



KATIKATI

HER END IS JUST THE BEGINNING

ONE FINE DAY FILMS in co-production with GINGER INK FILMS in association with DW AKADEMIE presents NYOKABI GETHAIGA • ELSAPHAN NJORA in KATI KATI cinematographer ANDREW "DRU" MUNGAI supervising cinematographer JUTTA POHLMANN production designer EMMANUEL MRABU supervising production designer NAIA BARRENECHEA • CLAUD MAYR editor LOUIZAH WANJIKU supervising editor CHRISTIAN KRÄMER original music SEAN PEEVERS • IBRAHIM SIEDE • JUST A BAND supervising screenplay GERALDINE BAJARD • WANURI KAHU supervising director PIA MARAIS produced by SARIKA HEMI LAKHANI • SIOBHAIN "GINGER" WILSON • TOM TYKWER • KATJA LEBEDJEWA MARIE STEINMANN-TYKWER • GUY WILSON written by MBITHI MASYA • MUGAMBI NTHIGA directed by MBITHI MASYA

represented by RUSHLAKE MEDIA and THE FESTIVAL AGENCY





KATI KATI

her end is just the beginning

Kenya / Germany – 2016 – 75 minutes – Cinemascope 1:1,85 – DCP

Swahili and English with English and German subtitles

Festivals and Bookings

THE FESTIVAL AGENCY, Paris

info@thefestivalagency.com

International Sales

RUSHLAKE MEDIA, Cologne

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SHORT SYNOPSIS



When Kaleche, a young amnesiac, wakes up in the middle of the wilderness, she has no idea how she got there. She makes her way to Kati Kati, a nearby lodge, where she meets a motley crew of residents under the leadership of Thoma. As Kaleche strikes up a quick and intense friendship with him, she discovers that there's a lot more to Thoma and the mysterious Kati Kati.

LONG SYNOPSIS



Kaleche, an young amnesiac, finds herself stranded at the Kati Kati wilderness lodge – aholding place in the afterlife. The residents of Kati Kati occupy their time with escapist activities like games, barbecues or costume parties. They all follow the leadership of the charming Thoma, a dead functional alcoholic.

When Mikey, the youngest resident, attempts to kill himself again, Kaleche realises that life at Kati Kati isn't as idyllic as she thought. Mikey struggling with leaving his mother behind, comes to accept the finality of his actions and at peace, transitions later that night.

Discovering that transition to another space is possible, Kaleche begins to connect with King, a priest who died in a Post Election Violence revenge attack. Kaleche learns about a strange condition at the lodge that renders the residents flesh, cold, white and lifeless.

At an outdoor game, Kaleche reveals to Thomas that her skin has begun to whiten. Thomas confronts King, blaming him for Kaleche's condition, tells her the truth about King. The priest was killed in a revenge attack because he let his own parishioners burn to death outside his church.

Later that night, Kaleche finds King, outside his cottage, burning his possessions, his skin white from head to toe and his eyes blackened. King has lost himself. To Kaleche's horror

and surprise, King walks straight out into the darkened nowhere, no longer bound by Kati Kati.

Thoma and Kaleche share an intimate moment that comes to an abrupt end. During a group session, Grace reveals to Kaleche that Thoma has known all along who she is, as they were married in their previous lives.

Kaleche confronts Thoma who reveals that his drinking led to a fatal car crash. The rest of the residents are taken back by Thoma's revelation and believe that he has been holding all of them back.

Dragged through the place by the angry mob, Thoma begins to settle with his fate, believing that he is beyond redemption. Kaleche breaks through the mob, and embrace Thoma. An unspoken act of forgiveness allows Thoma to find peace and transition.

DIRECTOR'S NOTE



The call to work on the 2015 One Fine Day Film Project came at a time I was in a dark introspective period, meditating on the death of a close friend. Caught up in thoughts about the futility and transience of life.

I decided to use the opportunity to make this film as a chance to process my thoughts on life and death.

My friend genuinely lived a life without regrets for her actions, good or bad. She was unapologetically herself, accepting her faults as well as her graces. Something I couldn't say I was. I was terrified by the thought of leaving this life and carrying regrets and guilt over to whatever is on the other side.

Meditating on the tragedy of dying with regret. Kati Kati came from those meditations.

What if purgatory was a space outside time that allowed us to confront who we are, and acknowledge the lives we lived. A place that allows us to look back at our choices from the other side of the looking glass.

I wanted to avoid a moralistic approach to such a story and decided to avoid representing any divine judgment. I also wanted to allow the characters to be their own judges. Reflecting the reality of life. My writing partner and I chose to think of death as an intermission rather than a finish line. An opportunity to understand who we have become.

We introduced characters into this lodge, from different ethnic and religious backgrounds whose stories would give us completely different perspectives to look at our themes of regret and guilt.

The basic action in the story is like a two-way street with Kaleche, a new amnesiac resident, who is discovering herself and the world of Kati Kati; and Thoma, the de facto leader of the lodge who is forced to confront a past that he's trying to forget.

