

THE MATCH FACTORY
PRESENTS

Layla Fourie

Berlinale
 63rd Internationale
Filmfestspiele
Berlin
Competition

A FILM BY
PIA MARAIS





Technical Details

Length	108 min
Screening Format	DCP, colour, 1:2,35, 24 fps
Sound Format	Dolby Digital
Language	English

Layla Fourie

World Premiere
COMPETITION

63. Internationale Filmfestspiele Berlin

a film by Pia Marais



Synopsis

LAYLA (Rayna Campbell), a young polygraphist in South Africa, is given the opportunity to get proper employment in a company specialized in the business of lie-detection and security. She gets an assignment to do pre-employment tests at a Casino Resort several hours away.

Layla knows, that her young son KANE (Rapule Hendricks) doesn't take well to separation. When his estranged father is unable to look after him, Layla must take Kane with on her journey.

As they head into the country, to what Layla hopes will be the beginning of new opportunities, an accident happens. To Layla, the situation she drives into appears to be a an ambush. Feeling threatened Layla gravely misjudges the situation and ultimately becomes responsible for a man's death.

From this moment on, the life of Layla and her son will never be the same.

Now whilst Layla does her best to fulfil her commitment of pre-employment tests at the huge casino complex, the tension and stress of what happened wreak havoc within the young family.

Kane quickly discovers the power of knowledge. His knowledge about the man, presumed missing. A knowledge with which Kane tries to control his mother.

Within a short time, PIENAAR (August Diehl), one of the job applicants, starts nosing around and it turns out that the man from the accident was his father. Yet he has strange affect on Layla. She must withhold and cover the truth he is seeking. Even Kane is able to sense the suspicious yet curious energy between Pienaar and his mother. And Kane experiences an unconscious jealousy for the first time in his young life.

Through Pienaar, Layla and Kane become acquainted with the dead man's widow. It is Layla's conscience that cause her to try and help this woman. Together, Layla and CONSTANZA (Terry Norton) go in search of her husband presumed missing. For Layla, these intense circumstances make it even harder on her to conceal her guilt. Yet whatever she does only seems to incriminate her more...

Soon a web of lies and deception become firmly wrapped around this young mother and son and as their trust is put to the test, it is perhaps only a matter of time before the truth tears them apart...









Director's Notes

After finishing my first feature film THE UNPOLISHED/ DIE UNERZOGENEN in Germany, I went back to South Africa to do some research for a film I'd had in mind for a few years revolving around a collection of eccentric individuals. The tone was to be a darkly ironic. I sensed though that this would no longer be possible for me to do as time had moved on and there had been a shift of atmosphere in South Africa, to one more sober and realistic. The theme of growing paranoia became the abstract theme of my research on this trip. I tried to meet all sorts of professionals involved in the business of providing peace of mind and security.

You don't pass anyone on the street without estimating the possible dangers. The energy spent taking precautions is limitless. One becomes obsessed with alarm systems and anti-hijack devices. As soon as it becomes dark, the streets, roads and highways are practically empty, if people can, they withdraw into the realms of high-tech safety. Still this is a pre-occupation of those who are privileged. Driving back to Cape Town one night on a highway, we were forced to stop for petrol. Whilst the petrol attendant filled the car up, I noticed that he was carrying a large penknife, the blade sticking out in between his fingers. At first petrified, I soon realized that it was not to harm us, but his feeble way of protecting himself against whatever lay out there.

I finally understood what a luxury it is in Europe not to experience the constant fear that those less privileged are subjected to in their daily lives.







It seems now that life for many takes place in “safe” zones. People meet and socialize in shopping malls, live in gated communities, hidden behind high walls, electric wire, alarm systems, private security forces, burglar bars and rape gates and clinging onto panic buttons.

South Africa, due to its history, has done well in trying to form a multi cultural and racial society without disintegrating into a civil war. Yet now it must tackle the immense barriers between rich and poor. It seems that the rich are going to extreme extents of protecting themselves from the consequences of poverty. Whilst there is the common understanding that the crime has become a sort of redistribution of wealth.

