
Press Kit



Abdullah Ibrahim
a struggle for love

A film by **Ciro Cappellari**

Produced by Jörg Schulze

A production by

cine plus | produktion|1



Grimme Award 2005

Competition ›Culture & Information‹



arte

cine +

enja



›I am a mountain. You call, I echo.‹

Abdullah Ibrahim

with	Sathima Bea Benjamin Belden Bullock George Gray Sammy Maritz Cups Nkanuka Don Tshomela Guguletu (t) Gamsa Levy Oupa Moalusi Sakki Misbach Horace Alexander Young Wayne Escoffrie Charles Davies Ben Riley		
Script, Director, Director of Photography Editor Sound	Ciro Cappellari Tania Stöcklin Hamid Tavakoliyan (South Africa) Dieter Meyer (Zurich) Diego Reiwald (New York) Martin Zillmann Tommy Mann Kevin Steiner Emmelie Mansee Matthias Winkelmann Dirk Molsen (South Africa) Mia Bester (South Africa) Sabine Schenk (New York) Birgit Staudt (New York)	Producer Executive Producer Project Development Idea Production HD - Post-Production	Jörg Schulze Arndt Potdevin Jutta Doberstein Anne Reiners produktion 1 a division of cine plus cine plus Media Service
Assistant Director Camera Assistant Assistant Editor	Matthias Winkelmann Dirk Molsen (South Africa) Mia Bester (South Africa) Sabine Schenk (New York) Birgit Staudt (New York)	Producer ZDF/arte Production Manager ZDF	Caroline Auret Christian Schwalbe
Music Supervisor Location Manager	Matthias Winkelmann Dirk Molsen (South Africa) Mia Bester (South Africa) Sabine Schenk (New York) Birgit Staudt (New York)	Special thanks to	Frank Evers / cine plus Norbert Eierding Jürgen Enninger / ENJA Records Andreas Morell
Color Matching	Eitan Gartushka (South Africa) Luckson Manenzhe (South Africa) Andre Pinkus (Zurich) Atsushi Takaoka (New York)	Shot on locations in New York, Zurich, Cape Town, Johannesburg, Manenberg and Soweto Year Running Time Recording Format Ratio Initial Broadcast (TV)	Germany 2004 58 min. Sony HDCAM 16 : 9 October 23th 2004 /arte
Post-Production Supervision Grading Recording Mixer Graphics Design Typography	Cornelis Harder Arno Canzler Martin Grube Ulrike Pohl Frank Schulte		

Introduction / Brief Summary

›Abdullah Ibrahim – A Struggle for Love‹ is portrait in the form of a film about the South African musician and steadfast anti-Apartheid activist. Ciro Cappellari's film delves into the man's personal history as well as where he found musical inspiration, both in his country of birth, and in the many places where he lived while in exile.



Abdullah Ibrahim was born in 1934 in a Cape Town ›township‹ and given the name Adolph Johannes Brand. His musical consciousness was affected, from his early childhood on, by diverse influences: traditional African, British, Chinese, Indian, Islamic and American music all had a strong effect on him. He started playing piano at the age of seven. By the time he was fifteen, he was one of the founding members of what was later one of the most popular bands in Cape Town, who were responsible for recording the first jazz album by black people in South Africa. He soon realised, however, that the Apartheid system stood in the way of 'making it big' as a musician and left in 1962. While in exile in Europe and in the US, he tirelessly campaigned for democracy in South Africa. It was only when Nelson Mandela was released, 28 years after Ibrahim went into exile, when he permanently returned to the country he considers ›home‹.

Ten years after the end of Apartheid, Ciro Cappellari has been able to make a carefully constructed portrait of this renowned pianist and composer; a combination of sensitive footage and emotionally-laden images that immerse the viewer in Abdullah Ibrahim's world and his music.

This film was made in honour of Abdullah Ibrahim's 70th birthday in October 2004, both as tribute to unique musician, and as look at his wide-ranging oeuvre.

