

My Bones Will Rise Again: Story Outline

1st Act

Nehanda is running feverishly through the streets towards her parent's convenience store. She arrives to find her father and mother in the throws of being violently evicted from their store by a uniformed group of men. Her father fights back and is handcuffed and arrested while her sister and her hold their weeping mother back. The uniformed men bar up the store and hang a sign 'Capital Africa Phase 2 block' on the door and leave with her father. The space that surrounds a pitiful, unkept and over crowded representation of a once modern and expanding South African city. With dilapidated buildings and shops, billboards and signs written in English and Mandarin. A city over run with eastern influence.

That evening, Nehanda sits helping her sister with her homework, trying to hush her concern and questioning whilst making dinner. The apartment is cramped and small. Her mother returns with her father, defeated in spirit. They have a whispered conversation in the other room about their loss. Nehanda interrupts offering to drop out of school and find work. Her father lashes out at her, returning her to her household duties. Later that night she wistfully stares out the small window of the room she shares with her sister. There is movement in the quiet streets. Hidden in shadows she sees 2 women running around fanatically gluing posters across shops and homes.

A new day and Nehanda is walking home from school with her sister. They stop upon the barred up store and on top of the sign placed is an array of posters, flagged with the Moyo wa Watu insignia. Written across in graffiti 'Our Bones will Rise Again', 'Join, Lead, Reclaim'. Nehanda hurriedly sends her sister home and rips one of the posters of the wall. She spends the afternoon showing people the poster and questioning where she can find this group. Night begins to fall, she starts to walk home but is stopped by noises she hears from a nearby women's clinic. The doors and windows of the clinic have been barred up like the store and the same sign put up. She lays low by a cracked window and listens in, to what is a small group of women sitting at the attention of their leader, Eshu. Eshu's voice echoes in the empty space with charismatic passion and verve. She speaks of ways to help the people in the community reclaim their homes and livelihoods. She speaks of Capital Africa and the beast that has turned their country into a foreign land and their people into slaves.

Nehanda is captivated but quickly rushes to get home. She tries to explain where how she believes there is a group who could possibly help them. Her father is quick to put her in her place and remind her of the sacrifices already made and her responsibility to her family.



He speaks negatively about Moyo wa Watu as a banned movement of useless women who have chosen to abandon their own families for a worthless cause. She sees 2 women plastering posters on her building again late that night and sneaks out to meet them. She wants to join them. She is surprised by her own words and offering of self. They let her know when next a meeting is had and direct her to the clinic. She begins to sneak out of home in the afternoons and evenings to attend Moyo meetings.

2nd Act

Nehanda is busy in the clinic painting Moyo poster ideas in her sketch book. She plays around with a new Moyo insignia. Her impressive skill at artwork garners her compliments. Eshu notifies them she has agreed to a meeting with the corporation of Capital Africa. A meeting that will hopefully bring about action and change. Nehanda is excited and hopeful.

She arrives the next afternoon to a chaotic bustle of argument. Eshu is dead. Words of conspiracy and revenge echo. She runs home devastated only to discover her younger sister has been badly injured in a student riot after school. Her parents question why she was not around to watch over her sister. They refuse for Nehanda to join their visit to the hospital. She is overwhelmed with helplessness and anger. Her impassioned cries and muttered words of despair and prayer for her sister, extend past her physical space and unknowingly she summons the spirit warrior Mbuya Nehanda. Her ancestral namesake.

Mbuya stands before Nehanda and speaks to her. Nehanda unable to actually see Mbuya but hear her speak, begins to feverishly write and sketch in her book. Mbuya tells Nehanda that she has summoned other sister warriors to help her. That these spirits have reincarnated themselves in the bodies of other young women. Nehanda must venture out and find these girls and bring them back to 'Moyo wa Watu.' Nehanda looks down at her book and finds that she has drawn the faces of each of the girls she must find. She packs a small bag, writes a note to her family and leaves.

