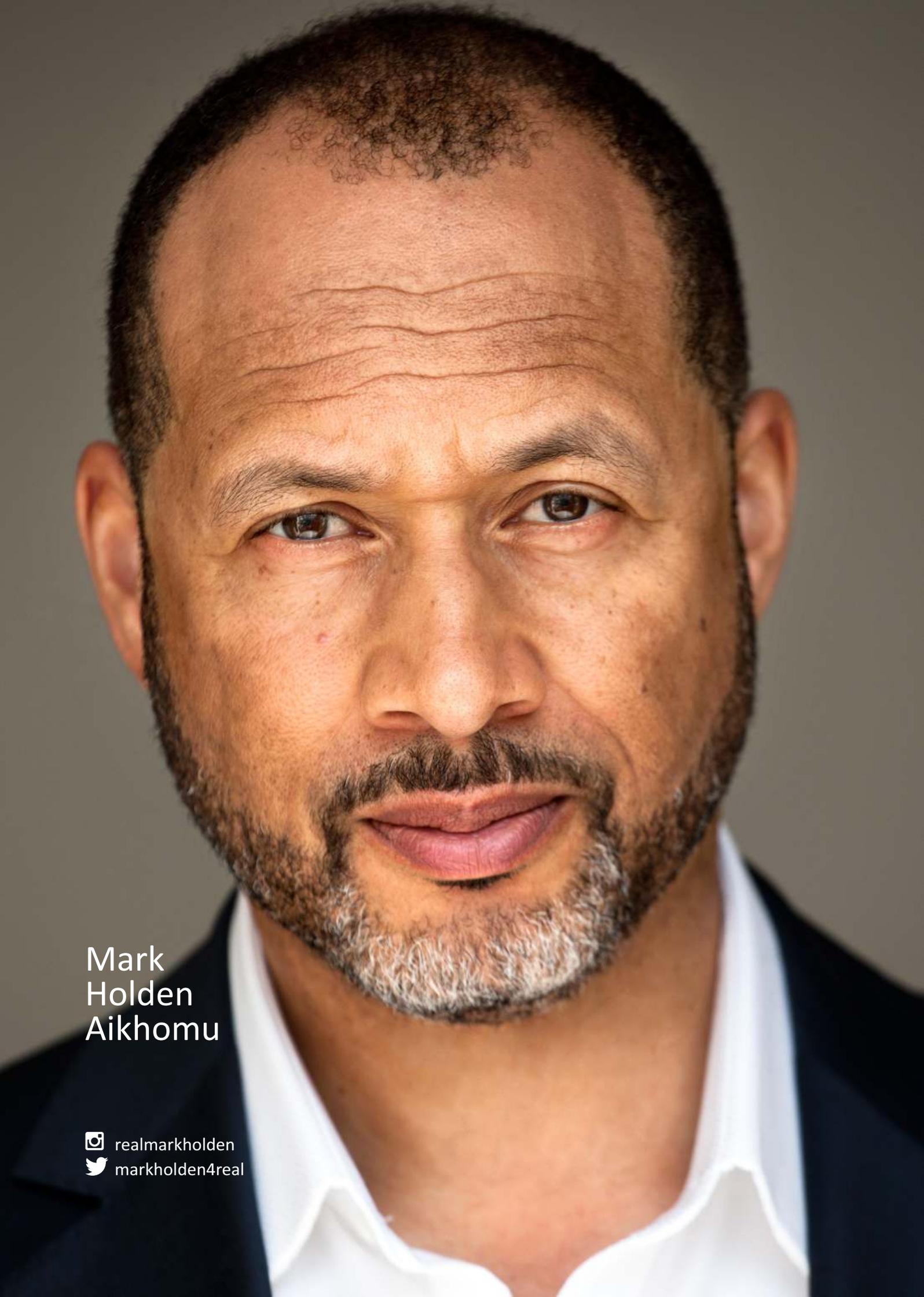


Yvonne  
Chioma  
Mbanefo



@yvonnembanefo

Yvonne Mbanefo's career sits at the intersection of digital media, cultural heritage and education, deploying technology as an active tool to educate people through storytelling. In studying pre-colonial Igbo life, she has developed a deep interest in the relationship between everyday life, individual experiences, power structures, and cultural forms in different communities, as well as ways in which to use them to foster cultural intelligence across societies. Yvonne is quickly gaining a reputation as a cultural consultant in various projects like film, TV and theatre productions, book publishing and other heritage related initiatives. She is best known for her work in Igbo Studies and advocacy for African languages.



Mark  
Holden  
Aikhomu

 [realmarkholden](#)  
 [markholden4real](#)

# Mark Holden Aikhomu

Mark is an international award winning, British born Canadian/Nigerian actor/producer who is currently residing in London, UK. He is in his 30th year in the entertainment industry, but has also lead an eclectic life, outside of the industry, having represented Great Britain and Canada at bobsledding in the mid to late 1980's. He served 17 years as a police officer in the Metropolitan Police in London, England and in Edmonton Police Service in Alberta, Canada, where he also got a solid grounding for work in the private sector as a private investigator and close protection operator. He has extensive credits in film, television, theatre and voice over. He was most recently in the original London cast of Pretty Woman The Musical at the Piccadilly Theatre in London's West End, performing the role of James Morse. He is currently preparing to take on a lead role in a feature film in the new year which will be filming in Romania.

 [realmarkholden](#)

 [markholden4real](#)



A close-up portrait of Nadia Denton, a Black woman with dark, curly hair pulled back. She is wearing a dark blue top and a large, colorful necklace made of multiple strands of yellow, blue, red, and white beads, with silver chains and circular pendants hanging from it. She is looking directly at the camera with a slight smile. The background is dark and out of focus.

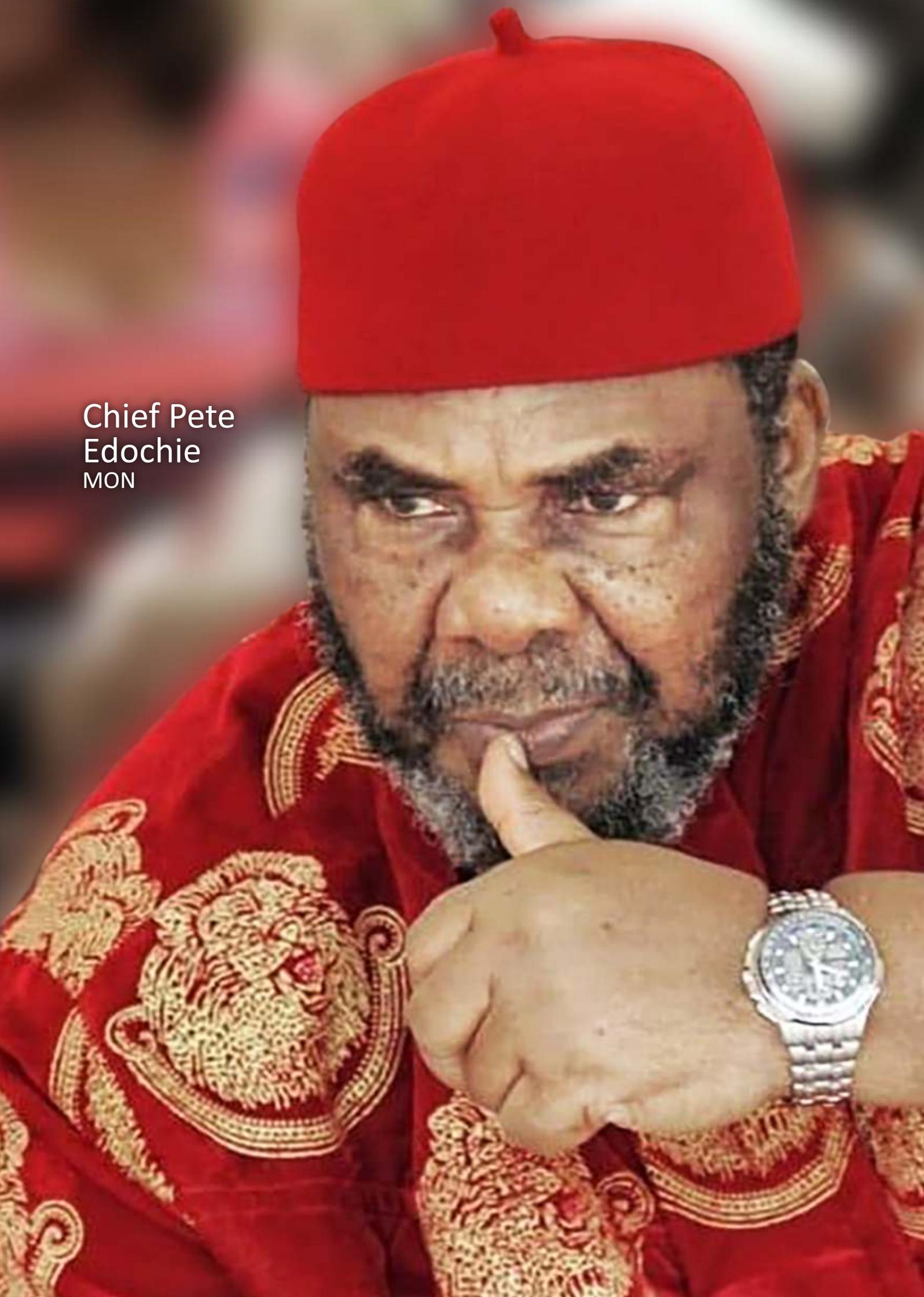
## Nadia Denton

Impact Producer,  
Film Curator  
& Author

Nadia has worked in the film industry for 15 years primarily as an Impact Producer, Curator and Author. She specialises in Nigerian Cinema and coined the term BEYOND NOLLYWOOD [www.beyondnollywood.com](http://www.beyondnollywood.com). She has worked with the British Film Institute, British Council, London Film School and Comic Relief.

