



OFFICIAL SELECTION  
**tiff**  
TORONTO INTERNATIONAL  
FILM FESTIVAL 2017

Berlinale  
**68** Internationale  
Filmfestspiele  
Berlin  
Generation

# High Fantasy

A Film Created By

Jenna Bass

Qondiswa James

Nala Khumalo

Francesca Varre Michel

Liza Scholtz

FOXFIRE  
FILMS

Big World Cinema<sup>CC</sup>  
FILM PRODUCTION COMPANY

PROPER FILM

deal  
PRODUCTIONS

SOUND & MOTION  
STUDIOS

refinery<sup>™</sup>

"HIGH FANTASY" is directed by JENNA BASS. It was co-written and co-filmed by JENNA BASS with the cast: QONDISWA JAMES, NALA KHUMALO, FRANCESCA VARRIE MICHEL, LIZA SCHOLTZ and LOREN LOUBSER. The film is produced by JENNA BASS, STEVEN MARKOVITZ and DAVID HORLER. Production and Wardrobe Design were co-created by JENNA BASS and CHANTELL LUNGISWA JOE. The editor is KYLE WALLACE, JASON SUTHERLAND composed the original score. "High Fantasy" is a FOX FIRE FILMS, BIG WORLD CINEMA and PROPER FILM production.



*"Our national anthem is bullshit,  
our flag is bullshit, Rainbow  
Nation is bullshit. Bullshit"*

### *Short Synopsis*

A group of young friends on a camping trip, deep in the South African countryside wake up to discover they've all swapped bodies.

Stranded in the wilderness, they'll have to navigate a personal-political labyrinth if their friendship and their lives are ever to be the same again.





## *Long Synopsis*

Crammed into a car, four friends are going on a camping trip. Their destination is an isolated farm in South Africa's Northern Cape. It's owned by Lexi's (Francesca Michel) family, and she's invited her two best friends; Politically radical Xoli (Qondiswa James) and happy-go-lucky Tatiana (Liza Scholtz). Without telling the others, she's also invited a new male friend, Thami (Nala Khumalo), who's chauvinistic attitude immediately puts the three young women on edge. What's more, Xoli won't let Lexi forget her white privilege, that her coloniser forefathers only own this land at the expense of the country's indigenous black people. Tatiana does her best to keep the peace, but it's only a matter of time before things fall apart. They're all in their early 20's, recent graduates of university and the national Fees Must Fall protests that brought South African colleges to a standstill in 2015, 2016 and 2017. To them, like many of their "woke" generation, the post-apartheid Rainbow Nation of Nelson Mandela and Desmond Tutu is nothing but an ill-conceived fantasy.

Filming their journey and arrival on phone cameras, selfie-style, they capture themselves in the farm's endless, haunting landscape. As the sun bakes down on their campsite, the friends do their best to get along and survive the weekend together. But the next morning holds an unbelievable shock: During the night, without any reason, all four of them have swapped bodies. Their reactions vary from horror to disgust to glee, but one thing is agreed; they can't go home like this. They'll have to get along just long enough to find a solution, but tensions are already mounting: Conflicts from the past return in force, things that have been left unsaid are said. However, when swimming in the farm's reservoir unexpectedly returns them to their original bodies, Xoli, Lexi, Tatiana and Thami find it's not possible to go back to their old lives as if nothing has happened. The stage is set for comedy to turn to tragedy, for the fantasy of the Rainbow Nation to become a painful awakening.

## Director's Statement

I like to think of my films as follows: "Strange things happening to people you know". The people in my films should feel real because they are: Not only are they familiar, but they're fully realised, breathing characters, ready to step of the screen at any moment. I see one of the greatest strengths of cinema as it's ability to place a viewer right into another's shoes - no matter how comfortable or uncomfortable - right into another's otherwise inaccessible life experience. With High Fantasy, the message and the medium perfectly synchronise.

This story allows an audience of young South Africans a cathartic, head-on collision with the layered identity politics so relevant to the born-free generation of our country, and abroad. It's a story for those who are questioning their freedom and the very narrative on which they were raised. Issues around race, gender and class have made us even more painfully aware that the societies we live in value some of our bodies more than others. White bodies formed an untouchable human shield during Cape Town's Fees Must Fall protests around free, equal education in South Africa, while black bodies were water-cannoned and rounded up into police vans. Such images calcified the reality of our country: A place where the past haunts us still, like a curse, something it seems it will take a miracle - or at least a supernatural intervention - to escape from.