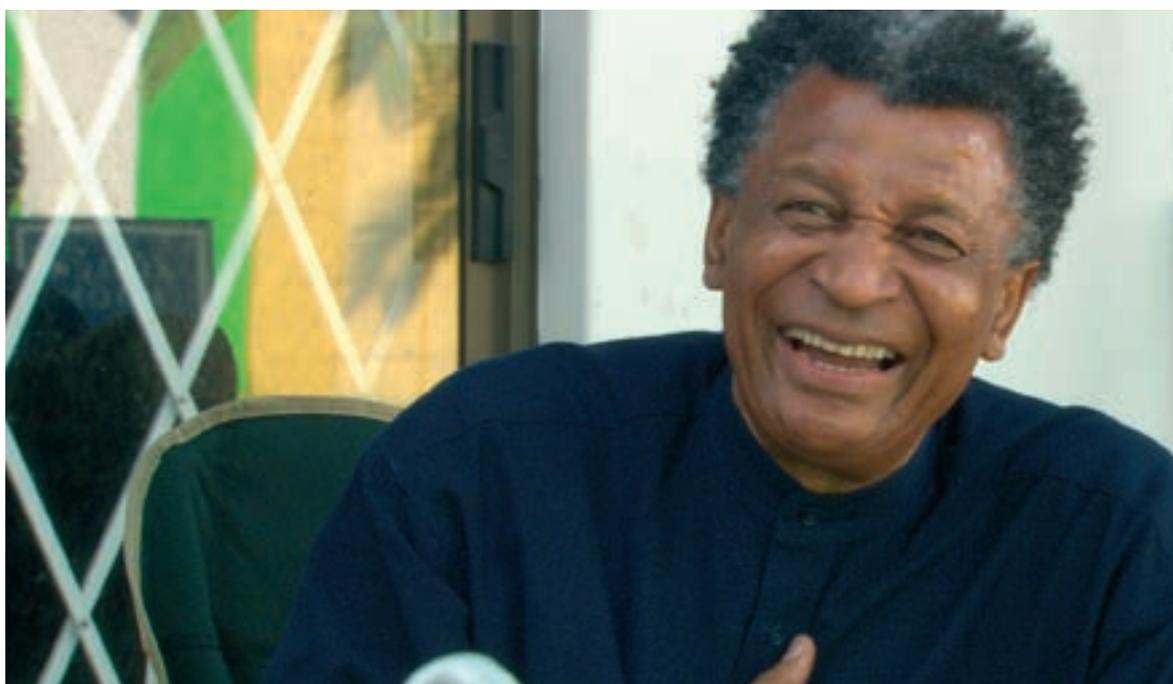
From the press:

›This is a homage to one of the most multi-talented, productive, and influential jazz musicians of our time.‹

from ›tip‹, magazine (Berlin), October 23, 2004

›The maker of this documentary met the musician on a number of occasions: in Cape Town, where Ibrahim now resides, in New York, and in Zurich. And Abdullah Ibrahim has a lot to tell! He tells his story calmly, carefully, poetically. The images, which stay with the viewer, provide a portrait of a deliberate thinker, a strong personality, someone who struggled out of the ghetto to reach professional success, and who is able to savour this success. As a viewer, one feels the presence of this great musician, and can experience his freedom and joy in experimentation with anything one can make music with. Nature has, according to Ibrahim, 'formless form'; that is what making music is all about.‹

from the ›Neue Züricher Zeitung‹, October 30, 2004



›Older and younger people, men and women sit in a courtyard, all moved and moving to the sound of 'Manenburg'. This composition of Ibrahim's attained unofficial anthem status during the struggle against Apartheid. People start to dance. The older and fatter ones are the best dancers; they know which sounds and movements do one good. This film by Ciro Capellari about Abdullah Ibrahim, alias Dollar Brand, sets music by this legend in its context, drawing on the complete palette of African arts based on three guiding principles: worship, medicine and the community. He describes his music as a 'trance-like mission' containing pain, joy and hymns flowing into each other. Abdullah Ibrahim's music has a human sound to it, a friendliness in each melody, which makes it so irresistible.‹

Konrad Heidkamp writing in ›Die Zeit‹ (issue no. 42/2004, ›Allah's Melodies‹)

Synopsis



Abdullah Ibrahim is a pianist, a composer, an arranger of music, bandleader and as a teacher. He is considered to be the spiritual heir of Duke Ellington's legacy, an African music icon, a symbol of change in South Africa and the embodiment of a jazz tradition that draws on its roots. In other words: Ibrahim is one of the greatest jazz musician of our time. And he has an unparalleled way of drawing on multicultural diversity to create a unique kind of music.

