

NALYONGO
SHANITA

KHAITSA
GIFTMARY

NABWIRE
MARY

EMMANUEL
WALUGULA



AT SIXTEEN

Every Silence Has A Story Waiting To Be Told

MPFA PRESENTS IN ASSOCIATION WITH KFA AND KPM ENTERTAINMENT STUDIO. NALYONGO SHANITA KHAITSA GIFTMARY NABWIRE MARY EMMANUEL WALUGULA "AT SIXTEEN"

CASTING BY
WALUGULA EMMANUEL

MUSIC BY
KPM ENTERTAINMENT STUDIO

COSTUME DESIGNER
JOEL BWANA

EDITED BY
SSEBATA PAUL

PRODUCED BY
ALIWUYA SADATI

PRODUCTION SOUND MIXER
MANYA GIDRY

DIRECTOR OF PHOTOGRAPHY
SSEBATA PAUL

ASS DIRECTOR
BALUKA IYOMA

DIRECTOR
ALIWUYA SADATI

EXECUTIVE PRODUCER
ALIWUYA SADATI

PRESS KIT



Title: AT SIXTEEN

Genre: Drama

Runtime: 32 minutes

Language: English, Lusoga (Soga).

Production Company: Motion Picture and Filmmakers' Associations, KPM Entertainment, Kiira Filmmakers' Association.



LOGLINE

A reserved tailor is forced to confront years of self-imposed silence when her estranged teenage daughter unknowingly begins searching for her through drawings and unanswered questions.

SYNOPSIS

At Sixteen follows Kalembe, a quiet tailor living in Jinja, Uganda, whose carefully ordered life conceals a painful past. At sixteen, she became pregnant and gave birth to a daughter, Rehema, but overwhelmed by fear, shame, and social judgment, she withdrew from the child's life, leaving her in the care of her mother, Mama Rehema. Years later, Rehema is a teenager beginning to ask questions about the mother she barely knows. Kalembe, who has learned to survive through silence, struggles to confront the emotional distance she created. Encouraged by Mama Rehema and challenged by Kadama, a patient carpenter who offers support without pressure, Kalembe begins to write about her past in a journal, revisiting memories of abandonment and emotional isolation during her early motherhood. As Kalembe recognizes the impact of her absence, she starts to move beyond survival and toward accountability. When she finally meets Rehema face to face, the daughter does not ask for perfection, but for honesty. Through shared drawings and written words, mother and daughter begin to reconnect. The film concludes with a quiet reconciliation, emphasizing healing as an ongoing process rooted in truth, presence and the courage to begin again.



DIRECTOR'S NOTES

At Sixteen is a story born from listening, listening to women who were forced to grow up too soon, to mothers who carried shame in silence and to daughters who learned to live with unanswered questions.

I wanted to explore silence not as emptiness, but as a language many women are taught. In many communities, young motherhood is treated as a mistake rather than a transformation. Girls are expected to carry consequences alone, to disappear emotionally and later return as though nothing was lost. This film asks: what happens when silence becomes inherited? What happens to the love that was never expressed?

Kalembe's life in the film reflects the reality of many women who were expected to be strong before they were ready, who bore responsibility without guidance and ultimately chose silence as a form of survival. Her journey is not about redemption through suffering but about reclaiming a voice.

The film does not present motherhood as ideal. It is messy, uncertain, and deeply human. Kalembe is neither villain nor hero, she is a woman who left because she did not know what else to do.

The film also reflects about traditions of communal caregiving present in many African societies, where raising a child extends beyond biological parenthood. At the same time, it explores how silence operates culturally, as a sign of endurance and respect but also as a barrier to emotional healing.

Set within the social realities of Eastern Uganda, the film engages with the stigma and long-term consequences surrounding teenage pregnancy. It focuses on the emotional aftermath of early motherhood, particularly the pressure placed on young women to carry shame privately while continuing to function within their communities.

By centering a woman who returns to motherhood after years of absence, *At Sixteen* challenges dominant

narratives that define young mothers through failure or moral judgment. Instead, it presents motherhood as a process shaped by time, fear, and personal agency.

This film does not offer a neat resolution. Instead, it offers something more fragile and honest, the possibility of rebuilding. Real life rarely resolves itself cleanly. Many mothers return late. Many daughters grow up with unanswered questions. Many truths arrive slowly, unevenly and without closure.

The film incorporates both English and Lusoga, reflecting the linguistic realities of Eastern Uganda. Shot in and around Jinja, the locations ground the story in lived environments, markets, homes, carpentry and tailoring workshops and lakeshores. The production approach favours quiet observation over dramatic exposition, allowing silence and stillness to function as essential narrative tools.

This film is for every teenage mother who has struggled mentally with the consequences of decisions made too early in life. For those who left their children in the care of relatives, who love deeply but struggle to say it aloud. For daughters who grew up filling emotional gaps with imagination. And for anyone still learning that showing up, even imperfectly can be an act of profound courage.