Whilst researching the expanding security market, I stumbled on a company specializing in polygraph testing. This company’s focus was pre-employment polygraph testing, i.e people are asked to go through a lie-detection-test in order to prove their honesty before possibly becoming employed. This is common amongst all sorts of big and small companies. Should someone refuse to do the test, they will be seen as being dishonest and wanting to conceal something. Yet there seemed to be no limits as to what the test should be used for. Finding out if your wife or husband is faithful, testing the honesty of your fiancée before letting marriage lock you together for eternity...

To me this seemed like a technique belonging to a science fiction universe, yet it is very real. An instrument that is able to tell you whom to trust and whom not to. The people who work in this field also believe that what they are doing is for the good of their country, which is riddled with crime and violence. What seems

to have developed out of this unbalanced social situation is a glaring sense of alienation. Everywhere one feels distrust. Inter human relationships are laden with scepticism.

“Layla Fourie” is an attempt to capture this atmosphere of distrust, yet the focus is on a human element, that of a young family caught up in this.

Also in a country with a history like South Africa’s, with the knowledge of what has happened, how can people live side by side and trust one another?

The premise of this story is a character, Layla, who believes in her ability to be truthful. To uphold something she believes in. With truth there is perhaps also responsibility.

Yet for every understandable reason, by circumstance, she decides to betray what she sincerely believes in.

The accident happens and for the sake of her son, she makes the choice not to tell anyone. Subsequently her actions place her in the role of one who is guilty.

Now the net of lies, distrust in which she is caught up in, force her into an unrelenting examination of her own conscience, from which she may not recover unscathed...

Pia Marais – writer/director





CAST

layla fourie

RAYNA CAMPBELL

eugene pienaar

AUGUST DIEHL

kane

RAPULE HENDRICKS

constanza viljoen

TERRY NORTON

sipho khumalo

RAPULANA SEIPHOMO

gerrit viljoen

JEROEN KRANENBURG

petrus

DAVID MELLO

among others







Rayna Campbell

layla fourie

Rayna Campbell trained as an actress at The American Academy of Dramatic Arts in New York after winning a scholarship from The New York Times.

She started her acting career in theatres in New York and London. Then she moved on to television and films, her television acting credits include Waterloo Road, Hominid, Casualty, Doctors among many others.

Rayna Campbell has been also very active as artist in the independent British film scene. She has lead workshops working with a variety of groups including professional actors and disadvantaged young people. Lately her projects have been selected for various writing and directing programs by Uk Film Council and Vision & Media Manchester.

Currently Rayna Campbell stars as the title character in the 2013 Berlinale Competition entry LAYLA FOURIE .

Films & tv (selection)

2013	LAYLA FOURIE	Director: Pia Marais
2013	BORDERLINE (short)	Director: Will Steer
2012	SCOUT AND BAILEY (ITV)	Director: Morag Fullaton
2011	WATERLOO ROAD (BBC)	Director: Andrew Gunn
2004	TRIAL AND RETRIBUTION (ITV)	Director: Paul Unwin
2003	THE BILL (BBC)	Director: Christopher King
2003	DOCTORS (BBC)	Director: Alex Perin

Theatre (selection)

THE WOMEN OF TROY (Mannie Greenfield Theatre, New York) , TOP GIRLS (Emily Ann Theatre, New York) , ROMEO AND JULIET (Westminster Theatre, UK) , STRAW MEN (Union Theatre, UK)





August Diehl

eugene pienaar

August Diehl was educated at the Hochschule für Schauspielkunst „Ernst Busch“ and appeared in many theatre productions of the Maxim Gorki Theater Berlin, the Hamburger Kammerspiele, the Schauspielhaus Dortmund and the Burgtheater Vienna.

His very first movie part made August Diehl a “European Shooting Star” and provided him with the most renowned award in the German film business, the Lola for best male actor in a leading part: As passionate computer hacker and conspiracy theorist Karl Koch in Hans-Christian Schmid’s thriller 23. Soon he moved also to international films, such as Stefan Ruzowitzky’s Academy Award winning film THE COUNTERFEITERS.

Diehl’s prominent part in Volker Schlöndorff’s THE NINTH DAY brought him a further nomination as Best Leading Actor at the Deutscher Filmpreis 2005, same as his lead role in Andres Veiel’s film IF NOT US, WHO? in 2011. August Diehl has

long been playing in the global league of actors. Tarantino praised his precision in INGLOURIOUS BASTERDS (2009) and in SALT (Director: Phillip Noyce, 2010) he played another lead role in an English-language film.