Nehanda travels across borders and countries in search of the girls. With Mbuya's guidance, Nehanda continuously uses her sketch book to draw and traces paths that direct to the others. With each girl she finds. Mbuya instructs her to speak the history of each spirit warrior to the girls. She finds each girl in the throws of their own family dynamics and issues. Once able to convince them of their 'calling', Nehanda ignites the spirit warriors in each of the girls and brings forward their individual, unique powers. The girls experience their 1st challenge together as 4 of them go to collect their 5th member, Kibibi. A young albino girl, who they discover has been kidnapped from her family by an evil spirit medium. The girls must bond together and for the 1st time use their new powers to rescue the last member of their team. They rescue Kibibi and make the journey back to Moyo wa Watu.



3rd Act

The city and its residents are in turmoil. Sickness surrounds the streets. Clinics and hospitals are over run. In the chaos, Nehanda immediately thinks to her family's welfare and rushes home with the girls. Signs and emergency Capital Africa vehicles crowd the streets notifying the people of a mass evacuation in action. She finds her family at home, packing up their belongings. They try to usher Nehanda out with them and leave. Nehanda refuses to go with them and must go to the Moyo wa Watu base camp with the other girls. Her parents argue the matter, not understanding the calling and mission she speaks of. But Nehanda's resolve stands strong. She parts ways with her family.

Just as the girls are about to enter the clinic, uniformed men appear in a hoard of militant trucks and armory. They attempt to surround the clinic. The girls gather and collectively use their powers to help the group escape. They run off towards the outskirts of the city and arrive at an abandoned warehouse, a Moyo safe house. There Moyo informs them with each home touched by illness, the corporation's soldiers removed the families and claimed the properties for themselves. They discovered that the corporation had in fact been poisoning the water supply in the city. Using the sudden illness that took over as an excuse for mass eviction.

The girls decide they need to go back to the city and try and find out the reasoning behind the poisoning. They recognize they are still learning and growing into their powers and need to be stronger and more put together if they are going to risk their lives to break into Capital Africa's headquarters. They begin to train. They grow stronger as individuals and bond as a unit and super group. The girls depart for the city. With some difficulty they manage to infiltrate the headquarters. Once inside, they discover beneath Capital Africa and the surrounds lays an untapped mass energy source that runs throughout the country. It in fact extends beyond the borders of South Africa and into the rest of Africa. An energy source that has the potential to not only supply Africa but the world at large. The corporation has already begun to set-up other Capital Africa domains in various African countries and like South Africa aims to colonise the lands and monopolize the energy source.

On their journey back to the Moyo group, the corporation discovers the break-in. They begin to mobilize with the intention of hunting the girls down and stopping them from exposing their true plan. The girls return to the new base camp and report back to Moyo. Their newly formed super group must take on the banner of Moyo wa Watu and fight, not only to reclaim their land but to free their people from displacement. The girls must seek out the Capital Africa establishments and destroy their plans. Unbeknownst to them, the corporation has begun their hunt for them. As the girls set out on their mission, the corporation intercepts and a battle ensues. During the chaos of the fight,



Nehanda is attacked from behind and as she turns to defend herself, standing in front of her is Eshu. Dressed in the corporation uniform. Imbued with her own super power. Unable to properly protect herself, Akua cowers into the ground. The girls move to protect Akua, as Eshu lunges her power forward. Ridden with fear, Akua's super power suddenly actualizes. Forcing Eshu and the militants back and allowing the girls a moment to escape. Neither side is victorious. The girls head off to safety. With an all powerful Eshu and the corporation steadfast in their pursuit. Now more than ever the girls need to focus their power and unity for the obstacles that lay ahead.

Character Bios:

Nehanda (main protagonist)

Age – 18yrs old

Race - Black

Gender - Female

Nationality – Zimbabwean (living in South Africa)

Spirit Warrior – Mbuya Nehanda

Quiet and introverted in nature with very soft child-like features. She is the eldest of 2 children.