Key in-amongst this is the idea of empathy, our ability to understand each other, an issue much in debate, especially when it comes to generational pain. What would it really take for us to live happily together in mutual understanding? To fully understand each other's pain? Do we need to literally swap places? And what would the result of this utopian miracle actually be? What can we, as humans living together, really do with this hard-earned empathy? Does it help us change our behaviour? Or does it

only heighten our discomfort, our feelings of guilt, anger and despair? The body swap premise of High Fantasy also helps us confront - in the most direct way - sensitive issues around ownership of land, property and even people. When roles are reversed, what right do we have to what we previously owned? And tied to that, how much ownership can we ever expect; over material possessions, what we've inherited, or even what we've come to believe in? It also helps us look, through a fantastical lens, at serious matters of gender and rape, the assumed powerlessness or commodification of women's bodies, as well as the liberation that is slowly but surely happening as gender and sexuality barriers are broken down.







The intention of High Fantasy is to give the characters - and thus the audience - a trial by fire. It's not without the campfire joy and warmth of licking flames, but it is a fire that is nonetheless purifying. I intend to use this fantasy premise as a way to examine serious issues, but I also don't intend to entirely deny the potential for comedy or shenanigans or even eroticism of the body swap genre. As much as I have always been a student of cinema I have also recently become a student of highly successful television programming. This has influenced High Fantasy in a number of ways: A deep focus on character and relationships, a high frequency of creative and unpredictable twists, and a sensibility that combines real entertainment with real impact.

The young audience for High Fantasy doesn't only have an appetite for genre, but for it's subversion. As television, rightly so, raises the expectation of mould-breaking and structural surprise, High Fantasy does likewise. What could be less expected than, if in the middle of a body-swap narrative the characters are returned to their original bodies? What could possibly remain of the story? But this is indeed the tale that High Fantasy has to tell: How its characters deal (or fail to) with the aftermath of this supernatural event, and how what began as hilarity now has very real, dark consequences. How appropriate that this perfectly mirrors the story of our country, where the happy ending of the Rainbow Nation miracle in 1994 was really only the middle of a much longer, more painful story, one in which reconciliation remains as elusive as ever.

The issues brought into the light during High Fantasy's storyline may be heavy, but they're already a major part of our world. Seeing them before us, confronting them, must result in catharsis, a step in accepting that we are mixed up, and we at the very least have that in common, no matter whose body we're born into.

## *Inspirations*

Jenna Bass had been drawn to the idea of making a body-swap film for over a year before she figured out the angle for *High Fantasy*: “For me the idea of swapping bodies with another person is utterly terrifying, while at the same time being super compelling - even erotic. I couldn’t get the thought out of my head, I just didn’t know how to tell the story in a new way. I was in Johannesburg doing an arts residency, where I was thinking a lot about our country’s really messed up situation, and identity politics in general, when suddenly it all came together.”

She realised that by centring the story around a group of young South Africans, of different backgrounds, genders and races, there was a way of bringing together many of the South Africa’s complex political issues, all of which had been stirred up most visibly by the nation-wide Fees Must Fall protests in 2015 and 2016. By taking these four young people away from



their urban comfort-zone, into the countryside, the issues around land ownership (one of the biggest national talking points) could be further explored in a way which could start out as satire, but eventually become the tragic story it really is.

Ever since her debut feature, *Love The One You Love*, Bass had been searching for ways to make South African filmmaking not only distinctive, but more low-budget (thus sustainable) and collaborative. A major influence on both *Love The One You Love* and *High Fantasy* was the director-actor collaboration of British director, Mike Leigh, as well as the lo-fi sensibilities of the Dogme 95 movement, especially Lars Von Trier’s provocative, *The Idiots*. “I wanted to prove that low-budget films can still look amazing, and not even be about real things. Maybe that way we can discover something even more real.”





## *The Production*

Bass approached veteran producer, Steven Markovitz, of Big World Cinema, as well as long-time collaborator, David Horler of Proper Film. Both producers encouraged her to develop the idea further and together with Executive Producer, Irshaad Ebrahim, they raised sufficient budget to take a combined cast and crew of ten people away to shoot on location for three weeks.

Says Bass, “Love The One You Love had taught me that you don’t need budget to create a beautiful film. I just had to use what I’d have relatively easy access to. As the film would deal with land politics, I examined my own privilege, quickly realising that as a white South African, access to a farm location would be only a few degrees of separation away.”

