

Title Prima and Lebsi

Directed by Welket Bungué

Prima and Lebsi are dreamy women, living in a suburban hood in Lisbon. An unexpected love affair intertwines them, revealing a lifestyle that involves parallel relationships with people and beliefs, in an atmosphere full of hedonism, desires and contradictions.

Extended:

Prima and Lebsi are two young women, of African descent, daughters of immigrants, meet at a house party on Prima's birthday. Lebsi dates Rave, a young street dancer who makes a living by dancing in the streets of Lisbon center, and they have a daughter in common. Prima is an orphan of both her father and mother, and learned how to get along and survive very early. She is considered by everyone in the neighbourhood as the best producer of hip-hop and trap beats, but she found selling weed as her alternative way to generating money and paying bills. There is an artistic intention to bring feminine vibration to this saga as an essential dramatic additive. This fiery movie-sensation seeks to celebrate interethnic and same-sex relationships, youthful hedonism, and behavioural disruption regarding notions of gender. Prima and Lebsi film plays with several topics involving relationships, pointing to the social empowerment of emancipated women, in the context of Lisbon's periphery. Prima and Lebsi encloses a triptych called Dreams of Color, composed by Bastien (2016) and Arriaga (2019) short films.

Short Fiction, Sapphic Drama 25' Color 16:9, Portuguese Dialogues, Portugal 2024



Credits

Nádia Yracema
PRIMA

Carla Monteiro
LEBSI

Joãozinho Da Costa
RAVE

Bruno Huca
RYUKA

Carlos Kangoma
LUCY

Scriptwriter and Director
Welket Bungué

Assistant Director
Ana Mariz
Duarte Lima

Continuity
Laís Andrade

Director of Photography
Miguel Munhá

Lighting Manager
Nuno Vieira

Lighting Assistant
José Carlos Garcia

Focus Puller
Felipe Drehmer

2nd Image Assistant
S. K. Camilo

Sound Director
Miguel Coelho

Art Director

Miguel Morazzo

Art Director Assistant
Celia Morazzo

Editor
Paula Trojany

Producer
André Lourenço

Production Director
Alesa Herero
Welket Bungué

Executive Producer
André Lourenço

Production Assistants
André Pedro
Diogo Albarran
Lilibeth Ovideo
Emma Santos

Wardrobe
Mónica Lafayette

Wardrobe Assistant
Andreia Matos

Makeup and Hair Design
Sara Menitra

Makeup Supervisor
Sandra Melo

Hairdresser
Sol Kalanda Lemos

Image Editing
Elisabete Mendes

Image Finalization
Ana Costa

Post-Production Coordinator

Maria Batista

Sound Editor
Débora Oliveira

Mixing
Joana Niza Braga c.a.s

Color Correction
Jennifer Mendes c.s.i

Post-production Studios
Loudness Films

Official Trailer Editor
Welsau Bangué

Translation
Welket Bangué

Subtitle Sync
Welket Bangué

Official Poster
Welket Bangué

BTS Photos
Manuel Manso

Communication Media Partner
BANTUMEN

The songs that make up the soundtrack for this film were graciously provided by the artists themselves.

Tito Paris "Curti bo Life"
Bruno Huca "Curti bo Life" (Original Cover Mix)

Venga Venga "Mama"
Compositions: Denny Azevedo
Lyrics: Ricardo Don
Music Production: FurnigaDub (Lajedo Estúdio)
Participants: Ella Nepomuceno and Mamá
Digital Distribution: Tratore

Venga Venga "Extraviados"

Compositions: Denny Azevedo
Lyrics: Ricardo Don
Musical Direction: Vinicius Big John
Electronic Production: Cicada
Mix master: Felipe Julian (Craca)
Recorded at Studio 12 Dólares, in São Paulo

Diima “Korson di Tambur”
Composition: Dima Dahaba, Juca Delgado
Lyrics: Dima Dahaba, Juca Delgado
Musical Production: Diima, Juca Delgado
Special Participation: Eneida Marta
Recorded at Bissilon Sound Studio, in Bissau

Crowd
Lilibeth Ovideo

Special Participations
Denny Azevedo e Ricardo Don aka Venga Venga, Alesa Herero, Nur Brito, Ana Palma
Gisela Calhau, Ágata Cigarra, Azul Barbosa Meira