[me@nadiadenton.com](mailto:me@nadiadenton.com)  
[www.nadiadenton.com](http://www.nadiadenton.com)  
[www.beyondnollywood.com](http://www.beyondnollywood.com)  
[www.africanheritagetour.co.uk](http://www.africanheritagetour.co.uk)

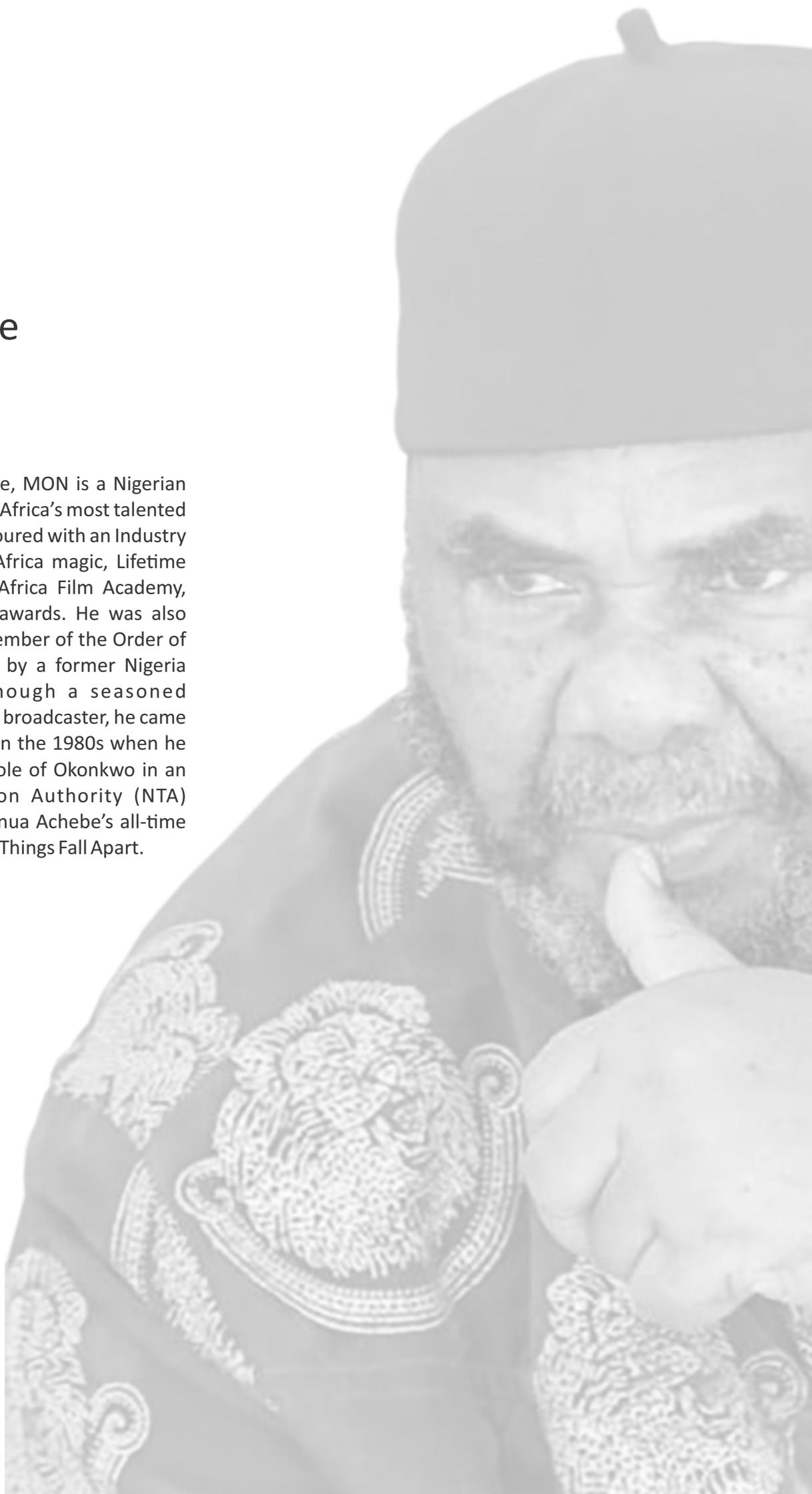
Chief Pete  
Edochie  
MON



# Chief Pete Edochie

MON

Chief Pete Edochie, MON is a Nigerian actor. He is one of Africa's most talented actors, being honoured with an Industry Merit Award by Africa magic, Lifetime Achievement by Africa Film Academy, and many more awards. He was also honoured as a Member of the Order of the Niger (MON) by a former Nigeria president. Although a seasoned administrator and broadcaster, he came into prominence in the 1980s when he played the lead role of Okonkwo in an Nigeria Television Authority (NTA) adaptation of Chinua Achebe's all-time best selling novel, Things Fall Apart.





## Bandile Koketso Mbuli

Bandile Koketso Mbuli, with her comprehensive training in theatre-based Performing Arts Technology (Cum Laude) and extensive experience within the international and local film landscape; BANDILE K. MBULI has conjured a number of disciplines, namely, costume, make-up and art direction, into her multidimensional body of work. Her love for anthropology, art, and textile has allowed her to explore numerous adaptations of her extensive understanding of colour, line and texture which is reflected in her work.

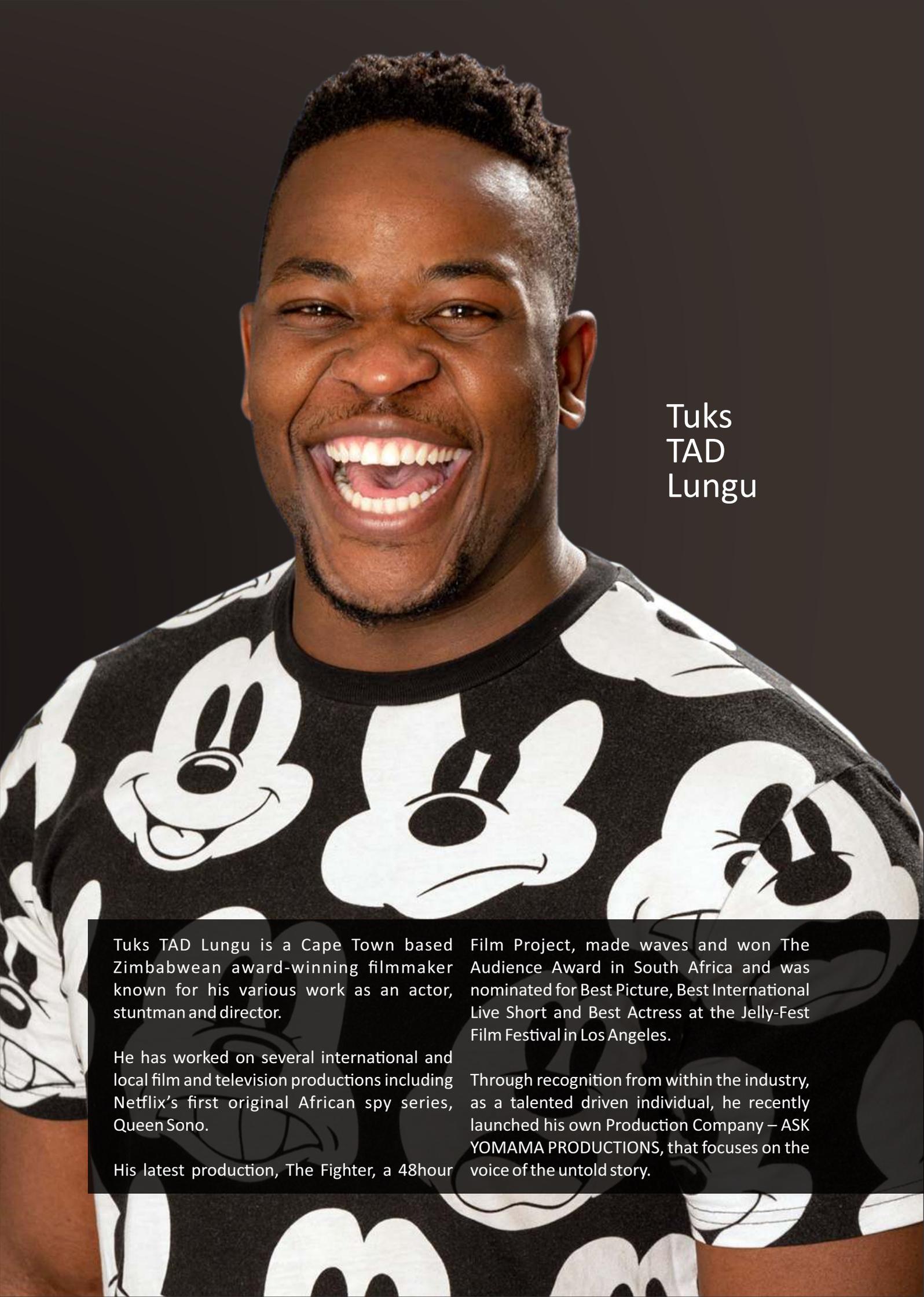
[www.koketsombuli.com](http://www.koketsombuli.com)

 @bandile\_mbuli

A professional portrait of Obi Asika, a Black man with short grey hair and a goatee, smiling. He is wearing a dark blue suit jacket over a light-colored, patterned shirt. His arms are crossed, and he is standing against a dark background.

## Obi Asika

Obi is the Co-Founder @smwlagos  
and Founder @IbaAjie



Tuks  
TAD  
Lungu

Tuks TAD Lungu is a Cape Town based Zimbabwean award-winning filmmaker known for his various work as an actor, stuntman and director.