The farm in question turned out to be in South Africa’s Northern Cape, the country’s largest and least-populated province. Owned by the du Toit family, it is almost 100km from the nearest town, and over six hours drive from the production’s base in Cape Town. In the height of summer when the production intended to shoot, temperatures would predictably hover at 40 degrees Celsius.

The rest of the crew were formed primarily of women, many of whom were performing their production roles for the first time, often overlapping and sharing roles in a way which was intended to disrupt the hierarchical department structures of conventional filmmaking.

## *Casting & Character Creation*

“Our casting brief was quite unusual,” Bass remembers. “We didn’t have any character descriptions. We hardly had a synopsis.” Rather, Bass was looking for talented young actors who represented the zeitgeist of the “Born-Free Generation”, and who would be able to commit to a process that would be both arduous and rewardingly collaborative.

After several audition sessions in Cape Town, the four leads were chosen: Qondiswa James, Nala Khumalo, Francesca Varrie Michel and Liza Scholtz. An additional supporting role was added for actress, activist and comedienne, Loren Loubser.

Bass and the cast then had two weeks in which to create the characters and workshop the script. Characters were based on people the actor’s knew, as well as their own experiences. Says Bass, “We were looking to create characters who would be instantly familiar to our audience: Not stereotypes, rather generational archetypes.”

Francesca Michel (Lexi) admits that the characters were often very close to their own personalities as actors: “I chose snippets of close friend’s opinions, behaviours and morals and mixed them in with mine to create a character that I could still access intellectually and emotionally, for the sake of the improvisation.”

Qondiswa James (Xoli) reflects: “I was reading Andile Mngxitama and Aryan Kaganoff’s *From A Place of Blackness* for Xoli during the six-week process. Everything that Kaganoff wrote made me angry, and everything that Mngxitama wrote made me sad. I found Xoli’s state of being in relation to the world to understand how she would relate to other people: sad about blacks; mad about whites.

Liza Scholtz (Tatiana) continues: “At the beginning, each actor would meet individually with Jenna ‘creating’ their character’s backstory and what brought them to the present. Then group rehearsals started and we ‘met each other’s characters’ and figured out how we knew each other. We also started improvising and workshopping the film. It was a very intuitive process.”





## The Process

According to Scholtz, “More often than not as an actor, it is always somebody else’s intellectual property in terms of the script. In the case of High Fantasy, the actors with the guidance of Jenna got to create their own characters and workshop the script.”

Through a workshop process, the story itself began to unfold. Once scenes were agreed upon, they were played out in improvisations, which were then transcribed and moulded into a screenplay.



Once production started, the cast and crew re-located to the Northern Cape location, where they lived together in the farm’s three-bedroom homestead. Electricity was available for only a few hours after dark, water was collected from wind-dependent pumps and there was virtually no cell-phone reception.

The living situation created the necessary intensity and intimacy for the film’s hyper-realism, while at the same time meaning that tensions unearthed during the shoot couldn’t be escaped at the end of the day. Scholtz remembers “This land was political and spiritual and brought about feelings of some of our generational trauma. As South African actors, the movie deals with issues that we face but are not always pushed to feel this deeply on the daily, and so having to confront and be challenged in this way takes a lot out of one on an energy level.” Bass agrees, “You could never escape, it’s not like you could finish at the end of the day and go home.” But, she continues, “That was part of the plan!”

The intensity of process manifested not only in the finished film, but in the personal impact it had on many of the cast and crew members’ own lives. Nala Khumalo (Thami) elaborates: “Making this film made me realise that I had to start over and deprogram misconceptions. It forced me to reevaluate what it means to be a ‘man’.”

## *A Selfie Movie*

Bass originally considered shooting on the iPhone due to the film's low-budget limitations. Only some weeks later did she realise that this choice of format fitted perfectly with the film's generational focus but also that, "If these characters were really to swap bodies, the first thing most of them would do would be to take a selfie." Bass and the cast additionally enjoyed exploring all the tropes of selfie-culture and phone-videos which have so recently become a film-language of their own.

Thus, *High Fantasy*, was shot almost entirely in 4K on the iPhone 7. The aesthetic was controlled by the FilmicPro app, while the DJI Osmo Mobile allowed for smoother, more controlled movement.

Shooting in selfie-cam contributed to the project's collaborative nature in just the way Bass was looking for: "As much as I enjoy found-footage films and mockumentaries, I would never have chosen this technique if I didn't feel we were bringing something new to it. And the way selfie-culture allowed the characters to interact with the camera took it to a whole new level. In a time when young people are losing touch with cinema language, I found this very exciting."