Partygoers
Al Jarreau Ionhinte, David Amado, Fátima Pereira Pimentel, Herlander, Igor Silva
Miss Soya, Rodolfo Freitas, Shaunne Jason, Raquel ‘Darkskingyal’ Borges, Max Rivera Rios

Extras
Ramatulay Embaló, Djalicato Camará, Guilherme Santos, Maria Fernanda Souza
Nicole Carvalho, Augusta e Latoia Matias, Daiana Malú, Melany de Pina, Rainha N’ Badje

Rehearsal Studio
Gaivotas Cultural Center

Production
Arranca Produções
Kussa Productions

Special Thanks
Mariana Rydin, Elisabete Mendes, Kristin Bethge, Sra. Maria de Fátima Alatrache e Família
Nú Barreto, Paulo Gomes, Jani Zhao, Wilis Indequi, Maíra Zenun, Gisela Casimiro
Patrícia Silva, Ana de Almeida, Hangar - Centro de Investigação Artística
Afonso Silva de Brito, João Portela, Fouad, Lennox, Paulo Alexx Valente

Special Thanks from the Production
Universidade Lusófona de Humanidades e Tecnologias de Lisboa, Mónica Bárcia
Loudness Films, Kalaf Epalanga, Lisboa Criola, Dino D’Santiago, Aristides Paris
Tito Paris, Miguel Valverde

Official website

www.kussaproductions.com

This project was funded by the 2020 Short Film Support Program

Attributed by the GDA Foundation - Artists' Rights Management Cooperative

This film was supported by patronage from BATUKU RECORDS

This film was awarded with the 2023 Cinema Support Fund - 9th Edition,

awarded by the jury composed of Markus Duffner, Philip Ilson, Rita Braga

Organized by IndieLisboa, together with partners Universidade Lusófona de Humanidades e Tecnologias, Digital Mix Música, Fundação GDA, Portugal Film and The Yellow Color

In memoriam MARIAMA PEREIRA and RICARDO RAMIRES

May life always be dance.

KUSSA Productions & ARRANCA Produções © 2024

—

Director's Bio

Welket Bungué is a Berlin-based actor, born in Guinea-Bissau in 1988. His cross-cultural education from Africa, Europe, and Brazil made him into a cross-national, multi-talented artist. He is co-founder of the production company KUSSA, holds a degree in Theater Acting (ESTC / Lisbon) and a postgraduate degree in Performance Art (UniRio / Brazil). In 2023 Welket was an ambassador for the Face to Face with German Films Campaign as a filmmaker and actor.

Welket's artistry is influenced by anti-colonial and Afrocentric perspectives, leveraging one's natural skills to inspire human growth and potential. His films compose an ecosystem of creative freedom, an invitation to cast off from old hardened narratives and into a space of thinking, resilience, and cross-border identity. Like a body in transit, his commitment to the storytelling art holds the belief of a future in which we can dialogue and find one another. Welket is an artist featured by the Arsenal - Institute for Film and Video Art (Berlin), and since 2021 his films are part of the institution's collection.

Welket's films have circulated internationally through numerous film festivals such as Berlinale, ABFF (USA), Africlap (France), Zanzibar IFF, Afrikamera (Berlin), BFI London and Sheffield DocFest (UK), IndieLisboa, DocLisboa, Curta Cinema IFF (RJ, Brazil), as well as the Stockholm Dansfilmfestival. Welket repertoire on filmmaking reunites more than 25 creations, including the short film titles Calling Cabral, Mudança, Jah Intervention, I am Not Pilatus, Arriaga, and Bastien.

As an actor, Welket has been featured in over 40 films and series, including Marcelo Caetano's highly acclaimed coming-of-age drama *Body Electric*, Marcelo Gomes' historical drama *Joaquim*, and Laís Bodanzky's *Pedro, Between the Devil and the Deep Blue Sea*. Welket starred alongside actors Viggo Mortensen, Léa Seydoux, and Kristen Stewart in David Cronenberg's film *Crimes of the Future*, which debuted at the Cannes Film Festival in 2022.