He has worked on several international and local film and television productions including Netflix's first original African spy series, Queen Sono.

His latest production, The Fighter, a 48hour

Film Project, made waves and won The Audience Award in South Africa and was nominated for Best Picture, Best International Live Short and Best Actress at the Jelly-Fest Film Festival in Los Angeles.

Through recognition from within the industry, as a talented driven individual, he recently launched his own Production Company – ASK YOMAMA PRODUCTIONS, that focuses on the voice of the untold story.



## Dr. Ezinne Ezepue

Dr. Ezinne Ezepue is a lecturer of Film Studies at the University of Nigeria. She earned a Bachelor of Arts degree in Film Studies at the University of Nigeria, after which she went to the United Kingdom, where she obtained a Master of Arts degree in Film & Television (Birmingham) and a PhD in Media & Cultural Studies (Birmingham). She's a Chevening Scholar dedicated to the decolonization of film studies. Her interest lies in the creation of stories that are truly and authentically African. She's a renowned Nollywood scholar, avid documentary film consumer and a film lover and critic.



# CURATE YOUR MEMORIES

Preserve your history in a book or audio that  
will be a treasured legacy for generations



@curateyourmemories

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



## Oba Kosi Nwoba

Project Coordinator,  
ENIFF

Oba Kosi Nwoba is a documentary Film maker and a cultural tub-thumper . He is the founder of Ozunu Films and managing partner of Filming Africa. He has worked on different Film projects including the first Nigerian series on Netflix, “Crazy, Lovely Cool”. He was part of the team that organized the 15th Africa Movie Academy Award. Oba has received different nominations most recently the Best Nollywood documentary at the Toronto International Nollywood Film Festival. He also worked on the translations of the 1900s documents/recordings by Northcote Thomas across Nigeria.

# Oba Kosi's Thoughts on African filmmaking and its impact in the world

Content is king they say but every king needs a people to rule. Africa being the second largest continent by population certainly has the odds of the numbers in their favour. Every human has blood in their vessels, for an African there is story telling in addition. Way before we started printing stories on video walls and screens, Africans printed stories in the hearts of everyone they encountered.

Storytelling or Filmmaking as you will have it, is an art that has changed narratives world over. Most recently, the world have started paying more attention to stories and films from the African space. More films by Africans for Africans and the world at large are gaining traction everyday. Conversations are initiated daily with each new African production. How does this affect the world? It means death for African stereotypes or maybe not death but a change in the way Africa is seen. Non-Africans will start to engage more with people of the African continent business wise and in other healthy ways. This in turn makes for a better global film economy.

Black Panther has been in the filmmaking womb and it was not an accident that it was birthed in this time. It was a result of the impact and influence African stories and filmmakers both consciously and unconsciously instilled in minds of their contemporaries outside the continent.

The Biggest movie Industries in the world are Hollywood, Nollywood and Bollywood by different criteria and in no particular order. We have witnessed a lot of film remakes with Hollywood. Some say they are in a room void of new ideas, hence, the remakes. I say it is the African time, ironically quite prompt. Because our films are crossing boundaries and reaching a wider audience now, Filmmakers from Europe, Asia, America etc are already beginning to rediscover themselves with the kind of stories obtainable in Africa. It is giving way to a new style of storytelling. Film streaming platforms are investing in contents from Africa, that says a lot about how much African films and filmmakers are in the conversation. What does this mean for the world and Africans? It means more funds will be in circulation. It means even better stories will be made. Because we are making great stories different OSCAR selection committees are being set up in different African countries. Regarded as the most prestigious movie award platform, the Academy award paying attention to content from the African continent sums it all up. Content is king, mother Africa is the queen.

# Lorenzo Menakaya

Lorenzo Menakaya is an award winning Nigerian on-air personality, actor, event host, filmmaker and singer. Lorenzo's powerful vocal presence earned him nominations for the On-Air Personality (OAP) of the year at **The Future Awards Africa** (TFA) 2011 and 2012; in 2016, he won the **Nigerian Broadcasters Merit Awards** for Best Radio Presenter (Midday Show) and **Nigerian Fashion & Style Awards** for Radio Personality of the year.

Lorenzo has starred in several Nollywood films and television series including a major role in "**Crazy, Lovely, Cool**" a TV series currently on Netflix produced by Trace TV and directed by Obi Emelonye. He produced his debut feature film titled "Ordinary Fellows" in 2019 and it has been screened in over twenty film festivals around the world winning Best Director award at the African World Film Festival in Michigan, USA. Lorenzo hosted the Africa Movie Academy Awards 2019.





## Lorenzo's Thoughts on African filmmaking

Every African is a storyteller, because we all grew up on stories. From moonlight and folk tales to myths with or without explanation passed down to us through the oral tradition of storytelling.

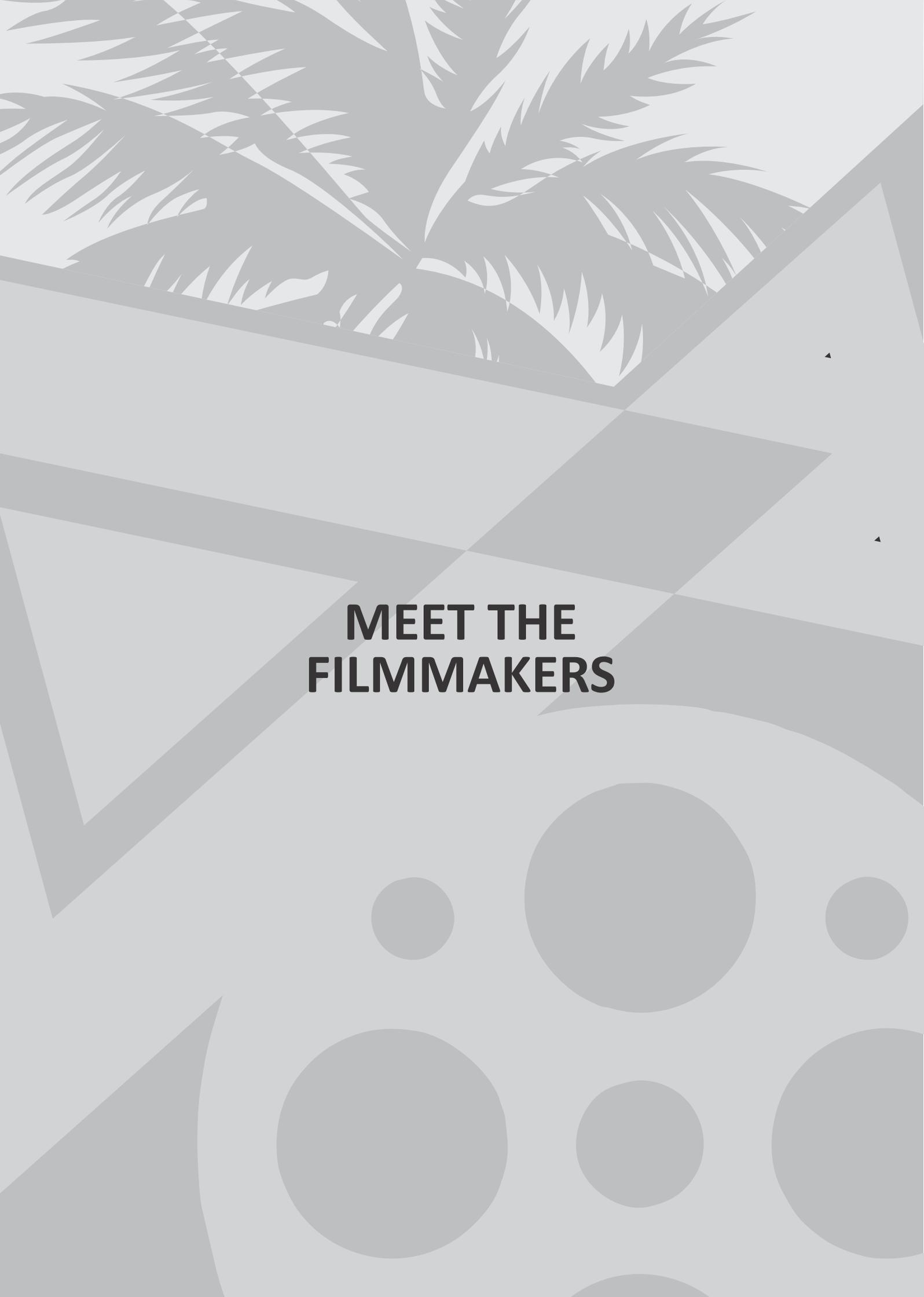
South Africa, Nigeria, Burkina Faso, Kenya, So malia, Egypt, Algeria are some of the film industries in Africa we must mention within any major discuss concerning African Cinema. Either because one of them has a rich history of cinema as pioneers or be-cause one is the second largest film industry in the world or because of the accolades given to one or more by The Academy Awards. Whatever the reason, we must acknowledge that African cinema has evolved over the years surviving wars and dictatorships, and overcoming prior restrictions imposed on international access and production.

German Development Minister Gerd Müller told a Berlin audience at the "African Film on the rise" event hosted by his ministry and DW Academy that "Africa is THE creative continent," this can only be said in this time and age that the world is beginning to buy into the African narrative seeing how the cinema culture in nations like Nigeria and South Africa is booming in the region even with all the technical odds and with-out foreign support.

The largest film industry in Africa - Nollywood, Nigeria's film industry, has become a model for almost the rest of the industries on the continent. Prior to this time, many other countries in

Africa made films that represented the continent globally. But they were coming out in trickles, most of them also had foreign or government support. But when Nollywood started making commercial films in 1992, they had no support. It was just one man, gathering cast and crew, shoot straight-to-tape and distribute through his network of marketers afterwards. Now, it has helped build the industry of a few other nations.