Most recently, internationally sought-after August Diehl has been filming LAYLA FOURIE by Pia Marais and NIGHT TRAIN TO LISBON by Billie August, both screening at Berlinale 2013.

Filmography (election):

2013	LAYLA FOURIE	Director: Pia Marais
2013	NIGHT TRAIN TO LISABON	Director: Billie August
2013	HUCK FINN	Director: Hermine Huntgeburth
2012	SHORES OF HOPE	Director: Toke Constantin Hebbeln
2011	IF NOT US, WHO?	Director: Andres Veiel
2010	DIE KOMMENDEN TAGE	Director: Lars Kraume
	SALT	Director: Philip Noyce
2009	INGLOURIOUS BASTERDS	Director: Quentin Tarantino
2008	DR. ALEMÁN	Director: Tom Schreiber
	THE COUNTERFEITERS	Director: Stefan Ruzowitzky
2007	NOTHING BUT GHOSTS	Director: Martin Gyckens
2004	THE NINTH DAY	Director: Volker Schlöndorff
	LOVE IN THOUGHTS	Director: Achim von Borries
2003	DISTANT LIGHTS	Director: Hans-Christian Schmid
	ANATOMY 2	Director: Stefan Ruzowitzky
2002	TATTOO	Director: Robert Schwentke
1999	23	Director: Hans-Christian Schmid





Team

directed by	PIA MARAIS	director of photography	ANDRÉ CHEMETOFF
written by	HORST MARKGRAF PIA MARAIS	editors	CHRIS TEERINK MONA BRÄUER
Produced by	CLAUDIA STEFFEN CHRISTOPH FRIEDEL	sound designer	HERMAN PIEËTE
Co-producer	JEREMY NATHAN MICHAEL AURET FRANS VAN GESTEL ARNOLD HESLENFELD LAURETTE SCHILLINGS TOM DERCOURT	re-recording mixer	BRUNO TARRIÈRE
commissioning editors	ANDREA HANKE (WDR) GEORG STEINERT (Arte)	music	BACHAR KHALIFE
line producer	MOROBA NKAWE	production designer	PETRA BARCHI
		art director	SAM RAMOSUKU
		costumes	MALEEN NOKEL
		stylist	CHIARA MINCHIO
		make-up & hair	MARC CRISP









Pia Marais

writer & director

Of Swedish/South African parents, Pia Marais grew up in both countries. Having studied art at Chelsea School of Art (London), The Rietveld Akademie (Amsterdam) and KunstAkademie (Duesseldorf), she went on to study film at the Deutsche Film- und Fernseh-Akademie (DFFB) in Berlin, where she is still based.

After several engagements in film business in Germany as casting director, assistant director and writer, she made her feature debut with "The Unpolished", which was screened at many international film festivals and won various prizes, including Rotterdam's Tiger Award in 2007 at the International Film Festival Rotterdam.

Her second feature film „At Ellen's age“, was developed at the Résidence du Festival de Cannes and premiered at the International Competition in Locarno Film Festival in 2010, followed by many other international festivals, screening in Toronto, London, Thessaloniki, Bafici, MoMa New Directors/ New Films. Besides other awards, she received for the second time the Crossing Europe Award and Jeanne Balibar won Best Actress Award in Buenos Aires for her outstanding performance in the film.

"Layla Fourie" is her first film in the English language and is set in South Africa, with Rayna Campbell and August Diehl in the lead roles. "Layla Fourie" will premiere in the Competition at the Berlin International Film Festival 2013.

FILMS (selection)

Layla Fourie, 2013, dcp, colour, 108 min

At Ellen's Age / Im Alter von Ellen, 2010, 35mm, colour, 97 min
Pandora Film in co-production with WDR & Arte
supported by Filmstiftung NRW, Hessische Filmförderung, BKM, DFFF, Media Development

The Unpolished / Die Unerzogenen, 2007, 35mm, colour, 95 min
Pandora Film in co-produktion with WDR & SWR,
supported by Filmstiftung NRW, FFA





Horst Markgraf

writer

Born in Stuttgart, Horst Markgraf's interest in music and the super-8 scene brought him to West Berlin in the early 80's. He started the Multi-Media group Craex-Apart, then later the band Mesrine (Universal). Then collaborations on different film scores with amongst others Frank Tenge and Roland Wolf (of Nick Cave and the Bad Seeds).

