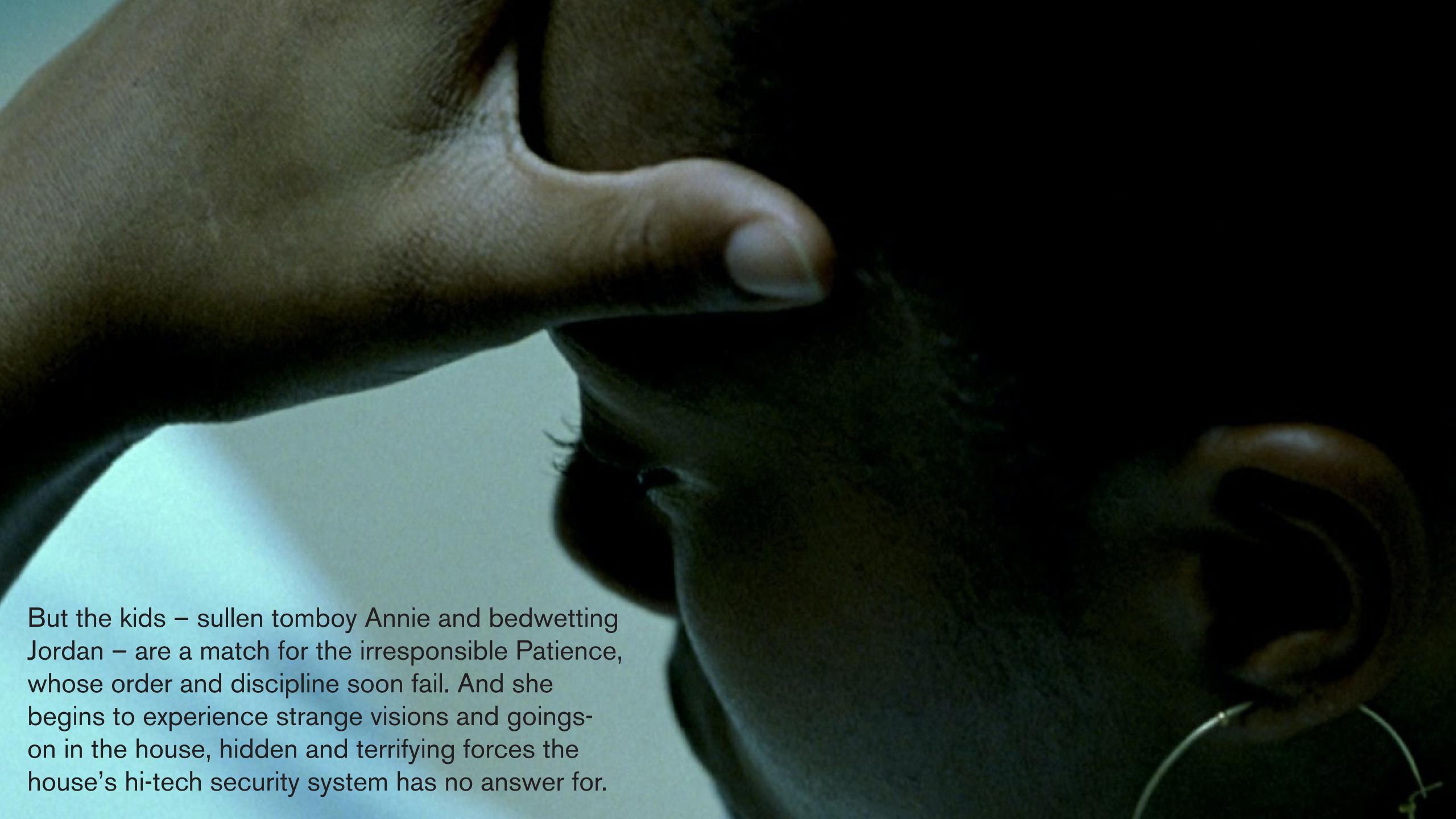
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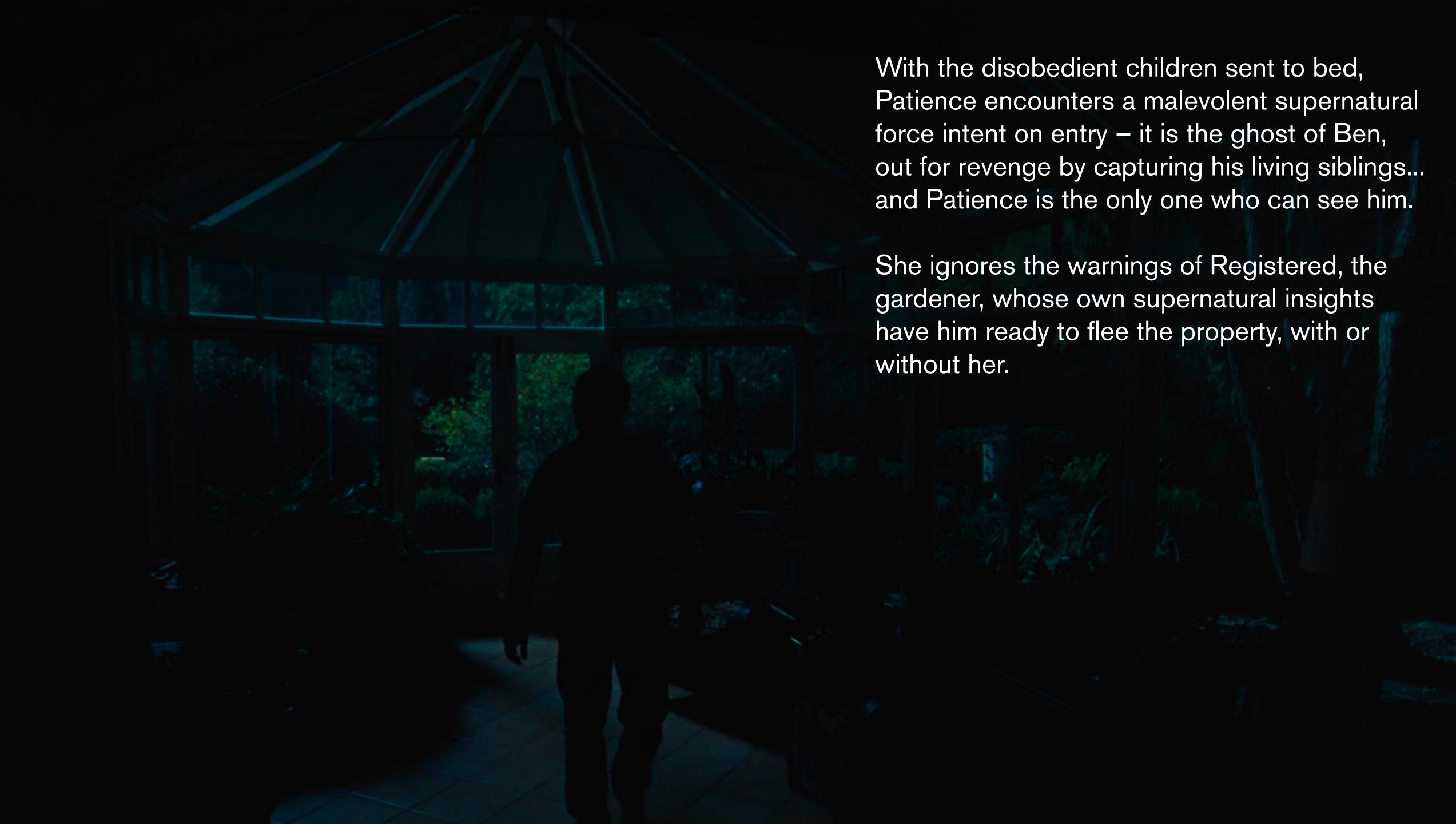
A film by Elan Gamaker