It is called an industry, but I think it is not truly yet a properly structured industry in itself; rather we have pockets of something here and there that have seemingly succeed-ed in making a statement and earning economically. I know it is not yet what it is supposed be, which is why it scares me now that international organizations and platforms like Creative Artists Agency (CAA), Netflix, HBO Max, Amazon Prime etc are interested in Nollywood. It sounds good now, but it might not be a great thing if we do not have the right foundation to build these many blessings upon. So instead of pushing to be endorsed by Netflix and Oscars, let us come together and build 'one' indus-try focused on creativity without restric5ons. Let's build a film business embedded in ethical values, instead of always figuring out a way to rationalize behavior that may not otherwise align with our values.



# **MEET THE FILMMAKERS**



## **BASSIL'ORA (ITALY) Rebecca Basso**

Rebecca Basso, has a decade of experience with the Running TV production and distribution company. In the meantime, in addition to produce for television and cinemas, she created some documentary films and series as author and director.

Rebecca Basso, lavora da decenni nel settore della produzione e distribuzione televisiva e cinematografica. Negli anni, oltre a produrre per la TV e il cinema, realizza alcune opere come autore e regista, in particolare modo serie documentaristiche e film documentari.

### **FILMOGRAPHY**

- ADRIARTICA 17 x 30' (Documentary Series, author)
- KANUN, IL SANGUE E L'ONORE 1 x 52' (Documentary Film, author and director) ARTELESIA FESTIVAL (2011), INTERNATIONAL HUMAN RIGHTS FILM FESTIVAL ALBANIA (2012)
- ALBANIA, SULLE TRACCE DEL KANUN 8 x 30' (Documentary Series, author)
- MY NAME IS ERNEST, (docu-fiction, assistant director)
- WISH - THE SHIMMER Videoclip (director); "Versi di Luce Festival" Modica, "Award of Merit" at "The Indie Fest 2014" California USA
- YOYO ZONE 4x30' (Documentary Series, author and director)

- MALDAFRICA OFF ROAD 24 x 30' (Documentary Series, author)
- MONGOLIA MOTORBIKE MARATHON 9 x 30' - (Documentary Series, author and director)
- BASSIL'ORA (Documentary Film, Author and Director)

### **REBECCA'S THOUGHTS**

For me, telling Giuseppe's story was a way of showing his beautifully strong soul, so full of humanity, despite the many difficulties that he has had to face. This film has helped to support something that is incredibly important to him, a true mission: keeping the memory of a tragedy alive, a tragedy that saw Italian soldiers held prisoner in Russia during the Second World War. Something that really shocked me and that I never used to think about before is the fact that, on average, between 91% and 96% of prisoners in European countries during the Second World War returned to Italy, whereas only 14% of prisoners in Russia made it home. Just a handful of men compared with the 100,000 who left. This gives an idea of just how inhumane that tragedy really was and yet, nowadays, it does not get much coverage in school books, let alone being talked about enough.

Giuseppe went through some terrible things, he saw men deprived of their dignity, he escaped death on many occasions, and he saw his friends die on many others. He bravely

faced imprisonment in the concentration camps and, despite everything, he always tells his story with a smile on his face, to the point that he even justifies his captors: now, he is over one hundred years old and brings a message of peace and brotherhood, at the same time as encouraging the new generations to live in harmony.

Making this film was a way of telling a relatively unknown part of Italy's military history in Russia and, at the same time, it allowed us to share an extraordinary human story, carrying a positive message - a message of Freedom. This story demonstrates how we can overcome any difficulty, with bravery and determination, without ever losing our sense of kindness and lust for life. I think that in our times where "prisons" are virtual and where our jailer are the media and a bad used technology, this is a very precious advice: we need to bring a positive message to others, be respectful of diversity and keep a critic spirit for what is happening around us. In the world there is a lot of beauty, good stories and wonderful people, we simple need to find them, because as Giuseppe taught us love for life is the better way to face every difficulties.



### **BELOW A DARK WOOD (UNITED STATES)**

**Bill Slovick**

Bill Slovick is an international award-winning director, producer, and sound designer, and award-nominated cinematographer and editor. He lives in Clermont, Florida with wife June, where he is a full-time daddy to their 2-year-old son. His current project is editing the feature film "Melt On This" during naptimes, evenings, and weekends. Bill's first film "Below A Dark Wood" has been recognized by 60 film festivals and film competitions across all 6 continents, and won 7 awards as a 27-time nominee/finalist. His film has screened to live audiences in 10 different countries and 15 US states, with additional screenings and nominations currently on hold due to Covid-19.



### **PARTY BUSTERS (GERMANY)**

**Patrick Büchting**

Patrick Büchting is a director and producer newcomer from Germany, based near Frankfurt am Main. If not producing or directing himself, he is often the 1. or 2. assistant director on filmsets all over Germany.

2012-2013 "Video Film and Television" in Vancouver, Canada  
2015-2019 "Motion Pictures" B.A., Hochschule Darmstadt  
2019-today "Leadership in Creative Industries" M.A., Hochschule Darmstadt

#### **Filmography:**

- 2015 Die Klausur
- 2018 Cinematic Love Story
- 2019 Party Busters
- 2020 Tesoro - Die Schatzsuche



### **A LOVE STORY (NIGERIA)**

**Lota Chukwu**

Ugwu Lotachukwu is a Nigerian actor popularly known as Lota Chukwu. She gained popularity after star-ring in popular Nigerian TV series, JENIFA'S DIARY where she played the role of "Kiki", a friend of the lead character, Jenifa. She is also a yoga fitness enthusiast, the host LOTA TAKES (a food and lifestyle blog) and the creator of LOTAS CHOW FILES. Her directing credits include Small Bant, A Love Story and I am Not My Mother

Lota was born on November 29, 1989 and raised in Benin city but she is originally from Nsukka, Enugu, Nigeria. Lota is the last of four children of her parents. She studied Agricultural Economics and Extension at the University of Benin then subsequently Acting at the Royal Arts Academy in Lagos, Nigeria. Before acting, Lota was a model and participated in the 2011 edition of Most Beautiful Girl In Nigeria representing Yobe State. She started her acting in 2011,. She has also starred in movies like The Royal Hi-biscus Hotel, Void, Falling, Fine Girl, The Arbitration, Dognapped, and Africa Magic's Ajoche where she plays the villan called 'oofune'

Lota has been nominated in three different award categories; Scream All Youth Awards (Film

Revelation of the Year (Female) 2016), City People Entertainment Awards (Best New Actress of the Year (English) 2017) and Eloy Awards (TV actress of the year) 2018, which she won.



**PHALURE INC  
(NIGERIA/UNITED KINGDOM)  
DOUG ROLLINS**

David is in between jobs as a mid to senior level manager. His love life is in a similar condition with his wife and girlfriend giving him a hard time. After an unusual experience he attempts to clean up his act. Phalure Inc is a short film about the dignity and strength of Women. It's a journey of discovery that women must be empowered and encouraged to succeed.



**THE FIGHTER (SOUTH AFRICA ) REINIER SMIT**

**REINIER'S Q&A**

**When did you first decide you had to make this film and what was the outcome? Was it what you had expected or did the idea evolve over?**

We decided to make this film for the 48 hours film project. We wrote, produced, shot and edited it in 2 days. We had a clear idea what we wanted to shoot. The end result was better and more layered than we expected.

**What would you like consumers of your work to take away from it?**

That you always have to fight for your own dreams and your own freedom. If you don't fight for yourself, who will?

**If you could, how much further would you take the story told in this film? Is there more you would like to say?**

One day I want to turn the story into a feature film. I've still got so much to tell about this subject.

**If you could narrow it down to just one thing, what was the biggest challenge in making the film?**

The biggest challenge was post-production.

**And what was single greatest reward to making this film?**

The greatest reward was to work with such a talented cast and crew. We made this short film with amazing people.

**Please share your perspectives on current world disruptions or trends and what you might like to see change.**

Our short film The Fighter addresses gender-based violence and xenophobia . I wish to see a world where these issues no longer happen.

**After the Eastern Nigeria Film Festival, what's next for your film? Any other productions in the works?**

There are many things happening right now. One of them is that I'm developing a Netflix series at the moment. But can't tell anything about it



**FICKLE (INDIA)  
Ms. Latika Kaushik**

Latika Kaushik, 22, is a Writer & Director: born in India and raised in Kenya. She is an Alumna of Whistling Woods International, where she did her BSc in Filmmaking (Direction), and has written and directed multiple short films during her film education that have been screened at film festivals around the world. .



### **VERY MERRY CHRISTMAS (BRAZIL )**

**Diego Rezende**

Diego Rezende is a Brazilian director, actor and screenwriter. After graduating in Advertising in 2014, he entered on the cinematography area. In 2015, he began his studies in cinema and acting. Since then, he has worked as an actor in several Brazilian movies and commercial productions. In addition, he also worked on the technical team of some productions. In 2019/2020, he DIRECTED his FIRST professional film "Very Merry Christmas Jerry". Besides being a director, he was also the screenwriter and executive producer of this work.



### **SUPER PRIZE (RUSSIAN FEDERATION)**

**Konstantin Chelidze**

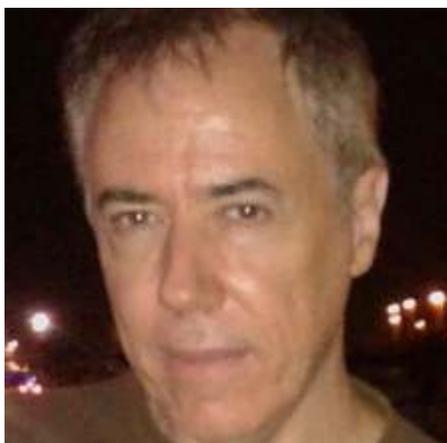
Konstantin Chelidze was born in 1984 in Kazakhstan. He graduated from the Moscow Conservatory on cello class. Later he was admitted to the All-Russian state institute of cinematography of S.A. Gerasimov (VGIK) on the course of film directing (class of V.I. Khotinenko, V.A. Fenchenko). In 2016 he came out as a script-writer in feature filming with a comedy of Ilya Uchitel «Big village lights». At the «Kinotavr» film festival it was awarded with the prize «For the best script» named after G.Gorin.