Abdullah Ibrahim was born as Adolph Johannes Brand in Cape Town in 1934. He fled Apartheid in 1962 and went into exile, making his way, via Europe, to the international capitol of jazz, New York. His first attempts, in the 1970s to re-settle in South Africa were not successful; he was finally able to re-establish himself there in 1990.

Ciro Capellari's film concentrates on Ibrahim's life between cultures. The film starts in Cape Town, the hometown he returned to. Abdullah Ibrahim is shown trying to mend the biographical and cultural wounds Apartheid inflicted. He does this by bringing elements of the old and the new in African life together.

Before taking a journey back in time to his life in Zurich and New York, the film explores the effects of exile, not only in a geographical sense, but in the mind as well. This thinking does not, mysteriously, cease when an oppressive regime gives way to just one; it has to be dismantled gradually.

›Mannenberg‹ was once synonymous with the anti-Apartheid movement. Now, at a school there, a little girl plays her own piano composition for the famous visiting musician, Mr. Ibrahim.

Later in the film, the viewer learns that the child has to surmount difficult and even dangerous conditions to attend these lessons. This moment is a metaphor both for the contrasts and disruptions in Ibrahim's biography as well as for South African society. The trials and tribulations of his colleagues who remained in the country during the Apartheid regime, some of who now play with their renowned compatriot, are also aired.

Capellari's documentary not only delves into the effects of displacement and exile; this film serves as an introduction to Abdullah Ibrahim's music. These sounds contain intense emotion and playfulness, meditative melodies and passages that evoke African choral traditions, and the landscape. The colours and rhythms of both the land and the traditions of the people who live there had an indelible impact on formative to the composer.

South Africa is crucial to Abdullah Ibrahim's music; the heart, starting point, and finale of this film. Capellari accompanied Abdullah Ibrahim to Cape Town and the townships, down the streets, to the port and, of course, to jazz clubs. His music was his way of staying true to himself, musically, in exile, and it is now part of South African culture.

This portrait of a musician, ›Abdullah Ibrahim – A Struggle for Love‹ was shot on locations in New York, Zurich, Cape Town, Johannesburg, Manenberg and Soweto as the 4th production by produktion|1 using High Definition format video.





About Abdullah Ibrahim

›People don't like Abdullah Ibrahim, they adore him. When he plays, melodies tumble out effortlessly, as he glides from theme to theme like a laid-back, South African reincarnation of Thelonius Monk.‹

from ›the guardian‹, May 26, 2001

›He started to give the music an original, South African note. Jazz, after all, had its roots in Africa! People had never heard anything like it before: four-hour long sessions complete with screeching guitars, hammering drums and ecstatically played piano.‹

Lars Rasmussen in his book ›cape town jazz‹

Abdullah Ibrahims Biography

Abdullah Ibrahim, born in South Africa in 1934, remembering hearing traditional African songs, religious music and jazz as a child - all of which are reflected in his music. He received his first piano lessons in 1941 and became a professional musician in 1949 (Tuxedo Slickers, Willie Max Big Band). In 1959 he met alto saxophone player Kippi Moeketsi who convinced him to devote his life to music. He meets and soon marries South African jazz vocalist Sathima Bea Benjamin in 1965.

In 1962 the Dollar Brand Trio (with Johnny Gertze on bass, Makaya Ntshoko on drums) tours Europe. Duke Ellington listens in at Zurich's Africana Club and sets a recording session for Reprise Records: Duke Ellington presents the Dollar Brand Trio. 1963/64 sees the trio at major European festivals, including TV shows and radio performances.

In 1965 Dollar Brand plays the Newport Jazz Festival followed by a first tour through the United States. In 1966 he leads the Duke Ellington Orchestra: ›I did five dates substituting for him. It was exciting, but very scary, I could hardly play.‹ Other than six months playing with the Elvin Jones Quartet Abdullah Ibrahim (who changed his name after his conversion to Islam in the late 1960s) has been a band leader ever since. 1968 sees a solo piano tour. From then on he has continuously playing concerts and clubs throughout the US, Europe and Japan with appearances at the major music festivals of the world (e.g. Montreux, North Sea, Berlin, Paris, Montreal etc.). A world traveller since 1962, Ibrahim went back to South Africa in the mid-1970s but found conditions so oppressive that he went back to New York in 1976.