We made the decision of basing the entire story in a single location, a wildlife lodge. Looking at the lodge as a purgatory for the recently deceased - with baggage. We wanted to make the world as real as we could, while still adding a little of the surreal, adding little quirks and rules. A space that would exist with or without the characters and stories we would explore there. A space that would keep doing its work even after our story came to an end.

The film is an atmospheric character piece and our isolation allowed us to focus on the story, without being distracted by logistics and changing locations.

The actual lodge was three hours away from the nearest town – and we only had basic telephone services available to us. We plunged ourselves into this space that was both relaxing and discomfoting. Our skeleton crew was also stuck in our own little purgatory.

Having had little time to rehearse with the actors, I spent a lot of time working on our character histories with the actors, which guided a lot of what happened on screen. I also left room for improvisation, because I wanted his film to feel as natural as possible. The single location also allowed our actors to step into method acting, an acting technique that is not used much in Kenya. Sometimes, this came up as lines being improvised, other times, it led to entire dialogues being replaced by body language. It was a beautiful and collaborative set experience.

As a director, I was never stuck onto the words that we wrote on the page, or my preconceptions about a character or a scene. I wanted to work with the energy of the moment, the cast and the crew to make something that would surprise even myself. By creating this atmosphere of play and exploration, I believe we were able to get nuanced moments that none of us could have predicted. And the process continued in post-production.

Visually, my director of photography and I decided to use a handheld approach and as much natural light as possible. We had the goal of making the audience feel as close to the moments as possible. Allowing us to feel like we were in the same spaces with our characters. Technically, with the limited set locations, our handheld approach also gave us the freedom to allow the actors to guide the blocking of the scenes without having to worry about the camera setups too much. It also allowed us to keep scenes fresh and new, even while repeating locations.

We decided to mute the vivid colours of the African savannah, giving the location an otherworldly feel. It also gave the film a bittersweet visual tone. An added effect of this is that it presented an opportunity to stay away from the typical orange-brown colour palette that most audiences have come to expect from African cinema.

In our Kenyan society, death is seen a reprieve from the troubles of life and I tried to subvert that idea, wondering what it would be like, if our regret and shame followed us through to the other side.

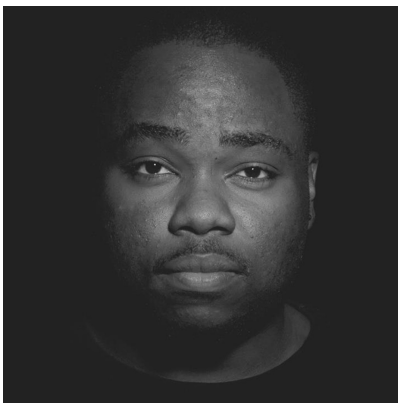
We are also a society in the habit of judging our peers - shaming and ridiculing them. Shunning those we deem to have violated our moralities. And at the same time, never holding the same crushing judgment to ourselves. It has led us to have a society built on secrets - secrets that wouldn't be necessary, if we were honest with ourselves.

Having worked as a visual artist and musician, this film has given me a chance to explore ideas and thoughts much more thoroughly and a chance to use all of the tools of cinema at our disposal to put together a film that is open to interpretation. A film that is many things to many people and my hope is that people will connect with it deeply.

Through this film, my goal has been to explore the ideas of self-forgiveness through self-acceptance. While the film is based in and around death, it's truly about life and new beginnings.

BIOGRAPHIES

MBITHI MASYA (DIRECTOR)



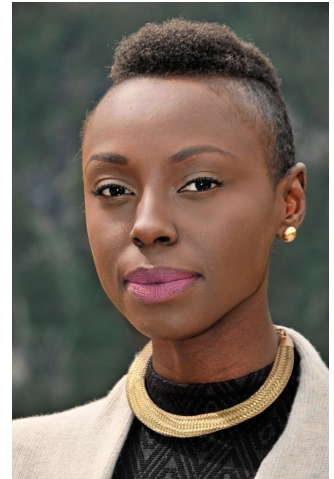
Born and raised in Nairobi, filmmaker, writer and artist Mbithi Masya began his career in advertising. After joining the highly acclaimed experimental art collective JUST A BAND, he left his role as an agency art director to focus on film and music.

Over the course of four years he worked on several video installations, including KUDISHNYAO! which was hosted at the Rush Gallery in New York in 2012.

His entry for the 2015 edition of the 48 Hour Film Project, IT'S BEEN A WHILE, won the Audience Award and is one of Nairobi's featured selections. His direction of music videos has earned him recognition from local and international press such as the New York Times, Huffington Post Fader and Okay Player; as well as being highlighted by Google. KATI KATI is his first feature film.

NYOKABI GETHAIGA (KALECHE)

Nyokabi Gethaiga is a Kenyan born actress/Model/Singer/Songwriter. She started acting at the young age of 8 where her first performance was as a street urchin at a school play. As she grew, so did her passion for the art of theater. Nyokabi's screen debut came about when she was given the role of Hanna in the UK produced film I AM SLAVE. She went on to secure a role in a feature film called GOING BONGO and also appeared in NAIROBI HALF LIFE. Nyokabi was also part of the supporting cast in the series KONA, where she played the role of an female boxer.