### **GON THE LITTLE FOX (JAPAN)**

**Takeshi Yashiro**

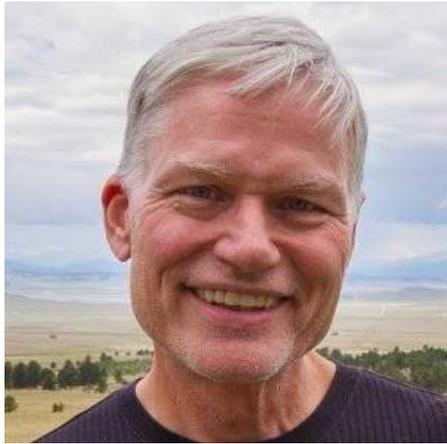
Takeshi Yashiro joined Taiyo Kikaku Co., Ltd., a Japanese TV-CM production, after graduating from Tokyo University of the Arts in 1993. He has worked as a director mainly for commercial films and is one of the top "stop motion" animation specialists. He does not only direct but also create the art and sets by himself. He especially likes creating hand-made, story-telling pieces.



### **OBSOLESCENCE (SPAIN)**

**Jesús Martínez Tormo**

Jesús Martínez Tormo Bachelor of Fine Arts from the Faculty of BB.AA of San Carlos of the UPV. Specializing in subjects of the Audiovisual intensification line. Animation and figurative narration. In the year 2000 he founded the company SOMNIS ANIMACIO S.L. What management to this day. In which he is dedicated to the pre-Production, Production and Post-Production of audiovisual works of animation in 2D and 3D for video, film and multimedia, among his works include leisure and entertainment.



## **TURTLE TAIDO IN OSUN & KOGI STATE**

**(UNITED STATES )**

**Artie Romero**

ARG! Cartoon Animation Studio was founded by Artie Romero, who has worked in comic books and animation since the 1970s. He has screen credits on four movies, six TV series and one PBS TV movie. Before entering the animation industry as a director, Artie worked as a comic book artist, editor and publisher. While studying art at Missouri State University, Artie edited and published Realm, an acclaimed comics and science fiction fanzine. In 1973 he moved to Colorado Springs and co-founded Everyman Studios, an artists' collective that published alternative newspapers and underground comix. In 1981, Artie moved the studio into commercial animation production, including movie titles and effects, music videos, TV commercials, video games and software. The studio converted to digital production in 1991 and was renamed ARG! Cartoon Animation in 1994.

Artie.com was launched in July, 1996, and quickly became one of the most popular animation sites on the Web. In 2005-2006, the site got one billion hits in a period of just 20 months. The ARG! studio has created more than 40,000 original digital animations for its 700+ clients. He has one Emmy award nomination, and in 2016, a Turtle Taido animated short was screened on Animation Day at Cannes. Artie continues to work full-time as the top producer and director at ARG! In 2018, the studio sold the Artie.-com domain name and relocated their official site to [www.ArtieStick.com](http://www.ArtieStick.com).



## **JOURNEY TO KENYA (SUDAN)**

**Ibrahim Mohamed Ibrahim**

Ibrahim Ahmad is a multiple award-winning young Sudanese filmmaker & one of the most well known Filmmakers in Sudan with an extended experience in east and south Africa with over 15 films . Born and raised in Lebanon and moved after the 2006 war as a teenager , he found it difficult to harmonize in the new

environment in Sudan . Despite the absence of education on filmmaking in his home country , he grew passion in pursuing a film-making career. He was self-taught and built a profound network with fellow filmmakers and festival pro-grammers both in national and international organizations ( Sudan film factory, British council ,GOETHE institute , IEFTA) and for that he was nominated to represent Sudan in film industry events in Ethiopia, Egypt and Uganda .

His short film "Journey To Kenya" was awarded the special jury prize at the 6th edition of Sudan Independent Film Festival in 2020 by the minister of culture. Moreover, it was screened at the United Nations population Fund event for talents. It also got a recognition by the UN Envoy on youth, Jayathma Wickramanayake, the Italian and Kenyan ambassadors in Sudan.

His other well-known contributions in films are "Khartoum Offside" which received best documentary at the African Movie Academy Award. In addition to "You Will Die in 20" , a film that was awarded The Lion of the future award at Venice film festival in 2020 ,also is considered the first feature film in over a decade in Sudan that was screened in Europe, The Middle East and Africa.

His contributions to his community includes supporting young emerging filmmakers with

free workshops, consultations and mentorship on different stages of filmmaking with the latest technical innovations. This contribution extended to less fortunate communities across Sudan including Darfur. He played a leading role in documenting and reflecting the old regimes atrocities and crimes during the re-cent Sudanese revolution aiming to contribute in achieving justice and shaping the new era of his country. Despite that he was arrested, and tortured several times, but never stopped.

He is currently developing a miniseries that aims to embrace diversity and social justice as powerful tools , to bring nations and empower them to raise a generation with solidified Africanism through past pan Africans ideologies.



**OLÓKADÀ [The Bike Woman] NIGERIA**  
**Adekoya Damilola**

Adekoya Damilola a.k.a "Ayo Jagun" is a freelance creative cinematographer/Editor based in Lagos , Nigeria. He is a graduate

and college degree holder.

He has worked as a cinematographer/ editor on music videos, films and documentaries. He is currently working as a freelance Documentary filmmaker for BBC Africa and Deutsche welle.

**Adekoya'S THOUGHTS**

As a young kid growing up with a single mother after a broken marriage, I was able to experience and see what it is to be a strong mother. Every time I close my eyes to think of stories to write, my mother's stories keeps hunting me, then I decided to search for women that are trying to survive without men and doing extraordinary things just to take care of the children and home.

This film is so special to me because it speaks to me and also reminds me of where I'm coming from. I appreciate my mother for not leaving me on the street of Lagos. She took care of us without any man's help before she passed away.

I would like to use this film to give hope to the hopeless women out there, get up and stop living on past regrets and mistakes. Don't devalue yourself because the society doesn't appreciate you. Your life and destiny is in your hands, and it is your decision that determines your future. No man or society can de-terminate your future.



**SUNSET IN MAKOKO (NIGERIA)**

**Allen Onyige**

Allen Onyige is a 27 Years old filmmaker in Nigeria, he hails from Omoku Rivers State Nigeria, he studied Sociology in Education in Ignatius Ajuru University of Education Port Harcourt. He was among the 20 students selected to study film and Television production with MULTICHOICE TALENT FACTORY in West Africa.

**ALLEN'S THOUGHTS**

Makoko is a community that has been neglected for so long, this community is filled with raw talents, The story is an emotional story and a timely one, nobody should be made to live in Makoko, the place is unbearable to live, but because people living in Makoko have adapted to the environment, they find it hard to think of a better place, so my vision as the director of this project is to show the world this resilient people who have built a community for themselves and provided basic amenities for themselves.

The cinematic language was to shoot 60% of the footage in high frame rate (120fps), this whole idea is to capture Makoko at its best, and take the viewer on an emotional journey of how people are suffering. we were so particular about the ambience in Makoko and we dedicated our time to record authentic sound in Makoko, this will help bring the viewer closer to Makoko when they watch the film, lastly we wanted a sound design that will represent the people of Makoko, this was why we employed the services of local African drummers and a violinist to take us on an emotional journey.



## **GREAT EXPECTATIONS (ARMENIA)**

**Sona Simonyan**

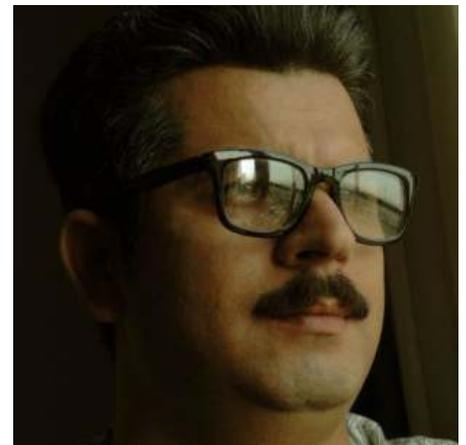
Sona Simonyan was born in Gyumri, Armenia in 1992. After graduating with a bachelor degree of journalism at Yerevan State Linguistic University after V. Brusov, she started her master degree at the Georgian Institute of Public Affairs (GIPA), the faculty of journalism, where she won the GIPA DocU Prize for

Short Documentary. Just after coming back to Armenia, she has been working as a video editor at "Boon TV", and recently joined Chai Khana platform as an Armenian video manager.

## **SONA'S THOUGHTS**

1988, although who lives with it until now. As soon as you are born you become a part of all the stories which are told in any occasion remembering the 7th of December. From the very childhood you know that the city is mourning, each family lost a relative, most of the people lost their homes. The stories could be forgotten somehow after 28 years, if the city would be reconstructed. In each step you are facing the evidences of the tragedy: abandoned buildings, ruins, temporary buildings. The city does not simply let anyone forget about that day. My family didn't have any human loses, but we have lost our apartment we didn't have anything, starting from the spoon and finishing with all the necessary things for living. Every time I listen to my family members, I understand how their lives had changed after the earthquake. You always have the feeling of loss, though you yourself didn't lose anything. Every Time you start to think that your life would not be the same if not the earth-quake, your mother would not spend most of her time working, so that you could have something to eat, but would spend more time with you, would encourage you to go to risks. But

no, my generation is the one, who lives with the fears of their parents, that one day we will lose everything as well. When the years were passing, and you were growing up, the feeling of that loss was getting more and more. At one point you realize, that you can't change anything, you can't change your parents, you are not the owner of your life, and that's why, I have left Gyumri for studying in Yerevan 7 years ago and I didn't come back after graduating. Though with changing the place, I couldn't change myself, those feelings and fears are following me everywhere. I am all the time going back to my town with warm feelings, but come back as empty as I was before.