In 2020, Welket starred in Burhan Qurbani's new version of *Berlin Alexanderplatz*, where his performance earned him a "Silver Bear" nomination at the Berlin International Film Festival, a "Best Lead Actor" nomination at the LOLA Awards of the German Film Academy (equivalent to the OSCARS), and the Aluminum Horse Award for "Best Actor" at the Stockholm International Film Festival.

In 2022, he took part of the International Jury of Ghent IFF, chaired by the British director Clio Barnard (*The Selfish Giant*) amongst Daniel Hart (*A Ghost Story*, *The Green Knight*), Georgian director Alexandre Koberidze (*What Do We See When We Look At The Sky*), Nico Leunen (*Ad Astra*, *Beautiful Boy*, *The Broken Circle Breakdown*). He also took part of the International Jury of São Paulo IFF 2023, chaired by the Serbian director Emir Kusturica, amongst the Berlinale Artistic Director Mariëtte Rissenbeek, Lenny Abrahamson (*Frank*, *Room*, *Normal People*) and Enrica Fico Antonioni.

In June 2022, Welket released his first book '*Corpo Periférico*' on the Amazon platform, it's an autobiographical essay on auteur filmmaking based on the eponymous concept of "self-portraying cinema".



Director Statement

Youth today are driven by an intense desire for freedom. Financial, social, sexual, vital freedom. You want to be what you want, and this in most cases has to do with the idols in projection. In the Image Era we live in, where consumerism and access to content are

democratised, it is easier to “search” than to “find” precisely because there is so much on offer. In short paragraphs, some lines are listed that guide the origin of the problems of disorientation, discouragement, pseudo-happiness or community social upstart, which fluctuates in what is the collective personality, - we can even say “global”, which is characteristic of youth of today.

In Lisbon specifically, there is a growing movement of young people who stand out on social media as YouTubers, bloggers, comedians, who impressively become influencers for a massive group of followers, thus deconstructing the classic idea of an inaccessible and transcendent icon/idol. These young people create their own content, and through this they achieve gains, popularity and start to have legions of followers who look to them as a reference in various aspects. At the same time that this phenomenon occurs in the peripheral areas of the capital, these same young people do not have visibility in the mass media, which makes the case *sui generis* - as very quickly the social and economic reason appears associated with the non-promotion of these young people, who are mostly from of African descent, and which are not articulated with communication and talent agency projects or public figures.

I believe there is still a lot to be told, based on experiences in the peripheral areas of Lisbon, places with disruptive potential, but still dormant. And I say this because in both BASTIEN and ARRIAGA I tried to take risks and bring non-submissive, and relatively genuine narratives, even using this stereotypical social reading to fictionalise. Fictions that sought to move, but sensitise through an implied morality in which young people are warned, showing them which path not to take, and therefore inducing them to try other, better, or completely different paths.

PRIMA ku LEBSI (Prima and Lebsi) is not a film about violence but about freedom. Gender freedom as a noun label to catalog behaviours, races, orientations or class. In this story we have the syndromic ideological confrontation between the desire to abandon the periphery (place of exclusion) and go to the center (place of opportunities), or stay in the area (periphery as home) and reinvent oneself there by decentralising access to content, customs, traditions and community initiatives that should emerge as unique and attractive events. And thus lead to an awakening of interest, and the convergence of new audiences towards these places located in the bordering areas of the city of Lisbon (politically underprivileged neighbourhoods).

Prima and Lebsi are two young women, of African descent, daughters of immigrants who met at a house party on Prima's birthday. Lebsi dates Rave, a young street dancer who makes a living dancing in the streets of central Lisbon, and they have a daughter in common. Prima is the orphan of both her father and mother and learned how to get along very early. She is considered by everyone in the neighbourhood as the best producer of hip-hop and trap beats, but she found selling weed as an alternative to generating money and paying accounts. There is an artistic intention here to bring feminine vibration to this saga as an essential dramatic additive. This fiery sensation seeks to celebrate interethnic and same-sex relationships, youthful hedonism, and behavioural disruption regarding notions of gender. 'Prima ku Lebsi'

thinks about relationships, pointing to the social empowerment of emancipated women, in the context of Lisbon's periphery.