***Xoli***

"Lexi has land on my land."



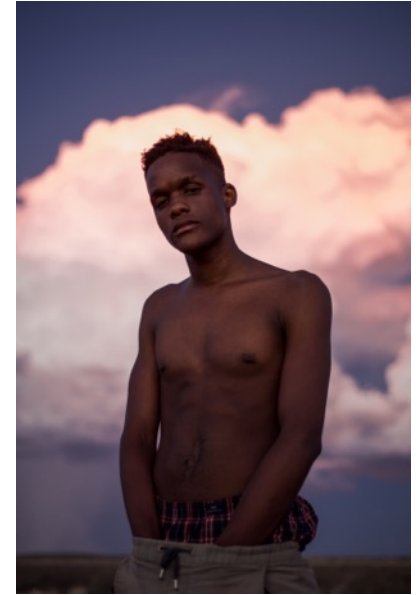
***Lexi***

"I'm not trying to escape  
who I am."



***Tatiana***

"It was fine."



***Thami***

"Why y'all mad? Girls wanna  
suck dick"



***Stacey-Lee***

"You're not woke at all."

## Jenna Bass

Director/Producer/Writer/Camera

Jenna Bass is a South African writer, filmmaker and former magician. Her multi-award winning films - Zimbabwe-set short, The Tunnel, and entirely-improvised debut feature, Love The One You Love - have screened around the world, including Sundance, Berlinale, Göteborg, Busan and Durban International Film Festivals, where she has been heralded as ushering in a 'New Wave' of South African cinema. Her second feature film, body-swap satire, High Fantasy, shot entirely on the iPhone 7, will premiere at the 2017 Toronto International Film Festival. Her third feature, Flatland, a feminist Western set in South Africa's Karoo region, is scheduled for production in mid-2018. Jenna is the editor and co-creator Jungle Jim, the illustrated pulp-literary magazine for African fiction, established in 2011. In 2012, under her pseudonym, Constance Myburgh, she was shortlisted for the Caine Prize, Africa's leading literary award. Jenna is also a lecturer at the Cape Peninsula University of Technology in both Production Design and Screenwriting. She is currently engaged in a VR collaboration with artist, Olivie Keck and indie game developers, Free Lives, as well as co-writing a fantasy animation feature screenplay for Sanusi Chronicles.





## *Qondiswa James*

'Xoli'/Writer/Camera

Qondiswa James is a Black, Queer, Xhosa, Womxn from the rural Transkei in the Eastern Cape of South Africa. She is primarily a theatre-maker, performance artist, film and theatre performer, writer and post-colonial thinker. She considers herself a Performance-Maker.

Qondiswa has been writing and performing (dancing, acting and singing) since the age of 11 and continues to hone her craft at the UCT with her specific choice of Theatre-Making studies. She has been in various theatre works in South Africa including her theatre debut as a director at the Grahamstown National Arts Festival in 2016 with a Xhosa piece called Emhlab'Obomvu (Red Earth). She has recently wrapped up the first season of an increasingly popular South African web series, The Foxy Five which has screened with the Black Filmmakers Film Festival at Shnit International Shortfilm Festival. She has also starred in shortfilm works including Umva (Visions Du Reel, Encounters), and Into Us and Ours which won the Best International Short Film award at the Ivy International Film Festival and was selected for screening at both Durban International Film Festival and the Cannes Film Festival Short Film Corner in 2016.

Qondiswa is currently doing her Honours in Theatre and Performance at the University of Cape Town. She considers herself both an artist and an activist, and holds close to her heart issues of blackness, queernees and womxnhood. She has been involved in social justice activism since high school, working with Children's Homes, Old Age Homes, Womxn's Homes and spaces of the differently abled. She has also worked with FTH:K (From the Hip: Khulumakahle), a 'deaf' theatre company which attempts to remove verbal language in the theatre, and instead calls itself a 'visual theatre' company. This work has always involved art and education, learning together through conducive creative environments. Her practice as a

performance maker hopes to contribute to social consciousness and the liberation project of the black disenfranchised majority in South Africa. Qondiswa has been involved in the RhodesMustFall and FeesMustFall Movements at the UCT and continues to work towards a decolonised post-colonial 'African' continent. She is now part of a curriculum working group at the university working on a pedagogical framework for a Decolonised University.