In 1988 Ibrahim wrote the award-winning sound track for the film ›Chocolat‹ (released on ENJ-50732 ›Mindif‹) which was followed by further endeavors in film music the latest being the sound track to ›No Fear, No Die‹ (TIP-888815 2).

An eloquent spokesman and deeply religious, Abdullah Ibrahim's beliefs and experiences are reflected in his music. ›The recent changes in South Africa are of course very welcome, it has been so long in coming. We would like a total dismantling of apartheid and the adoption of a democratic non-racist society: it seems to be on the way.‹ In 1990, Ibrahim returned to South Africa to live there but keeps up his New York residence as well. Several tours took him around the globe featuring his groups and also doing much acclaimed solo piano recitals. 1997 saw the beginning of a duett cooperation with the dean of jazz drums, Max Roach.

Later projects (1997 and 1998) are of a large scale nature. Swiss composer Daniel Schnyder arranged Abdullah Ibrahim's compositions for a 22 piece string orchestra (members of the Youth Orchestra of the European Community) for a CD recording and a Swiss Television SF-DRS production and also for the full size Munich Radio Philharmonic Orchestra again for CD production and for concert performances featuring the Abdullah Ibrahim Trio.

The world premiere of the symphonic piece was at the renowned Herkules Saal in Munich, Germany on January 18th 1998, under the direction of Barbara Yahr and the Züricher Kammerorchester premiered the string orchestra version at Zurich's Tonhalle in February 1998. The string orchestra version was released in September 1998 (›African Suite‹, TIP-8888322) and met widest critical acclaim from the worlds of both jazz and classical music. The symphonic version (›African Symphony‹) has been released in 2001 in a double CD set which also features Abdullah Ibrahim with the NDR Big Band giving the full scope of his large format music.

Another highlight was the premiere of ›Cape Town Traveller‹, a multimedia production at the Leipzig music festival in 1999. A one hour performance featured A.I. and the Ekaya Sextet, a vocal group, film material from the early days in South Africa and the European years, electronic sounds ranging from impressionism to drum and bass – a great experience. One of the newest albums is ›Revisited‹ (TIP-88888362), recorded live in Cape Town. The piano of A.I. is featured with Marcus McLaurine (b) and Georg Gray (dr) and added is the fiery trumpet of South African Feya Faku on several tracks.

A great honor has been bestowed on Abdullah Ibrahim when the renowned Greham College in London invited him to give several lectures and concerts (beginning in October 2000 at Canary Wharf). Among his predecessors at the famed institution which looks back at a history of 500 years are John Cage, Luciano Berio, Xenakis.

www.abdullahibrahim.com





Abdullah Ibrahim – Diskographie

2005	Re:brahim – Abdullah Ibrahim Remixed – A Celebration	1991	Mantra Mode
2002	African Magic	1991	Desert Flowers
2001	African Suite	1989	African River
2001	African Symphony	1988	Mindif
2001	Ekapa Lodumo	1988	Round Midnight at the Montmatre
1998	Made in South Africa Township One More	1985	Water from an Ancient Well
1997	Cape Town Flowers	1983	South Africa
1997	Cape Town Revisited	1982	African Dawn
1995	Yarona	1980	African Marketplace
1993	Knysna Blue	1979	Echoes From Africa
1990	No Fear No Die	1979	Africa – Tears & Laughter
		1976	Banyana – The Children of Africa
		1973	Good News From Africa

Distribution

Since 25 years Abdullah Ibrahim's music is distributed by ENJA Records. ENJA Records is an independent music label and music publisher presenting for over 30 years straight ahead modern jazz, avantgarde jazz bordercrossing into contemporary classical music, world music - musicians of non-American/European background fusing their ethnic heritage with a jazz concept -, high quality funk/fusion, blues and latin music. Highest standards in recording, a roster of the finest artists, best packaging gave us a well acclaimed position in today's world of music.