## **THE WORLD'S LAST HOUSE Amir Gholami**

Amir Gholami / Born in 1984 / Holds an MA degree / Instructor of university / Film Critic/Director of some short films and documentaries / Also referee and critic of several short film festivals in Iran



## **THE FIGHTER (SOUTH AFRICA)**

Tuks TAD Lungu

### **TUK'S Q & A**

**When did you first decide you had to make this film and what was the outcome? Was it what you had expected or did the idea evolve over?**

This movie was made for the 48hour Film Project. We had 48hours to write, produce, shoot edit and deliver our concept. The unexpected was the bonus of this film, with a great team of 47 people coming together to create and tell a beautiful story.

**What would you like consumers of your work to take away from it?**

Stand up for yourself, but always help to fight for those in need – UBUNTU – I am, because you are.

**If you could, how much further would you take the story told in this film? Is there more you would like to say?** There is always more to voice visually and physically with so many subjects still to be told. The Fighter is only

one of many. I like it where it is – to the point and makes the audience think about life and that is priceless.

**If you could narrow it down to just one thing, what was the biggest challenge in making the film?**

Time. You end up wanting more and more – it's your baby.

**And what was the single greatest reward to making this film?**

Our team, our community, our streets and surroundings. Everyone came together and supported each other with love and respect.

**Please share your perspectives on current world disruptions or trends and what you might like to see change.**

The Fighter mainly addressed gender-based violence and xenophobia. It's time to fight harder for change through support, respect and protecting our fellow sisters, mothers, daughters, aunts, cousins, women and men in this world.

**After the Eastern Nigeria Film Festival, what's next for your film? Any other productions in the works?** The Fighter has made some waves over the last year and we believe it will continue to do so and tell the story that needs to be heard and seen. Regards to other projects – Ask Yo Mama Productions have some great projects up our sleeve, so guess all I can say is: WATCH THIS SPACE - #AYM



## **THE AFTERBIRTH (SPAIN) Ignacio Rodó & Blanca Bonet**

IGNACIO RODÓ (Terrassa, Spain, 1986) is a filmmaker that has directed more than 25 short films, which have won more than 100 awards and have been selected in more than 700 film festivals.

BLANCA BONET (Beijing, China, 1987) has worked in animation studios in New York, Chile and Spain. She now combines her work as designer and animator with her personal projects, films that have had a long run in film festivals.



**TWOUB MANTAL  
(HEALING A NATION) HAITI**  
Jean-René Rinvil

Mr. Jean -René Rinvil is an award-winning video producer, director and editor who received his Bachelor's Degree in Mass Communications from University of South Florida and his Master's degree in Television, Film and Social Media from The Art Institute of Chicago (SAIC). For over 18 years he has developed several forms of media for Broadcasting industries, Non-Profit Organizations, Online Venues and Universities.

His commitment to creating films that interest a worldwide audience is evident in "Healing A Nation: Twoub Mantal". His previous film "Culture Clash" was reviewed in the Video Librarian Magazine and accepted at the 2018 APA convention. It won the "Best Documentary" award at the Haiti Movie Award (MPAH) in 2014 at the 2015 Greater Washington Immigration Film Festival.

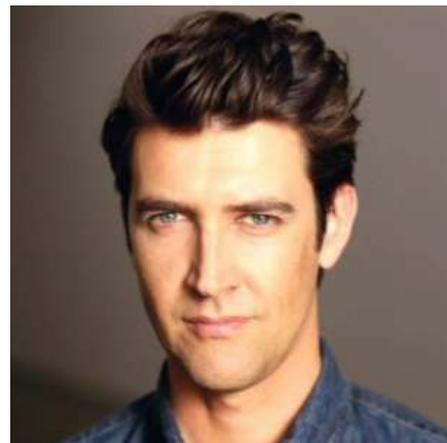
He is currently involved in

co-producing several video interventions for "Krik Krak: Mental Health for Pregnant Haitian Teens", funded by the Bill and Melinda Gates Foundation: <https://krikkrakmentalhealth.wordpress.com/>



**THE CONFESSION OF A BOX  
MAN (CZECH REPUBLIC)**  
Mika Johnson

Mika Johnson is a filmmaker who directs VR projects, music videos, commercials, and fiction and documentary films. His most recent project "VRwandlung" is a virtual reality adaptation of Act I of Franz Kafka's "The Metamorphosis." Long term projects include "The Americans" - a web series featuring 15 short documentaries - and his recently completed debut feature: "Confessions of a Box Man," the first part in a trilogy.



**SKIN (UNITED STATES)**  
Guy Nattiv

Guy Nattiv is an acclaimed filmmaker from Israel. His first American feature film, entitled SKIN, stars Jamie Bell and Vera Farmiga and premiered at the 2018 Toronto Film Festival where it won the Fipresci Critic's Prize. It will make its European premiere in 2019 at The Berlin International Film Festival, and was acquired by A24 for distribution in late 2019. It is based on the true story of Bryon Widner, a notorious white supremacist who goes through extensive surgeries to remove Neo-Nazi tattoos on his face and hands in order to reform. The feature is derived from Nattiv's acclaimed short film, also entitled SKIN, which won best short at Hollyshorts and the San Jose Film Festival, and was short-listed for the Academy Awards in 2019.

Before coming to the US, Nattiv directed several features in Israel. His first film, STRANGERS, was in competition at the Sundance and Tribeca Film Festivals in 2008. The film was also based on his lauded

short that won Sundance the previous year. It was short-listed for the Academy Awards and won over 20 festivals worldwide, including Locarno. His second feature, THE FLOOD, won a special prize at the Berlin Film Festival in 2012 and was nominated for six Israeli Academy Awards where it won Best Actor. Nattiv currently lives in Los Angeles with his wife/producing partner Jaime Ray Newman, and their daughter.



## **NNE (NIGERIA)**

### **Victor Iyke**

Victor Iyke is a Nigerian Actor, Movie Producer, writer and Director. He was born in Kaduna state, Nigeria. His full names are ; Hart Victor Ikechukwu Okeke but uses Victor Iyke as official work name. He attended New era educational institute Rivers state and proceeded to the Enugu state university of science and technology where he graduated in 2012 with a B.SC in Building technology. After graduating he started pursuing his dreams of becoming one of the greatest filmmakers in history. In same

year he wrote, Produced and Directed his first TV series "Campus Games" which aired on CTL Africa. He also went into Acting and has featured in over 20 movies and 5 TV series.

Film/TV series credits as an Actor include;

School trouble (2013,Nigeria), Burning Bridges (2014,Nigeria), Calabash (2014,Nigeria), Lost Pride (2014,Nigeria ), Poka messiah (2015, Nigeria) Hotel majestic (2015, Nigeria) Family Jury (2015, Nigeria), Professor Johnbull (2016,Nigeria), A Lonely lane (2017,Nigeria), Deeper than Love (2018,Nigeria).

In 2016 he started his own Production company (Checkmate pictures, Ng) and then co-wrote, Financed and produced his first Movie "A lonely lane" which won the 2018 Best of Nollywood awards (BON ) for Best Actor and Best actress in An indigenous Film. In 2017 he made his Directorial Debut with a film he also Wrote, Produced and Financed; Ofuobi (2019,Nigeria) which got a Best indigenous film nomination at the prestigious 2018 Africa magic viewers choice awards (AMVCA), it also got three nominations at the 2018 Best of Nollywood awards ( BON ).

Other film credits as a writer, Producer and Executive producer include; The pain, your storm (2019,Nigeria ), Mama (2019,Nigeria ). Film credits as a Director include; Big mess (2018,Nigeria ), Nne

(2020,Nigeria ). He resides in Enugu state and Lagos state both in Nigeria.



## **TAK TAK (INDIA)**

### **Vishal Kudale**

Vishal is a writer and director. He studied film direction at Film and television institute of Pune. While in school and college, he was involved in drama direction and acting. After graduating from FTII, he has been involved in the Indian film and television industry as a co-writer and assistant director. In 2018, he started his own film production company named Chitracompany Productions. "Tak-Tak" is his first film as a director, writer and producer."Tak-Tak" is a story of a 8 years old boy who gets stuck in his classroom.



## **A NEW COUNTRY (SOUTH AFRICA)**

### **Sifiso Khanyile**

Sifiso is an award winning Producer/Director for Anaphora Films. Independent archive researcher. Khanyile started his career working as writer and content producer on SABC talk and magazine shows., Khanyile directed Spiderman and Romeo, a ground breaking short documentary about the thrills and dan-gers of train surfing which screened at numerous local and international festivals and shown on BBC, and Sechuan TV (China). Khanyile also worked as local producer on numerous foreign productions, and produced for ABC News (America) for 4 years between 2012 and 2015. Khanyile produced his first drama film 'His majesty's Building (2012)' and also completed a feature documentary on struggle icon Andrew Mlan-geni (2014) and directed his feature debut, 'Uprise!' which has been in 20 international film festivals and has won Best Documentary. His most recent work has just won 'best documentary' at 14th

Edition of Diec-iminuti Film Festival in Italy. As archive researcher, Sifiso has worked on several international film and tele-vision projects.

Khanyile is a judge for the South African Film and Television Awards (SAFTA) and has served as jury member for the International Emmys.