She is a founding member of a non-profit theatre company, To The Truth:Sizile, a collective of young, Xhosa theatre-practitioners and facilitators who collaborate with community theatre groups to impart creative tools, critical thinking and to share in knowledge generation. She is also a key collaborator in the Suicide for the Rainbow Project, a POC womxn's initiative which attempts, through performance by way of public interventions or theatre residencies, to unearth the trauma of the womb (womxn, earth, mother, and the colonised black womxn body). She is currently workshopping a new play due to open in August.





## *Nala Khumalo*

'Thami'/Writer/Camera

Nala Khumalo was born in Pietermaritzburg, South Africa in 1994. He relocated to Cape Town in 2012 to pursue an acting career, where he studied at the AFDA School of Film, Television and Performing Arts and graduated with a Degree in Screen and Stage Acting (2015).

Even though Nala has a degree in Acting he has a great passion for screenwriting and filmmaking, and had the opportunity to extend his skills in the latest feature film, *High Fantasy* (2017) where he and four other cast members are credited writers of the script. With his own ideas he wishes to create content that will educate people, focusing on topics such as racism, homophobia, sexism, taboo realities and unspoken truths.

Nala has a passion for theatre, seeing it as medium that engages him emotionally and politically and aims to use it as a platform to feed more than just the audiences mind, he recently worked in productions such as *Othello* (2014) and *Buried Child* (2015, 2017). While performing in theatre plays he also has had the privilege of working on South African commercials and American television series.

Nala is a firm believer of using the acting medium as a way of making a difference and create a positive change within his community and globally. He aspires to be in roles that change the misconception and stereotype that black people have been subjected to, he is compelled by the truth and understanding, and seeks for it within every role he plays.



## *Francesca Vannie Michel*

'Lexi'/Writer/Camera

Francesca Michel is a passionate artist, born in Cape Town, South Africa. She graduated with a BA Theatre and Performance Degree at the University of Cape Town in 2014. Francesca was awarded Best Actress at the 48 Hour Film Project in Cape Town in 2016 for Just Breathe, You're Alright by Kelly Powell & Thea Small. Francesca has since appeared in Charlie Brooker's latest season of Black Mirror (2016); in National Geographic's Origins: The Journey of Humankind (2017) and recently guest starred in Sandy Johnson's The Indian Detective (2017) alongside Russell Peters. Francesca plays the role of Lexi in High Fantasy, directed by Jenna Bass, and proudly admits that it was the most challenging and rewarding experience to date.



## *Liza Scholtz*

'Tatiana'/Writer/Camera



Liza Scholtz, was born and bred in Cape Town, South Africa. Liza studied Acting for screen at the South African School of Motion Picture Medium and Live Performance. She received a scholarship in 2014 to do her Honors degree which she completed with a Cum Laude stamp thus making for happy parents.

Her most recent TV production was the role of Maggie in an Afrikaans South African TV series called Sara se Geheim (Sara's Secret) She then went on to the role of Bernice for Origins TV series airing on National Geographic.

Her latest lead role in a film was as Tatiana for a South African feature, High Fantasy, directed by award winning director Jenna Bass. If she is not on set, Liza is often looking to attend acting workshops with teachers and other actors where she can experience more about herself and her craft.

## ***Loren Loubser***

'Stacey Lee'/Writer/Camera

Brought up by her single mother, Loren is determined to be an actress that drives change.

In 2008 Loren became a youth leader, began working with youth organisations, and volunteered her time to create social change. Loren then went on to study to achieve her Bachelor of Arts in Theatre and Performance Acting and graduated from the University of Cape Town in 2012. She has since performed in the likes of Chris Weare's *An Absolute Turkey* at Theatre on the Bay, *Bitching Hour* directed by Gabrielle Pinto & Jacqui Singer, and most recently in a powerful play *Niqabi Ninja* where she played the role of the ninja. Loren is also seen in *Lifting Nic* directed by Ian Gabriel (director of *Four Corners*), she currently works as an actress in theatre and film, as well as often using her training within the Non-profit industry. Since graduating Loren has committed to help other youth that come from difficult circumstances to address their struggles and find ways to overcome them or ways to make it easier and excel in their potential.

Loren uses her theatre training combined with her drive to create awareness and social change for the identified youth in all factors of her work. Loren is also currently a volunteering Public Relations Officer for an NGO Children A'loud based in Ocean View and has been working with the NGO since 2013. Loren is also one of the Co-Directors and Co-founders of FEMMEPROJECTS NPC and feels this is where she excels in using all her strengths combined.