ENJA Records M. Winckelmann GmbH and Edition MAWI give their compliments to Germany's most important TV award winning film "Abdullah Ibrahim - A Struggle for Love". The film portrait by Berlin company cine plus was created in close cooperation with ENJA RECORDS and its managing director Matthias Winckelmann as well as the publishing division Edition MAWI.

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enja_{Records}

Ciro Cappellari – Writer, director, director of photography

Born 1959 in Buenos Aires, **Ciro Cappellari** spent his childhood and youth in Patagonia (Argentina). Graduation as a photographer and director of shortfilms in Buenos Aires. Worked as a photographer in Argentina, as a correspondent for argentinian newspapers in Italia and as a journalist and photographer in Munich. After spending one year in Europe, he returned in 1985 to Berlin and became a student of the Berlin Academy for Television and Film (dffb).



Since 1989 he worked as Director of Photography (DoP), director and scriptwriter, and became member of the German Camera Association (BVK). His most recent directing work includes the films ›Sin Querer – A Season of Flamingos‹ and ›Hijo del río‹. **Ciro Cappellari's** work as a DoP includes films among others of Didi and Pepe Danquart (German-Oscar®-winner short films competition 1994) and Marcel Gisler. Various awards at national and international Festivals.

His work experience abroad: USA, France, GB, Switzerland, Spain, Italy, Austria, Turkey, Argentine, Brasil, Chile, Cuba, Columbia, Marocco, Israel. His languages are Spanish, German, French, English, Italian.

Ciro Cappellari lives in Berlin.

Filmography as director (selection)

2004	›Abdullah Ibrahim – A Struggle for Love‹	TV-Doku / Script, Director, DoP / ZDF/arte
2001	›Endspiel‹ / ›The Final Game‹	TV-Movie / Director / Radio Bremen
1996	›Sin Querer – A Season of Flamingos‹	Fiction film / Script, Director / Cinemascope
1991	›Hijo del río‹	Fiction film / Director, DoP / 35mm
1989	›Amor América‹	Documentary / Script, Director, DoP / 16mm

Filmography as director of photography (selection)

2004	›Schmeling-Louis‹	D: Barak Goodman / cinema & TV-docu / HDCam
2003	›My Name is Bach‹	D: Dominique de Rivaz / fiction film / 35mm
	›Semana Santa‹	D: Pepe Danquart / 35mm / Colour
2000	›Murderesse‹	D: Pepe Danquart / Super 16mm
	›The Devil's Accordeon‹	D: Stefan Schwietert / cinema-docu / 35mm
	›Oriental Journey‹	D: Stefan Schwietert / TV-docu / digibeta
	›Giora Feidmann Portrait‹	D: Frieder Bunz
1998	›The End of Einstein‹	D: Jürgen Kaizik / TV-Movie / Super 16mm
1997	›The Children of April‹	D: Yütsel Yavuz / fiction film / 35mm
1995	›Cinderella's Dress‹	D: Miriam Dehne / short film / 16mm
	›Magic Matterhorn‹	D: Anka Schmid / cinema-docu / 35mm
	›Indians Never Die‹	D: Pepe Danquart / TV-docu / Super 16mm
1994	›Marble, Stone and Iron‹	D: Petra Tschörtner / cinema-docu / 35mm
	›Joe et Marie‹	D: Tania Stöcklin / fiction film / 35mm
1993	›Surabaya Jonny‹	D: Miriam Dehne / TV-film / 16mm / b/w
	›Cripple to be Free‹	D: Didi Danquart / documentary / b/w

1992	›At the End of The Night‹	D: Christoph Schaub / fiction film / 35mm
	›Fatherland‹	D: Ulli Schüppel / fiction film / 16mm
	›Free Rider‹	D: Pepe Danquart / short film / 35mm / b/w
	›Blue Hour‹	D: Marcel Gisler / fiction film / 35mm
1990	›Behind Closed Doors‹	D: Anka Schmid / fiction film / s/w
	›Practical and Peaceful‹	D: Didi Danquart / TV-docu / 16mm
	›A Quiet Person‹	D: Arvo Blechstein / short film / 35mm / b/w
1988	›Georgette Meunier‹	D: Tania Stöcklin, Cyrille Rey Coquais
1987	›Seven Melodies Chrono‹	D: Ludger Blanke / short film / 16mm
	›WalkWoman‹	D: Anka Schmid / short film / 16mm
1985	›Habibi – a Love Letter‹	D: Anka Schmid / fiction film / 16mm
	›Nihil – or: All the Time in the World‹	D: Ulli Schüppel / fiction film / 16mm / b/w