Finally, I speak on behalf of my entire team when I say how proud we are of *AT SIXTEEN*. We are proud of the layered and uncompromising story we've brought to life. I am deeply proud of the cast who embodied these characters with honesty and emotional depth and of the dedicated creative and technical team who poured their passion into every frame, as well as everyone who contributed through acts of generosity, both big and small.

Aliwuya Sadati, Writer/ Director/ Producer.



VISUAL LANGUAGE

At Sixteen uses recurring objects and actions as quiet metaphors allowing meaning to accumulate gradually rather than through explicit explanation. These motifs reflect the film's central concern with time, absence and the slow work of emotional repair. The visual language is grounded in everyday symbols that mirror its emotional core.

Fabric and sewing function as central metaphors for repair. Kalembe's work as a tailor reflects patience, repetition and care over time, sewing not to create something entirely new but to mend, adjust and make space for what has changed. Unfinished garments echo unresolved emotions. Like memory, fabric is affected with time by wear and touch.

The journal represents a delayed voice. It allows Kalembe to speak without interruption or judgment, offering an alternative form of testimony when speech feels too exposed. Unlike speech, writing permits pauses, revisions and incomplete thoughts, reflecting how truth often emerges unevenly. In this way, silence is not erased but reshaped into something tangible.

Rehema's drawing of her mother without a face embodies absence shaped by imagination. The faceless figure reflects uncertainty, an identity formed through fragments rather than knowledge. When Kalembe later attempts to draw her own face, the gesture does not complete the

image but makes presence possible, suggesting that recognition can begin without full understanding.

Bridges are mentioned verbally as spaces of return. They are not shortcuts to the past, but structures that allow movement across distance. To cross a bridge requires hesitation, choice and the possibility of turning back. In the film, emotional bridges are built slowly through waiting, writing and simply being present suggesting that return does not erase absence but creates a way to live alongside it.





CORE THEMES

Silence vs. Voice

Kalembe's emotional withdrawal initially serves as self-protection but ultimately deepens disconnection. Writing becomes a means of reclaiming voice.

Teenage Motherhood & Shame

The film examines the social and emotional isolation faced by young mothers, highlighting how shame and judgment can interrupt identity formation and maternal bonds.

Delayed Motherhood

Motherhood is portrayed as a process rather than a fixed role. The film suggests that care and responsibility can begin later even after prolonged absence.



Healing and Accountability

Healing is framed not as erasing the past but as walking back into it honestly.

Intergenerational Care

The film emphasizes communal and non-biological forms of motherhood showing how care can be sustained across generations.

Healing and Accountability

Rather than focusing on forgiveness alone, the film centers on honesty, presence and the willingness to confront the past as essential steps towards healing.



THE FILM MAKER WRITER / DIRECTOR / PRODUDER

ALIWUYA SADATI

Aliwuya Sadati is a Medical Scientist and a Ugandan film maker, a director and a founding member of Motion Pictures and Film Makers Associations of Uganda. He was born and raised in Jinja, Uganda in December 29th 1993 and majors in producing, writing, directing with additional skills in acting. With trainings from Media vision Academy under the UNESCO program “Film making fundamentals for Culture” and also attended various workshops in the film, organized by Uganda Communications Commission under the Uganda Film Festival, PIFF Africa, KPM School of Arts and Acting. His first project as a writer/ director/ producer was GUILT (2021) movie, KAGOYA (2024), MIDPOINT (2025) and his latest AT SIXTEEN (2026). He has also performed different roles on several productions as an Actor, AD and writer such as Wronged woman Nabwire (2018), Makumbi (2019), SPEAK (2025) as production manager and series such as Kadaga from KPM entertainment, Stubborn Boy John and director Silent voices Genesis (2020) by Taimafricaarts.org.



A VISIONARY FILMMAKER'S MASTERPIECE

As the director, writer and producer of AT SIXTEEN, Sadati does not simply tell a story, he excavates silence. His filmmaking is rooted in emotional truth, drawing from lived realities and unspoken experiences that often go unseen in society. Through the lens, he explores the fragile intersections of motherhood, shame, memory and healing.

Sadati's direction is marked by restraint and intentionality. In AT SIXTEEN, silence becomes a language, one that speaks of absence, longing, and the quiet courage it takes to return.

As a storyteller from Uganda, he brings authenticity to the screen. The use of language, environment and everyday life grounds the film in reality while the thematic depth elevates it to something profoundly cinematic.

THE FILMMAKER'S AWARDS

Recognition awards 2021 for Stubborn boy John short film, GUILT feature film by PIFF Africa/ Global International Film Festival.

2024- Best film award, Best Community impact ward for KAGOYA feature film, Regional Film Competitions by Uganda Communications Commission.