## *Steven Markovitz*

Producer, Big World Cinema

Steven Markovitz has over 20 years' experience on feature films, documentaries, short films, distribution and festivals. Steven co-founded the production company Big World Cinema in 1994 as well as Encounters South African International Documentary Festival in 1999. He recently established Electric South which produces Virtual Reality and a distribution arm African Screen Network.

Steven is currently in post production on three feature films: *Rafiki* by Wanuri Kahiu (Kenya), *A Kasha* by Hajooj Kuka (Sudan) and *High Fantasy* by Jenna Bass (South Africa). Steven executive-produced the award-winning LGBTI Kenyan feature film, *Stories of Our Lives* (Toronto 2014, Berlinale Panorama 2015), directed by Jim Chuchu, which won Berlinale's Teddy Special Jury Award. He produced the South African feature film *Love The One You Love* (Durban, Busan, Goteborg) by writer/director Jenna Bass, which won the Best South African Feature Film and Director prizes at Durban International Film Festival in 2014. He co-produced the thriller *Viva Riva!*, directed by Djo Tunda wa Munga, (Toronto 2010, Berlinale 2011) which won the MTV Movie Award for Best African Movie, 2011 and a record 6 African Movie Academy Awards. *Viva Riva!* has been released in USA, UK, Australia/NZ, Canada, Belgium, France, Germany and 20 African countries. Steven produced the award-winning South African-Canadian co-production *Proteus*, directed by

John Greyson and Jack Lewis (Toronto 2003, Berlin Panorama 2004). The film sold to 10 countries, including the USA, Canada, UK, Germany and Italy. Steven executive produced *Boy Called Twist* directed by Tim Greene, which sold to the USA, Belgium, Holland, Greece, South Africa and the Middle East.

Steven has produced, executive- and co-produced many short films, including *Inja/Dog* (Oscar nomination 2003), and *Husk*, (premiered In Competition, Cannes Film Festival 1999). Steven Markovitz was executive producer of *Latitude*, a series of nine fiction films from eight African countries including Wanuri Kahiu's award-winning Kenyan science fiction short *Pumzi* (Sundance 2010), and the shorts omnibus *African Metropolis*, which has screened at over 50 festivals. Steven also executive-produced *Beyond Freedom* (Berlinale Competition 2006).

He has produced and co-produced over 50 documentaries, many of which have screened at festivals such as Sundance, Berlin, Tribeca, IDFA, Hotdocs, Tribeca and have sold to television worldwide, including *Beats of the Antonov* by Hajooj Kuka which won the Audience Award, Toronto International Film Festival, 2014, and *Congo in Four Acts* which premiered at the Berlinale Forum. Most recently, he co-produced *Winnie* which won Best Director, World Documentary Competition at Sundance 2017 and has been sold to Netflix.

## David Horler

Producer, Proper Film

David Horler is a South African filmmaker based in Cape Town. He is a magna-cum-laude BA graduate in film (AFDA); and an alumnus of the EAVE European Producers Workshop, Italy's Biennale College Cinema, Durban Filmmart and Rotterdam Producer's Lab among many similar training laboratories and forums. He was trained in physical production by Velocity Films & Egg Films, two of South Africa's most awarded production companies; before having gained



development experience through collaboration with Academy Award winning studio, Focus Features.

He has produced and collaborated on more than fifteen titles in both long and short-form documentary and narrative fiction; alongside film-related projects across a wide variety of media including television, advertising, music video production and online content. Recently completed feature films include Jenna Bass's supernatural dramedy feature High Fantasy and Roger Young's contemporary youth drama Love Runs Out (both currently in post-production).

He is the Managing Director of Cape Town-based production company Proper Film, developing a diverse slate of elevated-genre features from award-winning filmmakers such as Jenna Bass's all-female western adventure Flatland (closing finance) and supernatural noir Tok Tokkie alongside Emma Bestall's magical-realist LGBTIQ documentary project Show Me Love and Elan Gamaker's sci-fi romance Headland. He is also Executive Producer at Rivet Production Services, a foreign facilitation company for short-form media content.