Preise und Auszeichnungen

- 2005 German television award ›Adolf-Grimme – Preis information & culture‹ for ›Abdullah Ibrahim – A Struggle for Love‹
- 2004 Swiss Film Prize for ›My name is Bach‹ (D: Dominique de Rivaz, DoP: C. Cappellari)
- 1998 Best Film / FilmFestival Göteborg 1998 for ›Sin Querer – A Season of Flamingos‹
- 1996 German camera prize for ›Sin Querer – A Season of Flamingos‹ to Jürgen Jürges (BVK)
- 1996 Sundance Cinema 100 Award / Sundance Filmfestival (USA) for the best european script ›Sin Querer – A Season of Flamingos‹
- 1996 FELIX-nomination, european film prize for ›Sin Querer – A Season of Flamingos‹
- 1994 OSCAR® Academy Award best short film / Los Angeles (USA) for ›Schwarzfahrer/Free Ride‹ (D: Pepe Dankwart / DoP: C. Cappellari)
- 1991 Best Film / Festival Latino di Trieste (Italy) for ›Hijo del río‹
- 1991 Attribute ›besonders wertvoll‹ of Filmbewertungstelle Wiesbaden (FBW) for ›Hijo del río‹
- 1989 Attribute ›besonders wertvoll‹ of Filmbewertungstelle Wiesbaden (FBW) for ›Amor América‹

Projects in Pre-Production (as author and director)

›When I See You Again‹

Documentary on the life and work of three important Argentine musicians, Dino Saluzzi, Giora Feidmann and Gustavo Beytelman.

›Tell Me Who You Are‹

Fiction film.

Jörg Schulze – Producer

Jörg Schulze is the head of production of two production departments at cine plus, one of Germany's major film postproduction companies. His producer's career started in 1996, working as a free producer in New Media for leading German agencies like ID Media and Meta Design. In 1999 he joined cine plus Media Service and founded there a new media department.

In 2000 he founded ›produktion 2 | schöne filme‹, together with his partner Michael Dörfler, who is responsible for creative directing. They created and produced films and media installations for commercial communications, as well as art exhibitions, including some for DaimlerChrysler, Deutsche Telekom and Sony.

In 2002 they started specializing in documentary filmmaking, high-grade filmmaking and multi-media productions and won design awards as well as the German film award for the best industrial film.

Since 2004 Jörg Schulze also produces television and movie documentaries for ZDF/arte German TV.

›Abdullah Ibrahim – A Struggle for Love‹ is his 4th production using High Definition format video.

cine plus | produktion | 1 – The Production Company

As part of cine plus the departments produktion|1 and produktion2 develop, finance and produce documentaries for theatrical release as well as television programmes, serials and large-scale image films and multi-media installations.

produktion|1, the independent production unit of cine plus, develops and produces film and television programmes for regional, national and international distribution.

Commissioned by and in co-production with arte, 3Sat, Spiegel TV, ZDF, rbb, France 5, Medienboard Brandenburg, Filmförderanstalt, the department has established a network of partners who share our philosophy in terms of production value, content and overall quality of the final project. Our films have been sold throughout Europe and South Africa, and first steps for transatlantic co-productions with international partners have been taken.

cine plus media service is one of the largest service providers for film and TV in Germany. Based in Berlin and with locations in Cologne, Munich, Erfurt and Leipzig, cine plus provides both expertise and the most advanced technology for all stages of digital recording and post-production.

cine plus is one of Europe's leading High Definition service companies.

www.cine-plus.de

Grimme Award for Ciro Cappellari's HD Documentary ›Abdullah Ibrahim – A Struggle for Love‹

The documentary ›Abdullah Ibrahim – A Struggle for Love‹, a co-production with ZDF/ARTE which was broadcast on ARTE in October 2004, has won the 2005 Grimme Award. It received the prize in the category ›Information & Culture – Documentary Film‹, winning a competition between more than 40 other films.

