

# ***THE DROP IN***

“An Afrofuturist Action Drama”

Written and Directed by Naledi Jackson

Produced by Priscilla Galvez

Executive Producer  
Daniel Iron

STARRING  
Mouna Traoré and Oluniké Adeliyi

Fight Choreographers  
Eric Daniel and Dennis Lafond

Stunt Coordinators  
Paul Rapovski and Jason Gosbee

Director of Photography  
Jackson Parrell

Production Designer  
Daria Savic

Picture Editor  
Christine Armstrong

Costume Designer  
Lindsay Jenner

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## *LOGLINE*

Joelle, a hair stylist in Toronto, has a challenging day when a mysterious visitor from her past arrives for a drop-in appointment.

## *SYNOPSIS*

Joelle is an entrepreneurial young woman seeking to carve a new life for herself as a hairdresser in Toronto. But her long-buried past catches up to her one quiet evening when Grace, a new client, drops by her salon, giving Joelle a choice she can only respond to by resurrecting skills from her former life.

## *DIRECTOR'S BIO*



Naledi Jackson is a writer, director and producer currently based in Toronto and Los Angeles. Born in Vancouver to South African and Canadian parents, she spent her formative years living in Zimbabwe, where her family was posted when she was a child. She eventually moved back to Canada to study fine art at Concordia University, before moving to Toronto to pursue a career in film and television.

Naledi's screenwriting credits include the new CTV/ION detective show *The Detail*, as well as the second season of the Netflix horror anthology series, *Slasher*. She is also writing the screenplay for *Dragon Mountain*, a female-fronted Kung Fu feature based in South Africa, which she will direct. Naledi, a recipient of grants from Bravofact, The Toronto Arts Council, and The Harold Greenberg Fund, is a member of the Writers Guild of Canada.



## ***DIRECTOR'S STATEMENT***

***The Drop In*** is a short film that explores notions of cultural identity, memory, and post-colonialism, but uses genre-based filmmaking as a means of exploring these topics.

The film was inspired by several factors, the majority of which are personal. I was raised in Zimbabwe, and despite my deep love of this country, it is not an ideal place to live and work as a filmmaker due to censorship by the current government. The creation of this film is a means of exploring the sentiments of attachment to a dream of an idealized homeland when the reality is in fact very different. Another factor was my observation of my mother's life as a South-African during Apartheid when she fled the country and moved to Canada to start a new life. Her coping mechanism was a robotic propensity for "shutting down" her past, in order to create a new narrative for herself as a Canadian. This created a lot of inner conflict, and her experience of that turbulent time was what inspired the sci-fi component of the film.

The final inspiration for the project is the current conversation around "illegal" human beings in the form of refugees and undocumented immigrants. What does one have to do to survive and thrive in a land that is essentially not your own? To be braided into a new society yet not feel like you truly belong? These questions of allegiance and love of homeland, yet the desire for security, are at the heart of this film.

## *PRODUCTION NOTES*

*The Drop In* is produced through the Harold Greenberg Fund Shorts-to-Features program in association with Bell Media. *The Drop In* is a female led, afrofuturist action drama starring Mouna Traoré (*Murdoch Mysteries*) and Oluniké Adeliyi (*Working Moms*). For the short film, Traoré and Adeliyi were trained at Fast Motion Studios Action Facility in Toronto by a team of skilled fight designers and trainers that comprised of Eric Daniel, Dennis Lafond and Jason Gosbee (*American Gods*, *Suicide Squad*, *X-Men: Apocalypse*). Led by stunt coordinator Paul Rapovski, the actors trained for 2.5 months to execute the action sequences and the wire work featured in the film.

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## *BEHIND THE SCENES*





*Photos courtesy of Brendan Adam-Zwelling*