Other than acting, Nyokabi has a passion for music and has composed a few of her own songs, which are soon to be released. She is also a model and competed in the New York Model search where she made it to the final round.

ELSAPHAN NJORA (THOMA)



Elsaphan is a multitalented Kenyan artist who is mostly known for his acting and spoken word. He started writing poetry in 2003 and performed his first solo spoken word in 2005. Since then he has honed his skill and is now known as one of the pioneers in making spoken word a billable trade in Nairobi.

Though he attended high schools such as Nairobi School and Dagoretti High that have drama programs he didn't star in a play until after high school in 2006.

MUGAMBI NTHIGA (CO-WRITER)

Mugambi is an actor, director and writer. His arts career began with stage work at Phoenix Players and Sterling Quality Entertainment in 2002. When he found himself jobless in America in the middle of the 2008 recession, he joined Philadelphia's acting scene, appearing in independent stage plays and short films, and telling stories about American history to tourists in the summer.



On returning to Nairobi he has had principal roles on M-Net's TV drama CHANGES and the celebrated Kenyan films NAIROBI HALF LIFE and STORIES OF OUR LIVES. He is the creator, co-writer and theatre director of GROOVE THEORY, a musical drama TV series that ran for two seasons.

He has most recently been seen as part of an improv comedy group which hosts a bi-monthly live show called BEAUSE YOU SAID SO, and also staged STORIES FROM THE MALL, a Westgate stage tribute that he curated and directed. He can now be found writing and directing skits for corporate functions and launches, and trying to get a film blog out of his head and onto the Internet.

THE PROJECT

Following the success of feature film SOUL BOY, ONE FINE DAY FILMS and Kenyan-based production company GINGER INK partnered with DW AKADEMIE to design a two-module training initiative: ONE FINE DAY FILM Workshops.

The first module, a classroom-like "mini film school", deepens and expands the skill set and cinematic language of already practicing African filmmakers. It widens cinematic perspectives, exposure and vocabulary.

Treasuring African Stories and wanting to enable talented filmmakers from the continent to reach a larger amount of viewers is what ONE FINE DAY FILMS are working for.

In 2012, the second feature film to come out of the ONE FINE DAY FILM Workshops, NAIROBI HALF LIFE by Tosh Gitonga, was the first ever Kenyan entry to the Oscars.

Mbithi Masya from Kenya, alumni of the class of 2010, was selected to co-write and direct the next movie – soon KATI KATI was born. Andrew Mungai, also an alumni of the ONE FINE DAY FILMS Workshops was chosen as the cinematographer and many more crew members could be recruited out of the many trained departments.

In cooperation with the GOEHDE FOUNDATION, ONE FINE DAY FILMS developed a Film Music Workshop out of which the music for KATI KATI was composed. The Kenyan composers were then invited to Cologne to rehearse the music together with the JUNGE ORCHESTER NRW.

THE PARTNERS

KATI KATI is the result of a joint training initiative of ONE FINE DAY FILMS, DW AKADEMIE and GINGER INK.

Over the years ONE FINE DAY FILMS have kindly been supported by the German Federal Ministry for Economic Cooperation (BMZ), the Film und Medien Stiftung Nordrhein-Westphalen and ARRI Media.



CAST

Kaleche NYOKABI GETHAIGA
Thoma ELSAPHAN NJORA
Mikey PAUL OGOLA
King PETER KING MWANIA
Grace FIDELIS NYAMBURA MUKUNDI
Anto BRIAN OGOLA
Jojo MUMBI MAINA
Brenda JANE MURIUKI
Bill SAMSON HASSAN
Timo MUGAMBI NTHIGA
Mikey's Mom MARY GACHERI
Guest 1 PAUL MUYE
Guest 2 SAMUEL MASHA
Guest 3 JUMA KAHINDI
Doppelgänger JOSEPH "KASHATA" MBURU
Choir Conductor SAMUEL KIARIE

CREW

Director MBITHI MASYA

Scriptwriter MBITHI MASYA
MUGAMBI NTHIGA

Producers SARIKA HEMI LAKHANI
SIOBHAIN "GINGER" WILSON
TOM TYKWER
KATJA LEBEDJEWA
MARIE STEINMANN-TYKWER
GUY WILSON

Director of Photography ANDREW "DRU" MUNGAI

Production Designer EMMANUEL MRABU

Editor LOUIZAH WANJIKU

Costume Designer AYAKO BERTOLLI

Make-up Artist VALARY MDEIZI

Original Music by SEAN PEEVERS
IBRAHIM SIEDEDE
JUST A BAND

TECHNICAL INFORMATION

Format	ALEXA
Ratio	1:1,85
Sound	5.1 Surround
Running Time	75 minutes
Country of origin	Kenya, Germany
Date of Production	2016

CONTACTS

Festivals and Bookings

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