



A Film by  
Hamadi Mwapachu

# DAR NOIR

Starring  
HAMADI MWAPACHU  
SABRINA MUYA  
JENERALI ULIMWENGU

2016 Curaçao International Film Festival Rotterdam.  
Yellow Robin Award nominee

2016 Amakula International Film Festival  
Golden Impala Award for Best International Film

2016 Helsinki African Film Festival  
Official Selection.

103 minutes 20 Seconds

Camera: Shot on Canon 70D DSLR. Aspect ratio: 16:9. Exhibited on 2K DCP  
Sound: Stereo. Language: Swahili/English with English subtitles.

**WAROSE PRODUCTIONS**

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## **LOGLINE**

A narcotics detective who moonlights as a heroin addict finds his only possible redemption and future in a sassy working girl who sees the gentle, loving man within, if only he can escape the darkness that keeps pulling him down.

## **SYNOPSIS**

DAVID NYASARO is a messed up, bottom feeding, mental and physical mess. Failing at his job, sleeping in his car, living on booze and a needle in his arm... he couldn't really get much lower. But he does. He decides to take home the drugs from a major bust instead of reporting it in order to sell the stuff himself. And while it seems like he has the plan all figured out, everything slowly falls away from him in epic fashion. Local drug dealer and pimp MUSTAPHA starts looking for his stolen dope, a container truck full of smuggled girls who wound up dead, and the missing driver who could connect them all, David included.

David has only a few people in his world he can trust, and they are all waiting for that last straw to break. All except for IMAN, a local Somalian whore who for some reason lets herself be the one who injects the heroin into David's veins. David's somehow convinced himself that if he doesn't inject it himself, he isn't the junkie that everyone sees him as. But there is something redeeming in David, something Iman senses is there, and since he never treats her like a whore on the street, she starts to get close.

When she joins him on a dinner date with his little girl, who lives with his ex-wife and whom he rarely sees, she finally gets a glimpse at the good man hiding deep inside, and makes the decision to hold on and dig in and do all she can to keep him in her life.

But the junk he feeds on David making him worse by the day, and Iman doesn't want him to do it to himself anymore and won't help him any longer. And when her brother ANWAR arrives to reconnect with her and finds this man she has told him about to be a junkie cop, he puts his protective fist down and won't allow him near her unless he's clean.

Things heat up on the street, David's addiction gets worse and he starts making even worse decisions. He doesn't like being told what to do, and won't let anyone make him get clean unless he makes the choice himself, and he is not at that place. It is not until he makes the stupid decision to try and see his daughter while high and fear stares back at him from her pretty little eyes that he then realizes he has nowhere to go but up.

David sets his clean up in motion and with the help of Iman and her brother, he conquers withdrawal, asks Iman to marry him and decides to leave the police force and the life of the streets that drag anyone and everyone down. But the street has gotten word of who stole the bags of dope, and as David makes one last try to sell them so he can get away easy with his new family, his new life falls back into the darkness.

David's new world is so close, simply a step away, but that step may never be given the chance to be taken, as Mustapha rains down a hailstorm of blood, bullets and a rusty old machete that may cut the line between a dream and David's worst nightmare.

## **DIRECTOR'S STATEMENT**

Hamadi returned to Tanzania in 2012 to produce his version of "Hansel & Gretel", based on the fairy-tale. Unable to get this highly ambitious re interpretation off the ground, Hamadi chose to write the smallest, cheapest script he could. "Dar Noir" was written in five days – in what was a failed attempt at breaking the world record for the fastest screenplay ever written.

"Dar Noir", though not by any means a true story, does embellish the sorts of stories one would hear or read about in newspapers in Tanzania. Moreover, having not returned home for the best part of 12 years, Hamadi was shocked at what had become of Dar es Salaam. This was not the Dar he had left behind, what was before had been replaced by some sort of libertarian wild west.

The writing proved to be the easy part. "Dar Noir" was in pre-production for seven months, as one by one members of the all Somali cast the production had assembled dropped out and, all for wildly colourful reasons. (My personal favourite was when the actor originally cast as "Mustapha" went into hiding, after he had gotten into a fight causing GBH, by way of a bottle).