## **ALEKSI (CROATIA)**

### **Barbara Vekarić**

Barbara Ve is a filmmaker known for the feature film "Aleksi, that had its international premiere at South by Southwest, Texas in March 2019, and since it has screened on over 50 festivals worldwide, winning 20 awards. Barbara also wrote and directed a dozen short films, including First Lady of Dubrava and Mouth of Truth.

### **Barbara's Thoughts**

"Aleksi" is a coming-of-age film, but the girl who is coming of age is pushing 30. Stuck under her parents' roof, she is ignoring her pressing responsibilities and

acting on her impulses with various men. I think a lot of young women could relate with her. We all have an Aleksy in our lives. She is your savage friend, your rebellious daughter and that girl who broke your heart.

My personal experience and experience of my generation that takes a bit too long to grow up drew me to this story. In this post-recession period, people in their late 20s are stuck in an uncomfortable mid-dleground, ejected from university into a big fat nothing. The expectations the society has from women are insane - nothing more or less than "to have it all." I wanted to portray a pretty flawed girl who is totally deaf to what society wants and just follows her intuition and impulses, and add to the diversity of female heroines presented on the big screen. Also, I am drawn to stories that focus on strong individuals, especially those with the potential to redefine certain standards imposed by society. Films have the power to create role models and define existence, and so far, I have seen a very limited type of women leading movies. Most of them are really alike: beautiful, sweet, appropriate. So, I thought, it would be kinda necessary to create a character who is a mess, a savage and totally deaf to what society wants from her. I observed the girls my age in my surroundings and noticed this inner conflict that appears in their mid- to late-20s when they wonder "and what the fuck

now?". Once you decide what path to take, it's hard to go back. It was so much fun to create her, and we hope it adds to the diversity of female heroines presented on the big screen. Croatia has arguably one of the most beautiful landscapes in the world, yet it is rarely portrayed on the big screen. There is a widespread belief among the majority of Croatian audiovisual artists that only existential problems and big social dramas are worthy of a film. And, you know, it is a valid point, especially if we put it in the context of a small country with a limited number of films produced annually. The cinema needs to be a weapon to change things.

But, at the moment, domestic cinema went to the extreme with it, and it started alienating the audience and creating the prejudices domestic film is grey and depressing and only about the war. It also creates a vicious circle in the industry because people start having these expectations... As they expect all Colombian films to be about drug cartels, they expect all Croatian films to be about National war. That's what is mostly being funded and later selected by festival programmers. So, you know, if you are don't want to do a movie like that, it will be harder to make it and distribute it. So - I was thinking, I need to step away from that and do something that will "feel good", and that will be beautiful. I opted for a setting sentimental to me. "Aleksi" takes

place on the beautiful Croatian peninsula of Pelješac, near my hometown of Dubrovnik, where I used to spend my summers with my family. In a superficial sense, it's a sunny seaside village that seduces you with its green vineyards and the clean blue sea and the rough charm of its colorful locals. Yet, this sumptuously photogenic area also reflects the prison of circumstance that confines our character because of its isolation. The area is commonly known as the appendix of Croatia, and it is a bit difficult to reach. No other feature film has ever been shot there.



### **ANYA (MEXICO)** **Erik Zavala**

Film Director, Mexico City. In 2008 he premiered his first documentary feature "Stanley Sprocket's 101 Ways To Make a World Tour" in which he lived during 4 months with a world traveling circus filming their journey through Mexico, the movie formed part of the official selection in FICM 2008 and Docs Df 2010. In 2018 his first feature

film "Anyá" was part of the official selection of Morbido film fest 2018 This movie is a psychological thriller that explores the mental consequences of abuse.

### **Erik's Thoughts**

In a world in which art becomes increasingly intellectualised and bourgeois, the genre cinema, especially psychological horror, allows the viewer to connect with their primary emotions and their deepest fears.

We live in a situation in which thousands of people are physically and psychologically attacked, many are forced to suffer in silence out of fear. "Anyá" is a visceral psychological thriller that will lead the viewer to feel at first hand what a victim of abuse suffers psychologically. To achieve this, "Anyá" mixes a photography with vibrant colors, intense performances and a sound design that will take the viewer to a constant stress sensation. The main influences for Anyá were the feeling of claustrophobia and the process of depersonalization of Carol (Catherine Deneuve) in Repulsion of Roman Polanski, Markus Schleinzer "Michael" and the 1965 classic "The Collector" by William Wyler played an important part while writing the script. Some-thing that has fascinated me in my development as a filmmaker is the emotional depth and psychological composition in the characters of

Lars Von Trier, who is one of my most important influences in my work.

The first challenge to shoot Anya was finding a private investor who was trust his investment in this story as well as adding the well recognized star actor Gustavo Sánchez Parra. We were completely blown-away with the debutant Maria Fernanda Tovar casting; She had the soul and intensity the character demanded. Also for making this movie possible we had the support of recognized industry professionals in key roles in the crew. Anya is a completely independent film made with courage and love that seeks to shake the viewer and carry out a later reflection on our role in society.



## **TWO AUTUMNS IN PARIS**

### **Gibelys Coronado**

I was born in Venezuela, on October 12th of 1988. I studied Arts, mention cinematography at the Central University of Venezuela. After graduation, I worked at the Villa del Cine and

at the National Autonomous Cinematography Center (Centro Nacional Autónomo de Cinematografía - CNAC), as a film producer. I also worked as assistant director of several film projects. My last work are as director and producer of the films "Dos otoños en París" (Two Autumns in Paris) and "Tango Bar", produced by MOB Producciones. I currently reside in the Dominican Republic where I write and develop my next projects.

### **Gibelys Q & A**

#### **When did you first decide that you had to make this film and what was the result?**

By 2017, I have been already working for 7 years in the Venezuelan film industry and what I want-ed the most was to direct, because I felt it was my time to do so. At a festival I met producer Francisco Villarroel, he had a novel that wanted to bring to the cinema and was looking for a Director with new cinematic proposals and different from what had been done in the country to date. He gave me a copy of the novel and when I read it I discovered a great exciting and deeply romantic story about a woman fighting for human rights. At that moment, I immediately knew it was my chance. I wrote to the producer giving her my impressions of the film and gave her a lot of ideas about how it could be done and he gave me the opportunity to be the Director. When I started to plan

the production of the film Two Autumns in Paris, I realized that it was a great challenge for me, to make a Parisian-themed period film, so I decided to concentrate only on the direction because of that I looked for a great technical and artistic team, I exposed them with the design of the film in hand step by step. From that moment on, the film flowed beautifully. Two Autumns in Paris is exactly what I design, I really enjoy every time I see it on screen.

#### **What did you expect or did the idea evolve over time? If so, how is it?**

As you know, the story was written by Francisco Villarroel and adapted into cinema by Gustavo Michelena and Francisco Villarroel himself. My job was to bring those words to the movie. My participation in history was to show in the screen the political and social ideals of the protagonist Maria Teresa. My only interest as a woman and as a director was to leave in the film a woman of the 21st century, a woman who fights for what she believes and sows in people the importance of social awareness and the recognition of human rights.

#### **What would you like consumers of your work to take from it?**

I think I'd like the viewer to keep the real thing about the human being. To set aside taboos and accept that people are passionate, vibrant, and changing. That we are not to follow doctrines, but to

get rid of the chains and everything that subjugates.

**If I could, how far would the story in this film take? What else would you like to say?**

I would have loved a second part of this story, showing the fall of Alfredo Stroessner and the reunion between Maria Teresa and her first love and companion of struggle. I always had the illusion of seeing them together after all the horrors they had to live by following their ideals.

**If I could reduce it to one thing, what was the biggest challenge in making the movie?** I always say this, my biggest challenge was to recreate the city of Paris in the streets, studios and sets of Caracas, Venezuela.

**And what was the biggest reward for making this film?**

Without a doubt, the experience, learning and professional growth that I obtained during the production of the film.

**Please share your perspectives on current global disruptions or trends, especially and what you would like it to change.**

The global pandemic means a major change in all activities worldwide. We had to adapt. The film industry has been no exception. Just give that everything back to normal, let the public go back to the theaters and not get used to watching the movies on TV. The experience of watching a movie on the big screen is sublime. In addition, this

pandemic situation is going to affect independent cinema

**After the Eastern Nigeria Film Festival, what's next for your film? Any other productions in process?**

We have to finish the production of the film Tango Bar. In the case of the production company MOB, the filming of the new film El Torturador also written by Francisco Villarroel. In my case, continue with my film projects, I am writing a new script still unnamed and continue working as a producer in the Dominican Republic.



**94 TERROR (UGANDA)  
Mulindwa Richard**

Mulindwa Richard is a multi-award winning Producer, Writer and Director for his compelling artistic impressions in the productions he has done like; Freedom, The Torture, The Only Son, Hanged For Love, Mistakes Galz Do series and his latest directorial presentation 94 TERROR another perspective on the 1994 Rwanda Genocide. He also won the Achievement in Film

and Photography Award at the Young Achievers Awards 2018.