An independent young girl, used to having to take care of herself as well as her younger sister. Her family immigrated to South Africa when she was but a toddler after the development was announced. Because of her busy household and family responsibilities, she has never had much free time to socialize and engage those of her own age. Her parents are very strict in their ways and teachings, making her quiet and obedient in her ways. She does not know what it means/is to be a rebellious teenager. She is a dreamer, yearning to do and explore more of the space outside of her home. Her somewhat subservient and quiet ways makes it difficult for her to believe that she has been 'called upon' and tasked by her spirit warrior to take on the charge of venturing out into the world and gathering her fellow spirit sisters. That she could be called upon to lead such a group of young women, unable to see that her nurturing motherly ways within her own family are just the traits needed to 're-birth' and 'raise' the group into the power envisioned for them and harbor the reincarnations within them.

Molebogeng

Age - 19yrs old

Race - Black

Gender - Female

Nationality – South African



Spirit Warrior – Queen Manthatisi

Tall, lanky and awkwardly ethereal in her physic, with sharp facial features. A bit of an awkward creature, Molebogeng has spent many a years growing a hard skin from being teased about her stature and features. She comes from a middle-class family, where she is the only girl with 2 brothers, raised by a single father. Her mother passed away giving birth to her. A sadness within her family she carries as her fault. Femininity or feminine nature is a foreign space to her having been raised and surrounded by men. Emotional expression is seen as a weakness not a strength to her. She is sharp-witted and blunt in her expressions. Her defensive ‘don’t care what people think of me’ attitude masks her want and need for acceptance and belonging and often alienates those around her. She is hard to like, but commands attention. Not only in her physical but in her voice and speech. Molebogeng struggles immensely to connect with the girls in the group. Her adventuress and outgoing side is excited to partake on their journey of discovery and power but it is hard for her to engage this sisterhood she suddenly finds herself in.

Kibibi

Age – 17yrs old

Race – Black (Albino)

Gender - Female

Nationality - Uganda

Spirit Warrior – Nyabhigi Priestess Muhumasa

Kibibi is the ‘odd-ball’ of the pack. An albino with exaggerated facial features and a small waif-like frame. She is a young girl who lives ‘in her head’ and quirky in nature. She comes from a rural family of farmers. Growing up in a small village where negative cultural and traditional myths about albinism is rife and bred from an uneducated space. From birth she has always been hidden away and shunned by her family and community. She is used to being by herself, speaking and entertaining her mind from inside her wild and vivid imagination. She is a feral and unkept girl. Her parents have always kept her at a distance, from fear that others in their community may do her harm. There are many tales and beliefs in African mythology, witchcraft and traditional practice of the power held in the bodies of albino kin. She has spent many years tightly locked away in a back hut to her family house. Her speech and human interaction stunted and behind but her physical senses and awareness heightened and in-tune with her minimal surroundings. Incredibly curious and child-like. She is uninhibited by social structures and norms.



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Akua

Age – 12yrs old

Race - Black

Gender - Female

Nationality - Ghana

Spirit Warrior – Queen Nana Yaa Asantewaa

Akua is the youngest of the group. Shot, rounded and fully-figured girl. She comes from a similar background to Nehanda, where her parents work beyond themselves to create a better life for their children. But in this instance, Akua is somewhat withdrawn not like Nehanda as the oldest child with responsibilities. But as a middle child of three, who up until joining the group has been an 'invisible' child in her family. Where her older sibling has played responsible leader and her younger sibling the spoilt last born. Akua has felt and had no real place or realized purpose within her family. A feeling that then extends itself into the group of girls she ends up joining. Akua also comes from a very religious, Christian family. Traditional and cultural practice and engagement is heavily rejected by her parents. Where the others are in their 'coming-of age' journeys. She is still growing into her teenage years of emotion and understanding of the world that surrounds. Her innocence is what makes her unique. She is seen as one who must be taken care of. Shielded and protected. Initially her gifted power is not made present when she 1st joins the group. Making her even more of a burden to the other girls. What is discovered later is Akua, in fact holds the greatest and most powerful gift of them all.