## *Festivals and Screenings*

Toronto International Film Festival, 2017

AFI Fest – American Film Institute, 2017

## *Selected Quotes*

“What first seems like a gimmicky no-budget project turns out to be an ingenious way to explore the issues of sex, race and gender that run deep in the South African character.” - Norman Wilner, **NOW Magazine**

“High Fantasy’s unassuming, yet piercing examination of race, class and gender embeds Bass firmly in the pantheon of an exciting new wave of South African filmmaking.” - Nella Fitzgerald, **Shadow and Act**

“High Fantasy is art we shouldn’t be able to look away from. Thanks to Bass, we can’t. - Andrew Crump, **The Playlist**

“An inventive and entertaining South African feature that cleverly yokes heavy subject matter to an agile DIY aesthetic.” - Adam Nayman, **Cinema Scope**

“It’s smart, vibrant filmmaking on a micro level.” - Tasha Robinson, The Verge Best High Concept Premise - **The Verge**

Top 10 must-see films directed by women at TIFF 2017 - **NOW Magazine**

# High Fantasy

## Cast

XOLI	Qondiswa James
THAMI	Nala Khumalo
LEXI	Francesca Michel
TATIANA	Liza Scholtz
STACEY LEE	Loren Loubser
FRANCOIS	Francois Immelman
INTERVIEWER	Jenna Bass

PRODUCED BY

Jenna Bass  
Steven Markovitz  
David Horler

EXECUTIVE PRODUCER

Irshaad Ebrahim

CO-PRODUCER

Simon Ratcliffe  
Alexandra Hoesdorff  
Desiree Nosbusch  
Tamsin Ranger

## Crew

DIRECTED BY	Jenna Bass
WRITTEN BY	Jenna Bass Qondiswa James Nala Khumalo Francesca Michel Liza Scholtz Loren Loubser

FILMED BY

Qondiswa James  
Nala Khumalo  
Francesca Michel  
Liza Scholtz  
Loren Loubser  
Jenna Bass



PRODUCTION & COSTUME DESIGN BY	Chantell Lungiswa Joe Jenna Bass	Online Editor	Stephen Abbott
EDITED BY	Kyle Wallace	Post Production Services by The Refinery CT GM	Lauren Van Rensburg
MUSIC BY	Jason Sutherland	Colourist	Kyle Stroebel
1st Assistant Director	Rafeeqah Galant	Visual Effects Artist	Graeme Armstrong
2nd Assistant Director	Madeleine du Toit	Facility Producer	Peta Synnot-Marzetti
Location Sound	Fuzlin Esau	Editing Consultant	Jacques de Villiers
Art Department Assistant, Loader, Unit & Locations Manager	Madeleine du Toit	Technical Advisor	Simon Wood
Drone Operator & DIT	Rafeeqah Galant	Editing Intern	Ashleigh Da Silva
Pre-Production Manager	Hessam Binesh	Sound Supervisor	Jade Hill
Pre-Production Assistant	Jessie Zinn	Sound Effects & Foley Editor	Carl Roberts
Production Assistant	Ashleigh Da Silva	Dialogue Editor & Foley Artist	Jade Hill
Casting Coordinators	Kelly-Eve Koopman Sarah Summers	Dialogue & Music Mixer	Simon Ratcliffe
Casting Intern	Yoza Mnyanda	Re-Recording Mixers	Simon Ratcliffe David Houston

Stills Photographers	Gabriella Achadinha Nala Khumalo	“B*tch You Ain’t No Barbie” Performed By Vanatei ft Semi <a href="https://creativecommons.org/licenses/by/3.0/">https://creativecommons.org/licenses/by/3.0/</a>
Title Design & Graphic Designer	Hannes Bernard	“Age Of Feminine” Performed By Kellee Maize <a href="https://creativecommons.org/licenses/by/3.0/">https://creativecommons.org/licenses/by/3.0/</a>
Accounting Services	Ursula Genthe	“In Tune - Remix 2” Performed By Kellee Maize
Camera Systems Provided by	Rafeeqah Galant Francesca Michel Simon Wood	Re-Mixed By J. Glaze <a href="https://creativecommons.org/licenses/by/4.0/">https://creativecommons.org/licenses/by/4.0/</a>
Catering Services by	Dirk & Elsabe Kleyn Shelley Bass	“Dance Like A Stripper” Performed By YGDTopDogg ft. Mista Cavi & Slim 400 <a href="https://creativecommons.org/licenses/by/4.0/">https://creativecommons.org/licenses/by/4.0/</a>
Insurance	GIB Insurance Brokers	“Younique” Performed by EJ Von Lyric Courtesy: EJ Von Lyric

## *Music*

“Love You Baby”  
Performed By Chris Dececio & Emily Taylor  
Courtsey: Synchro Music

“Don’t Go”  
Performed By K.I.R.K



## *Selected Reviews and News*

**KONBINI.COM** - Short Film, 'High Fantasy', Uses Body Swapping To Explore Race Relations In South Africa

By: Odunayo Eweniyi

September 26, 2017

<http://www.konbini.com/ng/entertainment/short-film-high-fantasy-uses-body-swapping-to-explore-race-relations-in-south-africa/>