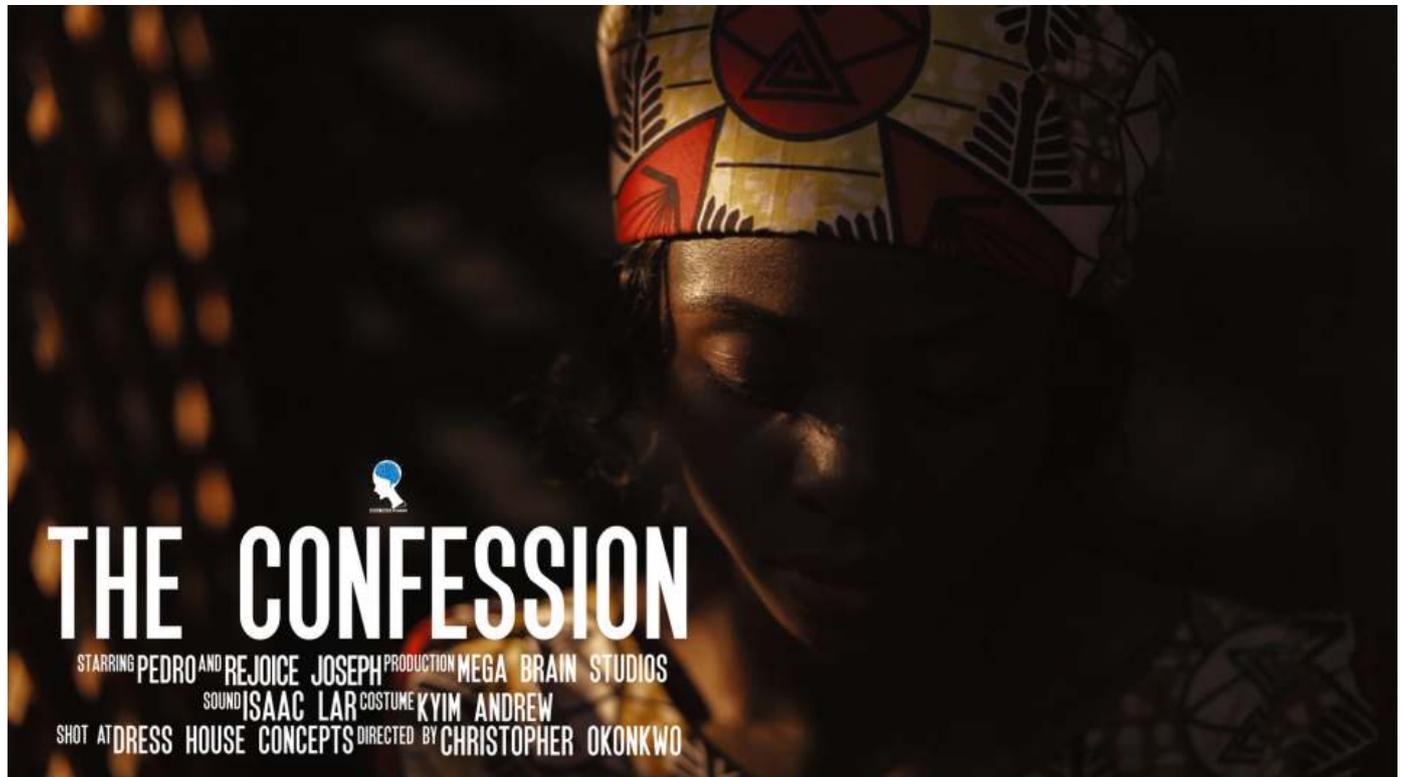
He is the CEO of Limit Production Company, one of the most prestigious production companies in Uganda known for mentoring and giving rise to new talents in the acting industry of Uganda, including producing some of the most competitive quality productions in the country that have represented the Uganda Film Industry all over Africa.

**Mulindwa'S Thoughts**

The 94 TERROR film is not based on fiction, it's a true story, from the time the genocide happened in Rwanda, I was really touched by the fact that our neighbors in Rwanda went through such a tragedy and every time I read about it or saw a movie depicted about the incidence, I felt like I should do something, I knew one day I would tell this story.

Through my research over the years I got to realize that there were many Rwanda citizens who fled to Uganda seeking for refuge, a few survived but several lost their lives along the way, their bodies were found floating on River Kagera, we have over 2875 victims that were buried in Kasensero, Rakai district, a place in Uganda near the Tanzanian boarder, but no one had come up to tell their story, their experiences besides those that stayed in Rwanda during the genocide. So am telling their story in the perspective of Keza, a

survivor who narrates to us her experiences through the 1994 Rwanda Genocide.



## **BLUE (NIGERIA)** **God'spower Okoh**

God'spower Okoh, popularly called "GP" is an astute filmmaker – screenplay writer and director – and currently the Lead Creative Director at IN10S Entertainment. He has over 4 years' experience

creating media contents for various brands and artists while he worked as a volunteer creative director and production manager at IFocus Pictures Limited under the direction of Oluyinka Davids. At IFocus Pictures Limited, he had his first film experience working as Production Manager for the film titled 5th Anniversary in June 2017.

Following his extreme passion for filmmaking, GP enrolled for the Directing Masterclass in April 2018 organized by Jay Franklin Jituboh, one of the best filmmakers to emerge from Africa. He then moved on to produce his first film work titled "The 3rd Rule" which he wrote

and directed. The film won the first runner-up award for Best Short film at the Startimes PAOFF Award in September 2019. God'spower Okoh went on to direct his first feature length film titled BLUE, which he co-wrote with the Nollywood veteran film producer, Actor, and Writer – Adaora Udeh. BLUE features top Nollywood actors including Tina Mba, Adaora Udeh, and Ray Emodi.



## **TIME LOOPED (NIGERIA)** **Tayo Akinsipe**

Tayo Akinsipe is an actor, producer, scriptwriter and a director who started Akinsipe Entertainment. This is an independent Production company based in Lagos, Nigeria. We are into various forms of film making. The Filmmaker graduated from McMaster University, Canada, with Honors Bachelor of Arts. He specialized in Communication studies and Theatre & Film Studies. The goal is to tell African based stories that reflect the continent well and instill good values. The goal is also to tackle stories that are unique in their own way.

### **Tayo's Q & A**

**When did you first decide you had to make this film and was the outcome? Was it what you had expected or did the idea evolve over time? If so, how so?**

The original idea I had when I first wrote it and now are extremely different. It was first explored as a TV sitcom idea and was not set in Nigeria. The concept of putting

the character in a time loop was not there. This was around 2014. Over time I kept visiting the story and it changed to this. A few tweaks were still made before it hit production

**What would you like consumers of your work to take away from it?**

I'm not a filmmaker that tells the audience what they should take. But I'll love to start a conversation on what it means to love someone. This can even go beyond a spouse. It could be a friend or relative

**Is there more you would like to say?**

I felt I have said what I wanted to say as far as this film is concerned, but I don't mind figuring out which other journey the characters could take.

**If you could narrow it down to just one thing, what was the biggest challenge in making the film?**

One simple word. Continuity. It's challenging since you are looping a lot of events

**And what was single greatest reward to making this film?**

This is my first film. So I have nothing to compare it with, but the joy of finishing a film that people could sit and enjoy is one. After this festival, I hope to showcase it through various avenues. I currently have ideas I'm developing, but nothing in production.

**Please share your perspectives on current world disruptions or trends especially and what you might like to see change.**

There's a lot of division among people based on ideologies. I would love to see people be more open minded and have a dialogue without judgement.

**After the Eastern Nigeria Film Festival, what's next for your film? Any other productions in the works?**

After this festival, I hope to showcase it through various avenues. I currently have ideas I'm developing, but nothing in production.



## **WEDE (NIGERIA)**

### **Lancelot Oduwa Imasuen**

Lancelot Oduwa Imasuen was born in Edo State, Nigeria. He has worked in the Nigerian film industry since 1999 mainly as a film director and producer. At the age of 26, He directed the film, 'Yesterday' a film on the ills of female genital mutilation that shot him to both national and international limelight. He is one of the founders of DGN (Directors Guild of Nigeria). He is the first Nigerian Filmmaker to be a guest at the CNN Screening Room 2009. He has since made appearances in all notable media platforms around the globe with over two hundred successful movies to his credit and he has equally won several awards home and abroad. A widely travelled international acclaimed filmmaker and culture activist He is the CEO of Lancelot Imasuen Media Network Ltd, a frontline Entertainment and Commercial Production Company with its headquarters in Lagos and a branch in Benin City and the President of Nollywood Project 101 a Platform to discover, nurture and expose new

faces into the Nigerian motion picture industry.

Proprietor, the Benin Film Academy, which was established memorandum of understanding between Igbinedion University, Okada and Lancelot Imasuen's Nollywood Project 101 with the aim of nurturing and producing experts in areas of film production and acting, with member board of directors feva tv Canada, ceo wells entertainment ltd and iceslide films, a husband, father and mentor to several aspiring film makers across the globe.



## **THE PAIN, YOUR STORM (NIGERIA)**

### **OKEY OKU**

Okechukwu Oku is a Nigerian movie producer, director and cinematographer. He was born in Enugu, and is the son of popular 1970s musician Goddy Oku and Winifred Oku. 2nd in a family of 11 and brother to popular singer and producer Udoka Selebobo Oku. With a penchant for singing, Okey Oku immersed himself in music, veering and mastering the

art of music video directing. Under his belt include the top performers from Eastern Nigerian act Flavour and SeleBobo prominent among them. His love for cinematography grew stronger thus leading to his gradual and inevitable venture into film.

Films credit as a cinematographer and(or) Editor includes ; The Great Niger Mission (2011, Nigeria), Brother's Keeper (2012, Nigeria), Jafaar (2012, Nigeria), Reflection (2012, Sierra Leone), Last 3 Digits (2012, Nigeria), Refugee (2013, Ghana), The Duplex (2013, Nigeria), Okon The Driver (2014, Nigeria), Aki The Blind (2014, Nigeria), Chetanna (2014, Nigeria)

Films credit as a director and cinematographer includes ; Love and Oil (2014, Nigeria), Burning Bridges (2014, Nigeria), The Bible (2014, Nigeria),

Films credit as a producer, director and(or) cinematographer includes Bambitious (2014, Nigeria), The Boss is Mine (2016, Nigeria), Blackrose (2018, Nigeria) He is married with three kids and lives in Enugu, Nigeria.

Delicious and Fresh African Dishes prepared in a very clean environment at a reasonable price.