Aitana

Age – 18yrs old

Race – Bi-racial

Gender - Female

Nationality - Angola

Spirit Warrior – Queen Anna Nzinga

Aitana comes from a wealthy and privileged background and family. An only child to a Portuguese father and Angolan mother. Very light in her mixed complexion, with freckles and what many would call 'that good hair'. In a country where there are racial politics and names that exist for even the different degrees of 'mixed race', Aitana has grown up in the upper crust of such social standing. An upper crust that has bred a young girl who looks down on her dark skinned mother. Her confidence borders on egotistical. She is the most modern of girls. She has no interest in leaving the cushy life she's



lived to embark on an unknown journey with 4 strangers. A girl who in no way identifies with her maternal African heritage. Not even calling herself Angolan but rather Portuguese. Her educated history has taught her nothing but the glory and adoration of the Western and European world and living. When she does eventually join the group, she consistently battles with Nehanda for the leadership role. A position Aitana passionately feels she should hold. A bitter rivalry bubbles between the girls.

*Each character is imbued with special powers from their spirit warrior incarnates. Each spirit warrior as their own historical story in which their 'special' skills or attributes are spoken to. As well as the recorded tales of the struggles and battles they fought within. With further research and development we are wanting/aiming to link the young girls gifted powers to set attributes of their spirit warriors. We are also still developing ideas around if there gifted powers should be more of an enhanced human power (e.g African traditional/cultural gifts of healing or foresight) or an all out superhuman power (e.g mutation powers similar to the popular 'X-men' characters). Set powers also need to on some level connect to their feminine consciousness and growing awareness of their untapped feminine power as young girls 'coming of age'. If the powers are more of a human gift it does allow the targeted audience a space to internally explore and potentially realize and actualize set powers within themselves for their and their community at large.

Nehanda is the only girl whose spirit warrior is actually seen in the film. She will still possess a set of powers that comes from within like the other girls. But her 'advantage' and part of what makes her the leader is that Mbuya also appears and speaks/guides her on top of manifesting within her and giving her powers. She cannot see Mbuya but can hear her. In such moments where Mbuya appears and speaks to her she is able to translate her message through her art and drawing in her sketch book. A book that stands as somewhat of a journal and record

Spirit Warriors of the Past

Mbuya Nehanda:

- In the Chimdamba village of Zimbabwe lived the famous Shona spirit medium Mbuya Nehanda who was committed to upholding traditional Shona culture.
- Instrumental in organizing the nationwide resistance to colonial rule during the 1st Chimurenga (rebellion) of 1896-97.
- The people believed her so powerful that her spirit lived on in human bodies of various other spirit mediums over the years.



- As white settlement increased in the land, according to sources Nehanda initially welcomed the occupation by the pioneers and counseled her followers to be friendly and open to them.
- As colonialism began to take a strong hold on the natives of Zimbabwe, there was military drive to rid the land of the British settlers.
- Mbuya Nehanda preached the gospel of war resistance in Mashonaland which led to the 1st Chimurenga.
- As far as the people were concerned her spirit medium powers were so great that her voice was believed to be the voice of God (Mwari).
- A warrant of arrest was issued for her role in the resistance. One which she avoided for over a year.
- She was eventually captured at the end of 1897, charged with murder and brought to trial in 1898 for her part in the killing of native commissioner Pollard.
- 2 attempts were made to hang Nehanda and were unsuccessful, until another prisoner present suggested that the hangman remove from her belt a tobacco pouch that hung there. On the 3rd attempt, she was successfully hung.
- Her dying words were said to be 'my bones will rise again'

Queen Manthatisi (Batloka clan):