2025- Best smart phone film award for MIDPOINT short film at the Regional Film Competitions by Uganda Communications Commission.

2026- Best community impact, Best sound track film awards for AT SIXTEEN short film at the Regional Film Competitions by Uganda Communications.



CAST BIOS



Shanita Sarah Nalyongo

Nalyongo Sarah Shanita is a Ugandan actress born in Namutumba District and raised in Mbale City. She has a Bachelor of Arts with Education from Uganda Christian University specializing in English and Literature.

Her passion for acting began at an early age, during her secondary education at Kamonkoli College and Mbale Secondary School, she participated in music dance and drama, hence building a strong foundation in stage performance and character development.

She then undertook professional film training through CineArts Academy with support from “The opportunities are Here Uganda program.

She then gained a role in *At Sixteen* which won her the Best Actress Award at the Regional Film Competitions (2026) in Uganda.



Khaitsa Giftmary

Khaitsa Giftmary is an emerging Ugandan actress and student, currently in Senior Three at Stella Maris Nsube Girls School. She has been passionate about performing from a young age, beginning her journey in music, dance, and drama during her primary education at Namuyumya Girls School in Busembatia, Namutumba district.

At the age of sixteen, she made her screen debut in the short film *At Sixteen*, where she delivered a notable performance. Despite still being a teenager, Giftmary is already recognized as a promising young talent, steadily building her path in the film industry.



Emmanuel Walugula

Walugula Emmanuel is a Ugandan teacher, filmmaker and actor born and raised in Busoga, Jinja City in Eastern Uganda. He holds a Bachelor of Arts with Education from Kyambogo University in Kampala.

He pursued filmmaking, studying directing and acting through online training at Cine Arts Academy in Colorado, USA.

He gained recognition for his roles in award-winning films such as *Kagoya* (2024), *Within Us* (2025) and *At Sixteen* (2026), earning Best Actor awards for his performances in the films. He has also appeared in other productions including *Beneath Beauty*, *Speak*, and *Goolo*, as well as television series like *The Uncles*, *Kadaga*, *Hotel Mara*, and *Boarders*.

KEY CREW

Written by Aliwuya Sadati

Directed by Aliwuya Sadati

Produced by Aliwuya Sadati

Executive Producer

Aliwuya Sadati

CAST

Shanita Sarah Nalyongo

Khaita Giftmary

Emmanuel Walugula

Nabwire Mary

Kuliva Esther Racheal

Nakadama Fatuma

Nakazibwe Shivan

Naigaga Shabira

KEY CREW

Director of Photography

Ssebata Paul

Editor

Ssebata Paul

Production Designer

Aliwuya Sadati

Sound Design

Ssebata Paul

Costume Designer

Joel Bwana

Original Music

KPM entertainment studio

Bakyekose Abdul

Ryzonz Music

Casting

Emmanuel Walugula

Aliwuya Sadati

Assistant Director

Baluka Lydia

Camera

Ssebata Paul

Assistant Camera

Ntulume Richard

Sound Recordist

Manya Glory

Hair & Makeup

Baluka Lydia

Script Supervisor

Umar Balunya

Script editors

Umar Balunya

Emmanuel Walugula

Location manager

Mununuzi Steven

Post production sound

KPM entertainment

studio

Colorist

Ssebata Paul

BTS/Photographer

Ntulume Richard

Mwota Vicent

Trailer

Ssebata Paul

Aliwuya Sadati

Special Appreciation

Garmet Fits Uganda

Bugembe Technical





THE CREW BEHIND THE MAGIC

The success of "At sixteen" would not have been possible without the tireless efforts and dedication of our exceptional crew. The *At Sixteen* film crew delivered a truly remarkable skill of storytelling, showcasing dedication, creativity and a deep understanding of the story. From the direction to the performances and the work behind the scenes, every element reflected passion and teamwork. The film stands as a powerful example of what can be achieved when talented individuals come together with a shared vision. The crew's commitment to quality and meaningful storytelling is inspiring, and their work continues to shine as a proud contribution to the growth of Uganda's film industry.

PROJECT TIMELINE

DECEMBER 2024	PROJRCT GENESIS
JANUARY TO FEBRUARY 2025	RESEARCH AND SCRIPT DEVELOPMENT
FEBRUARY TO MAY 2025	WRITING AND SCREENPLAY
JUNE TO AUGUST 2025	REHEARSALS
OCTOBER TO NOVEMBER 2025	SHOOTING ON SET
DECEMBER 2025 TO FEB 2026	POST-PRODUCTION

Trailer

<https://youtu.be/HiUWmeUqp3s?si=8rD3SiI-7VPju0dR>

IMDb

<https://www.imdb.com/title/tt40546609/?ref =ext shr lnk>

Press Contact

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