With a budget 15,000 dollars, a micro budget even in Tanzania – recruiting a cast and crew of professionals proved impossible. The production drew on friends, family members, and passionate first timers. In fact, when "Dar Noir" started production only five of the entire cast and crew had ever been on a film set. Mistakes were made, too plentiful to go into here, the biggest one though being the sound. Long story short, all but three minutes of the sound was created in post-production between studios in Tanzania and Oxford, England.

Although a fusion of genres, "Dar Noir" at its heart is an urban western - a post mortem on an urban society crumbling under the weight of moral decay, ushered in largely by the switch from an "Ujamaa" philosophy (Nyerere's brand of Socialism) to free market economics.

The Ujamaa philosophy had embedded certain cultural traits in society which had a strong moral underpinning - the shift from Ujamaa to market economics has ushered in new moral landscape that is in contrast to Tanzania's history as witnessed in the in the 60's, 70's and 80's.

The opening up of our markets has led to a "Tanzanian Dream". A dream comprised of abundance - of decadence. A dream so enticing it has encouraged many to seek shortcuts to achieve it.

Shortcuts that corrupt the soul as well as society. Prostitution, home invasions, corruption drug and people trafficking, are becoming more prevalent.

Dar Noir seeks to ask the viewer that with the dearth of "Ujamaa": a Tanzanian's true north, in which direction will our moral compass now point?

**DAR NOIR**  
**About the Cast & Crew**

**HAMADI MWAPACHU / DAUDI/ WRITER/ EDITOR/ DIRECTOR**

Hamadi attended the London and International School of Acting, working with Brian Lidstone, Alkis Kritikos and Timothy Ackroyd. Hamadi confesses, his acting style is a blend of his teacher's various approaches.

For many years, Hamadi was based in London where he pursued a career in acting. He appeared in numerous plays, as well as a couple feature films including Dominion: Prequel to the Exorcist. (Directed by Paul Schrader). Always wanting to create his own work, his first piece was 'El Trabajo De Dois', a short film he wrote and directed and was produced by his mother, Mrs Rose Mwapachu.

Hamadi returned to Dar es Salaam in 2012 following the passing of his brother Harith and became intrigued with writing about his experiences in Tanzania. The result was "Dar Noir", the first feature by Hamadi and Rose Mwapachu under their "WaRose Productions" banner. Hamadi is currently writing his next script a Wall Street thriller entitled "Front Runner" about the world of high frequency trading.

**SABRINA MUYA / IMAN**

Sabrina came on board a week prior to shooting, after the original "Iman" left the production. "Dar Noir" is Sabrina's second film appearance, having worked with Juma Nkwabi on "Sunshine".

**JENERALI ULIMWENGU / INSPECTOR**

A former member of parliament, a famed Tanzanian journalist, T.V personality and media mogul. Mr Ulimwengu has always enjoyed performing ever since his high school days in Tabora town, Tanzania, where he coincidentally met the producer of "Dar Noir" – Rose Mwapachu. "Dar Noir" is his third feature film.

**JUMA NKWABI / MUSTAPHA/ LOCATION SCOUT**

Juma is Tanzanian film's go-to bad guy. He started his acting career as a street theatre performer with the "Mtazamo" group. This led to acting parts in the T.V shows "69 Records" and "Siri Ya Mtungi", after which came the films "CPU", "Sunshine" and "Dar Noir". On the production, Juma also worked as a location scout and location manager. A big fan of basketball, Juma is one of the founders of B - Ball Kitaa, a Tanzanian street basketball league.

### **AHMED MBARAK AHMED / AMA**

This is Ahmed's first film as an actor. Since "Dar Noir" Ahmed has gone on to start his own production company specializing in making wedding videos. Ahmed and Khatibu Musa have been best friends since childhood, with the production struggling to cast "Stuat" it was Ahmed who brought Khatibu to the production.

### **KHATIBU MUSA / STUAT**

"Dar Noir" was Khatibu's first film as an actor, but what a performance! Khatibu was "there" in every single frame. Equally adept at playing drama, comedy, and everything in between, Khatibu's performance was simply sublime. Khatibu now works for the Tanzanian Pension fund.