- Queen Manthatisi (1781-1836) was one of the best known and most feared female military and political leaders of the early 19th century.
- She was described as a tall graceful and attractive beauty. Who married Mokotjo, chief of the neighboring Batlokwa.
- After her husband's death the Batlokwa faced military encroachment by the amaHlubi people. She commanded the Tlokwa into the Caledon Valley, driving out other Sotho communities living there.
- Her reign of military conquests extended as far as central Botswana. At the height of her military and political power her army was estimated at 40 000 fighters. Called the 'Wild Cat army'.
- Because of her notoriety, all Sotho-Tswana raiders became known as 'boo-Mmanthatisi or 'Mantatee Horde' by the English.
- She eventually suffered a series of defeats beginning in Bechuanaland in 1823.
- Known also as the 'Destroyer of nations', she was stopped from entering the Cape colony by British forces near Aliwal North. Eventually settling her people on the Marabeng mountains.
- Portrayed by many contemporary Europeans as an evil and destructive woman. She was a strong, capable and popular leader, both in war and peace.
- Her popularity ran so great that instead of her people being known as Tlokwa, they became known as 'Manthatisi'. Unlike other chiefs who fell victim to the Difaqane wars, she successfully kept her people together in the midst of frequent raids by the Nguni groups of the south.

Nyabinghi Priestess Muhumasa:



- The word 'Nyabinghi' is originally associated with an uprising against the white European colonialists in southwestern Uganda during the mid to late 19th century and early 20th century.
- The movement was mainly led by a number of women, including a much feared and charismatic healer called Muhumasa.
- Muhumasa believed to be possessed by the legendary spirit of the African Queen of Queens (Queen Nyabinghi) with linkage to the cradle of the Egyptian and Kushitic civilizations.
- Muhumasa not only inspired vast popular following but also organized military action against the German colonialists.
- Legend and story goes that this African Queen, the dread lioness Queen of Queens continues to manifests her presence and actions in this physical domain through spiritual possession, inspiration and mental transformation.
- In the early 20th century one of the most feared of the Nyabinghi leaders was Muhumasa, a dreadlocked guerrilla fighter with the Nyabinghi movement. A women described by the colonial government established by the Europeans as 'an extraordinary character'.
- Muhumasa called for the revival of the right living through reliance on the principles of the forest code of the ancestral Nyabinghi.
- Muhumasa inspired a vast popular following of dreadlocked-lion/lioness worshipping, hemp smoking auxiliary fighters and also organized military action against the German colonialists.
- The movement was condemned by the British as 'witchcraft' and Muhumasa was captured in 1913.
- Even after her capture the uprising continued led by other women who too were possessed by the power and spirit of the Nyabinghi Queen of Queens, dreadlocked lioness Goddess of Africa, Majestic Lady of Power, Sekhment Nyabinghi, the daughter and mother of the great God.
- The legend, spirit and ideology of resistance has continued to live and breath over the years and in present day still. Having an influence on the Rastafari traditions.

Yaa Asantewaa:

- Yaa Asantewaa was named Queen Mother of the Ejisuhene (part of the Asante/Ashanti confederacy) by her exiled brother Nana Akwasi Afrane Okpese.
- Yaa Asantewaa was the Gatekeeper of the 'Golden Stool' (Sika 'dwa) during the powerful rule of the Ashanti confederacy that ruled from 1701 to 1896.
- The story of Queen Mother Nana Yaa Asantewaa is a story of the modern history of the nation of Ghana.
- In 1900, the British colonial governor called a meeting of the Ashantehene local ruler. At the time when Yaa Asantewaa was the Gatekeeper of the 'Golden Stool'. He demanded they surrender to the British their historical, ancestral stool. Their dynastic symbol of the Ashanti empire. The governor demanded the stool so as to sit on it as a symbol of British power.
- Upon listening to their discussions of surrender, Yaa Asantewaa present at the meeting rose and spoke:



"I must say this, if you men of Ashanti will not go forward ,then we will. We the women will. I shall call upon my fellow women. We will fight the white men. We will fight till the last of us fall in the battlefields" –Queen Mother Nana Yaa Asantewaa

- The Ashanti-British 'War of the Golden Stool' was led by Yaa Asantewaa with an army of 5000.
- Captured by the British and deported, her bravery stirred a kingdom-wide movement for the return of the King and for independence, which they secured in 1957.
- August 3rd,2000,a museum was dedicated to Queen Mother Nana Yaa Asantewaa at Kwaso in the Ejisu-Juaben district of Ghana.