In the late eighties, he began his studies at the Deutsche Film und Fernsehakademie Berlin (DFFB). His film „Elegie Bitterfeld“ won the first prize at the Intern. Short Film Festival in Oberhausen. The graduation film „Jenseits der Gleise“ was nominated for the German Short Film prize (Bundeskurzfilmpreis).

He works sometimes as an actor, is teaching at the Filmakademie Berlin (DFFB) and still does camera work, amongst others for Christoph Dreher (Bass Guitarist from the German cult band Die Haut). The music documentaries emerging from this collaboration are Beach Boys and the Devil, Sonic Youth, House of the Rising Punk, Chicago Connections, Beck, Psychedelic Revolution, Fantastic Voyages etc. As an author, the collaboration with Pia Marais has led to shorts and the scripts for all three feature films.

FILMS as writer (selection)

Layla Fourie (script with Pia Marais, feature film)

At Ellen's Age (script with Pia Marais, feature film)

The Unposihed (script with Pia Marais, feature film)

Deranged, Tricky People, 17 (scripts with Pia Marais, short films)

Teichs Welt (script with Oskar Roehler)

Riff mit RS. Wolkenstein (ZDF, das kleine Fernsehspiel)

Pochmann (90 Min. feature film -lead Oskar Roehler) - also director

Cut Up, Abseits, Ex + Pop, Elegie Bitterfeld, Die Tour, Jenseits der Gleise (short-films) - also director





Pandora Film

production company

Claudia Steffen & Christoph Friedel **producers**

Pandora Film was established in 1982 in Frankfurt as Film Distribution, and stood for highly ambitious international Arthouse Cinema. The concept of presenting excellent cinematographic masterpieces by internationally renowned filmmakers to a German audience paid off, and Pandora Film became one of the most distinguished Distributors within this segment of the market.

During the following time, Pandora Film's emphasis has been laying solely on producing for the cinema and so in 1996 Pandora Film Produktion division was founded in Cologne. Pandora Film realised many film projects from Europe, Asia and America as co-production. The company has maintained its thematic emphasis and all the films have had a theatrical release.

In the last 30 years Pandora Film became highly acknowledged for producing and distributing exceptionally films. This courage was rewarded with film prizes from every A-film festival, as well as national and international film awards.

Today Pandora Film presents itself as an Independent Production and Distribution Company meanwhile with a catalogue of 100 films and the ambition of continuing to grow by means of quality rather than mass production.

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 films

The Match Factory presents *LAVIA FOURIE* a film by PIA MARAIS with RAYNA CAMPBELL, AUGUST DIEHL, RAIPULE HENDRICKS, TERRY NORRION, JERDEN KRANENBURG, DAVID MELLO, RAAPULAMA SEIPHENO, commissioning editors ANDREA HANKE, GEORG STEINERT, line producer MURDOBA NYANE, production designer PETRA BARCHI, make-up MARC CRISP, costumes MALLEEN NOKEL, sound designer HERMAN PIËTÉ, re-recording mixer BRUNO PARRIÈRE, music BACHAR KHMLIFE, editor CHRIS TEERINK, MONA BRAUER, director of photography ANDRÉ CHEMETOFF, co-producers JEREMY NATHAN, MICHAEL AURET, FRANS VAN GESTEL, ARNOLD HESLENFELD, LAURETTE SCHILLINGS, TOM DIEBECOURT, produced by CLAUDIA STEFFEN, CHRISTOPH FRIEDEL, written by HORST MARKGRAF, PIA MARAIS, directed by PIA MARAIS
 PANDORA FILM PRODUKTION, in association with SPIER FILMS / DVB FILMS, TOPAPI FILMS, CINEMA DEFACTO and WDR / ARTE, supported by FILM- UND MEDIENSTIFTUNG NRW, DEUTSCHER FILMFÖRDERFONDS, MEDIENBOARD BERLIN-BRANDENBURG, FILMFÖRDERUNGSANSTALT CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE, THE NETHERLANDS FILM FUND, DEPT. OF TRADE AND INDUSTRY SOUTH AFRICA, EURIMAGES, MEDIA PROG. OF THE EUROPEAN UNION