When the children disappear, trapped between this world and the next, Patience must use long-buried abilities to connect with the supernatural world and confront Ben head on.

And as the house begins to transform around her and Trevor and Dominique return, she enters Ben's battle-scarred consciousness, revealing the secret behind his death. A final confrontation ensues, built around Ben's horrible transaction: one parent for one child...



White by Right

Director and Producer Notes

Writer-Director's Note

Growing up in 1980s South Africa, a period of social upheaval and violence, I lived in my grandparents' large, dilapidated home.

The house was gothic and creepy, with creaky wood panelling, platoons of rodents in the roof and nightly noises that kept me frozen and sleepless in bed.

But years later I would come to realise that the real fear was one handed down. From apartheid to military service to the threat of terrorism, all South Africans were trained in fear. Fear – even as paranoia – was the state's weapon against those it oppressed but also against those for whom it fought.

My vision is to make a film that expresses this fear, an elevated genre piece about how the ghosts of a country's violent past do not simply disappear.

Elan Gamaker



Under the Shadow (Babak Anvari, 2016)

Producer's Note

White by Night is an elevated genre film that taps into two prevailing audience markets; horror and the emerging black protagonist audience.

It is comparable in budget, theme and ambition to *Under the Shadow, His House, A Girl Walks Home Alone at Night* and *The Babadook*.

The central emotional relationships between mothers and daughters skew the film towards female viewers, but the genre and unique historical context offers a fulfilling cinematic experience for all film lovers.

The 24-hour story timeline supports the duality of high production values and budget efficiency, while the main location of one house allows almost the entire film to be shot in a controlled time and space. The budget is modest by international standards, but shooting in South Africa with the favourable exchange rate allows for production values which will provide a unique aesthetic.

White by Night is driven by my belief that this project can be transformative in South African cinema while opening up new international audiences.

Bridget Pickering Bump Films