Queen Nzinga:

- Queen Anna Nzinga also known as Njinga Mbande or Ana de Sousa Nzinga Mbande ruled in 17th century Angola.
- She ruled over the Ndongo and Matamba kingdoms of the Mbundu people of Angola from 1624-1663.
- She lived during the period when the Atlantic slave trade and the Portuguese power in the region was in rapid growth.
- Queen Nzinga came into power as an ambassador after showing quite a tactful prowess for diffusing foreign crisis, as she regained control of the Portuguese fortress of Ambaca.
- Historically she is remembered in Angola for her political and diplomatic intelligence as well as her brilliant military tactics.
- A main street in Luanda is named after her and a statue of her stands in Kinaxixi in Angola..
- Queen Nzinga journey through power mainly began as an envoy to her brother at a peace conference with the Portuguese governor in Luanda in 1622.Her self-assured nature impressed the governor and gave her advantage in the meeting, where a treaty on equal terms was agreed upon.
- The famous story goes that in the meeting the governor did not offer Nzinga a chair to sit on but instead had placed a mat on the floor for her. A seating in Mbundu custom appropriate for only subordinates. Queen Nzinga would not accept such lowering and ordered one of her servants to kneel down on the ground and sat on her back during the negotiations. The scene was famously reconstructed by Italian priest Cavazzi and printed as an engraving in his book of 1687.
- With her brother's death in 1624,she was elected as Queen by a faction of eligible electors from her brother's court.
- Rivals to her election refused to regards her, a woman, as a legitimate ruler of Ndongo and they joined with the Portuguese in an attempt to remove her from the throne.
- In 1625 she was defeated and withdrew her forces from the east. She was able to regroup and strengthen her base of power within the Matamba territory in 1629.



-In 1630 with the death of their female chief, Queen Nzinga seized power in Matamba and ruled.

-She fought well into her 60's, personally leading troops into the battlefield to reclaim parts of her lands and territories against the Portuguese and Dutch powers. As well as battled against those locally who still refused to see her as a ruler in her own right.

Visual and Sound/Music Treatment:

A mix of 2D/flash and classic animation will be used to bring the characters and the world in which they live to life.

Physically, the young girls must reflect the pop-culture aesthetic of the modern youth of today (e.g hair, varied complexions, body shape). With a touch of futuristic quirk. Many superhero film tend to over-sexualise their female characters, even the young ones. The aim here is to give true reflection and representation of the teenagers of today. Characters and looks that the audiences can easily identify and connect with. A connectivity that allows our audience (like the girls) to believe that although the characters are animated and live in a futuristic space, they too in their modern living are able to draw from a rich cultural sphere and use it to help them create new and powerful identity, in their own 'coming of age' journeys. That a balance between the modern and the traditional can and should be had.

It is such a realization and balance that can empower them in their own right. More specifically, our female audience is also able to explore, engage and relate to the girls with regards to standards and expectations placed on young girls physical appearances in our present time.

Capital Africa and the city that surrounds in look and feel is one of a modern and futuristic aesthetic. The film is set not too far off into the future, so the building and structures need to still be somewhat recognizable from the look of our cities today. That said, because of the corporation's Eastern influence, a lot of what would be viewed as African aesthetic is now worn down and disappearing. Capital Africa's headquarters must stand large and overpowering in the middle of the city. As a representation of the growing influence of foreign engagement in African lands. With its design and structure completely take from Eastern architecture. A futuristic city, with multiple, crowded large buildings and structures which from a far seems attractive and powerful in look. But much like the growing cities of our present day, on the ground floor is worn down, unkept and over-populated with a people and living struggling to develop.

With regards to sound and music within the film. Presently there is a growing support and engagement in traditional and cultural music. Fused with modern



beats and sounds. That same sound and influence will be used within the film. Again like with the characters, allowing for the audience to more easily engage in the spaces and the world being created. It is also important to recognize that music as an art form is growing and evolving into what our modern day musos would describe as a 'futuristic sound'. A sound that should strongly be present and explored in the film. A blend of acoustic traditional beats and sounds with a more modern and futuristic tone, pace and cultural feel.