### **HATIBU MADUDU / ANWAR/ FIRST ASSISTANT DIRECTOR**

This was Hatibu's first acting experience. He also served as the first assistant director on "Dar Noir" – another first. Hatibu has since production managed episodic television in the form of "Dume Challenge" and is now the producer of "Mini Buzz" a topical daily serial. Think of a talk show staged inside a moving bus.

### **KAREN HARRIS / MELISSA**

"Dar Noir" was also Karen's first film. A keen dancer, Karen manages a children and teens dance troupe. Most of the extras in "Dar Noir" are dancers Karen has worked with.

### **INAARA MWAPACHU/JULIE**

Inaara is Rose Mwapachu's granddaughter and Hamadi Mwapachu's niece. She had just turned 7 years old, when her uncle roped her into playing the character of Julie in "Dar Noir". This too was Inaara's first acting experience and her accomplished performance led her to playing the lead character in Tanzania's hit animation show "Ubongo Kids", on which she voices the part of "Kibena".

### **SAMUEL HOKORORO/ SAMWEL/ MUSIC CONTRIBUTOR**

Samuel is the founder of the Hokororo band, an underground musical act based in Dar es Salaam. Initially the production approached the Hokororo band for music for the film. However, with the production struggling to fill out the parts in the film, Hamadi cast Samuel in the role of "Samwel". As was typical of the production Samuel had never acted before, but he delivered a performance of some assurance.

### **ROSE MWAPACHU / PRODUCER**

When not producing pictures with her son, Rose Mwapachu runs the Tushikame Pamoja Foundation, an NGO that seeks to help the elderly, through assisting with housing, food and everyday requirements. Currently, the Tushikame Pamoja Foundation is the final throws of completing a home for the elderly.

### **DAVOR KRVAVAC / PRODUCER/ MUSIC CONTRIBUTOR**

Big fans of Sam Peckinpah, Davor and Hamadi have been friends since they were teenagers. This is the second collaboration after their 2010 short film “The Hit”, which Davor directed and Hamadi starred in. Davor and Hamadi also worked together on the song “Birth” which features in the film.

### **ALEXANDER ELIBARIKI / DIRECTOR OF PHOTOGRAPHY**

This was Alexander’s first film as camera operator/D.O.P. In fact, this was Alexander’s first time on a film set. Alexander now has his own production company making the soap opera entitled “Sakata la Ndoa” (Family Matters) - that is shown on Africa’s foremost satellite television station: “Mnet”.

### **WAYNE REAY / PRODUCER/ SOUND SUPERVISOR.**

With over twenty film credits to his name Wayne is an experienced sound recordist and sound designer based in Oxford, England. When Wayne came on board, all he had to work with was the music and actor’s studio recorded dialogue. Everything else had to be created!

### **JULIAN GORDON HASTINGS / COMPOSER**

Julian has spent the last 30 years working for major film, TV studios, and major record companies, previously based in London, and more recently in Dar es Salaam, Tanzania, writing and producing music for a wide variety of artists, film directors and NGOs. In Tanzania, Julian has composed music for several feature films including “Aisha”, “Homecoming” and “Dar Noir”. He also scored music for the television show “Siri ya Mtungi” and the short film “Chumo”.

### **MIKAL / MUSIC CONTRIBUTOR**

Mikal’s journey through the music scene has been long and varied. Having produced music for different underground music labels including Utopia Music, Disfigured Dubs, SGN: Limited, Symmetry, Nu Urban Music and Force Recordings, he has found a home on Goldie’s legendary label Metalheadz. “Dar Noir” features some of Mikal’s early work off the “What you know” EP as well as the singles “Experience” and “Nervous”. This year saw the release of his highly anticipated debut album “Wilderness” on Metalheadz. Mikal’s music is available online at [Beatport.com](http://Beatport.com).



## **OCTANE & DLR, CYMATIC / MUSIC CONTRIBUTORS**

Octane & DLR broke through as part of the Cymatic collective. Originally Cymatic were a 4 – producer collaboration project from the U.K. The other members being: Quantum Soul and Ruckspin. “Dar Noir” features their early work off their “Glue” and “Electric Church” singles, as well as songs from their seminal album “Method in the Madness” released on Dispatch Recordings. DLR’s latest release is the highly acclaimed album “Seeing Sounds” also on Dispatch Recordings. DLR’s music can also be found online at [Beatport.com](http://Beatport.com).