\*Also appears in [Breaktime.ng](http://www.breaktime.ng)

**THE VERGE** - The Verge's TIFF 2017 Awards

By Tasha Robinson

September 22, 2017

<https://www.theverge.com/2017/9/22/16349584/tiff-2017-awards-movie-review-three-billboards-mother-mollys-game-vampire-clay>

**SHADOW AND ACT** - 'High Fantasy' – shot all on an iPhone 7 – tackles race, gender & class in post-apartheid South Africa (TIFF Review)

By Nella Fitzgerald

September 20, 2017

<https://shadowandact.com/high-fantasy-iphone-7-toronto-film-festival>

**THE PLAYLIST** - 'High Fantasy' is an artistic & intimate body-swap drama [TIFF Review]

By Andrew Crump

September 12, 2017

<https://theplaylist.net/high-fantasy-tiff-review-20170912/>

**GOOMBASTOMP** - TIFF 2017: 'High Fantasy' Is High In Quality, And One Of The Year's Best Films

By Edgar Chaput

September 13, 2017

<https://www.goombastomp.com/tiff-2017-high-fantasy/>

**NOW MAGAZINE** - High Fantasy

By Norman Wilner

August 31, 2017

<https://nowtoronto.com/movies/tiff2017/high-fantasy/>

\*Also in print Aug 21, Sept 5 and Sept 7

**THE GLOBE & MAIL** - 'High Fantasy' challenges images of a colour-blind South Africa

By Julia Cooper

September 12, 2017

<https://www.theglobeandmail.com/arts/film/tiff-2017-high-fantasy-challenges-image-of-colour-blind-south-africa/article36237110/>

**THE MUFF BLOG** - #MUFFApproved TIFF 2017: High Fantasy - Not your average switchoo story

By Chloe McPherson

September 11, 2017

<https://medium.com/the-muff-society/muffapproved-tiff-2017-high-fantasy-89e6d02091bc>

**FF2MEDIA** - 'High Fantasy' a giant social experiment for director Jenna Cato Bass

By Pam Powell

September 20, 2017

<http://ff2media.com/blog/2017/09/20/high-fantasy/>

**INREVIEWONLINE.COM** - Toronto International Film Festival 2017 – Dispatch 2

By Justin Stewart

September 20, 2017

<http://inreviewonline.com/2017/09/20/tiff-2017-2/>

**DAILY JOURNAL** - A list of the best films to come this year

By Pam Powell

September 16, 2017

[http://www.daily-journal.com/life/entertainment/a-list-of-the-best-films-to-come-this-year/article\\_ca608e91-2082-5d5d-bfa1-f30c53c5b9c9.html](http://www.daily-journal.com/life/entertainment/a-list-of-the-best-films-to-come-this-year/article_ca608e91-2082-5d5d-bfa1-f30c53c5b9c9.html)

**TIFF'S THE REVIEW** - Making a Genre Picture for No Money

September 12, 2017

<http://www.tiff.net/the-review/making-a-genre-picture-for-no-money/>

**ONE MOVIE OUR VIEWS** - #TIFF17 Reviews: On Chesil Beach, Call Me By

Your Name, High Fantasy and Porcupine Lake

By John Corrado

September 8, 2017

<https://onemovieourviews.com/2017/09/08/tiff17-reviews-on-chesil-beach-call-me-by-your-name-high-fantasy-and-porcupine-lake/>

**TIFF'S THE REVIEW** - TIFF Next Wave Knows What's Up

By TIFF Next Wave Committee

September 4, 2017

<http://www.tiff.net/the-review/tiff-next-wave-knows/>

**BUST MAGAZINE** - 5 Women-Directed Films To Know From AFI Fest 2017

By Samantha Ladwig

November 2017

<https://bust.com/movies/193849-afi-fest-women-directors.html>

**2 OCEAN VIBE NEWS** - Take A Look At This Local Film Making Waves

Overseas [Trailer]

By Sloane Hunter

September 1, 2017

<http://www.2oceansvibe.com/2017/09/01/take-a-look-at-this-local-film-making-waves-overseas-trailer/>

**robin-d-laws.blogspot.ca** - 2017 Toronto International Film Festival Capsule

Review Round-Up

By Robin D. Laws

September 18, 2017

<http://robin-d-laws.blogspot.ca/2017/09/2017-toronto-international-film.html>