Like the ›Emmy‹ or the ›BAFTA‹ in the UK, the Grimme Award is presented to the best directors and features on television every year. The committees' criteria include cinematography, aesthetics and challenging content.

The award ceremony for Germany's oldest and most prestigious prize was on March, 18th 2005. It was broadcasted live on 3sat. The director Ciro Cappellari and Abdullah Ibrahim both attended to receive the award. Than Mr. Ibrahim played a live set to the audiences' delight.

›Abdullah Ibrahim – A Struggle for Love‹ was also presented at the European Film Market during the International Berlin Film Festival 2005.



The Jury's Statement

Abdullah Ibrahim once said, that, for him, music is synonymous with hope. This unique individual was born 70 years ago in Cape Town as name Adolph Johannes Brand. He started formal training on the piano at the age of seven and, by the time he has 15, played professionally with a number of bands.

The South African Apartheid system forced Ibrahim, who changed his name after converting to Islam, into exile in 1962. Together with his wife, Sathima Bea Benjamin, Ibrahim first headed to Zurich. There, he met Duke Ellington, a contact arranged by Benjamin, a jazz singer. Ellington provided our protagonist with his international breakthrough. Ibrahim lived in New York for a number of years, until he was able to return to his country, after Nelson Mandela was released.

Ciro Capellari's film takes the viewer on a journey through an eventful life and accompanies this renowned musician on his rounds in Cape Town, catching up with colleagues there. Abdullah Ibrahim tells the viewer about the power his music provided him with, its role in how he defined himself while living in exile and how it can help shape society in the new South Africa. The film, however, does not shy away from the darker aspects of his life, such as his battles with alcohol and drug addiction, yet also touches on the role religion had in helping him through it all.

He grins, amused yet proud when his daughter describes his traditional music with the remark: ›my Daddy is a rapper!‹

Reasons for the Jury's Decision

In 1959, the year Ciro Cappellari was born in Buenos Aires, Adolph Johannes Brand, who appeared under the name Dollar Brand as a reference to his musical influences, started his first band. They were called the ›Jazz Epistles‹ and were the first black jazz band to record a record in South Africa.

Brand and his friends remained true to the tradition of expressing people's suffering and this incurred the wrath of the Apartheid regime.

The pianist and composer, who was born in 1934, went into exile in 1962 for an extended period that was marked by attempts to return in the 1970s, but only successful in 1990. He was personally invited back by Nelson Mandela, after years abroad (mostly in New York), under a name marking his conversion to Islam, as Abdullah Ibrahim. Upon his return, Ibrahim found things both familiar and unfamiliar simultaneously.

Ibrahim gradually confronts his past, meeting old friends and visiting a small music school named after him, which is not in the best state of repair. His discussions with colleagues of his own generation present a strong sense of the connection they feel towards each other, while never ignoring the violence, poverty and racial discrimination that has made South Africa what it is. Yet Ibrahim radiates such a deep sense of humanity that he inspires hope for the future, a gradual release both from real, and mental imprisonment.

Ciro Cappellari's film is a sensitive and clever homage to a man who is able, through his music, to teach us volumes, a man who was making and playing 'world music' long before anyone had ever heard the term. He made the transition from fighting a battle to becoming accepted as a wise man through his experience, which mirrors the turbulence South African history, and which made him be able to do what he does.

Despite all that, he is modest and does not hesitate to reflect with self-irony on the travels he's made over the years. Ibrahim spent his childhood in a violent environment. He played, early in his career, at Zurich's 'Africana Club' and it was there that he met Duke Ellington. Ibrahim was determined that reconciliation was only way to heal South Africa's societal wounds. Cappellari touches on, with a light-touched elegance, numerous aspects of Ibrahim's personality: the wonderful magic in his music, the way he mixes traditional African rhythms with experimental jazz sounds, and the cultural story of the man's home, South Africa.

The camera accompanies this still very energetic individual as he re-discovers his heritage and contains fragments of his concerts that relay his inspired force, one that leaves a very strong impression on the viewer.

This portrait is accompanied, in the best sense, by Ibrahim's own compositions, including the legendary 'Mannenberg', which became an anthem of the Black struggle against Apartheid. This film gets under your skin in the most positive sense of the expression, emotionally touching the viewer without ever veering into kitsch.

www.grimme-institut.de

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