

Durban FilmMart

at the Durban International Film Festival
July 2011



**DURBAN
FILMMART
PROJECT
DOSSIER**

2nd
DFM

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Introduction

WELCOME TO THE DURBAN FILMMART 2011

The Durban Film Office (DFO) and the Durban International Film Festival (DIFF) are proud to host the second edition of the Durban FilmMart.

The Durban FilmMart aims to create partnerships and further the development and production of African content. This initiative is a joint venture between the DFO, the film-industry development arm of the City of Durban, mandated to position Durban as a world-class film production destination and facilitator for the development of the local film industry, and the DIFF, a flagship project of University of KwaZulu-Natal's Centre for Creative Arts (CCA), which facilitates creative platforms and economic opportunities for artists and related industries, intercultural exchange and network development, training, audience development and strategic Pan-African and international cooperation in the cultural sectors.

This collaboration brings to Africa growth, recognition and the opportunity to develop strategic relationships between film financiers and African filmmakers. Research has identified that the most significant challenges facing African content are the insufficient number of investor-ready projects and the lack of theatrical distribution and exhibition opportunities. Therefore we expect the Durban FilmMart to be a foundation from which the financing of promising projects is accelerated. The Durban FilmMart will also raise the visibility of African cinema, stimulate production, and facilitate project collaboration between African filmmakers.

Our partnership with the International Film Festival Rotterdam's (IFFR) CineMart, which has played an important advisory role in the establishment of the Durban FilmMart, continues to grow well into our second edition. CineMart was the first co-production market of its kind and hosted its 28th successful edition earlier this year. CineMart and the Hubert Bals Fund sponsored three DFM 2010 Finance

Forum producers, Jenna Cato Bass, Tahir Aliyev and Tom Rowlands-Rees with flights and accreditation to participate in the 2011 Rotterdam Lab. CineMart will also be inviting three projects participating in the DFM Finance Forum 2011 to the 2012 Rotterdam Lab.

We are also proud to announce a partnership with the International Documentary Festival of Amsterdam (IDFA), one of the world's leading documentary film festivals, held annually in Amsterdam in November since 1988. Aside from the festival, which is renowned for its international film line-up, variety of genres, and its politically committed programme, IDFA comprises three industry components: The Jan Vrijman Fund, which offers support to documentary projects and festivals in developing countries; The FORUM, which is Europe's biggest co-financing market for international documentary productions; and Docs for Sale, an international documentary market for buyers, sales agents and distributors. IDFA is assisting in strengthening opportunities for documentaries within the Durban FilmMart. IDFA and the Jan Vrijman Fund will also award two of the most promising documentary projects presented at the DFM with accreditation and accommodation to attend IDFA 2011.

The inaugural Durban FilmMart, saw Jenna Cato Bass' Tok Tokkie receive the Hubert Bals Fund (HBF) Award of €5,000 as the most promising DFM project. HBF will once again demonstrate their support for filmmaking in Africa and reward the most promising project presented at the 2nd Durban FilmMart with a prize. HBF is part of the International Film Festival Rotterdam and provides grants to innovative and talented filmmakers from developing countries to help them realize remarkable or urgent feature films and feature-length creative documentaries.

PUMA.Creative will offer a generous range of awards at DFM 2011: a PUMA.Creative Catalyst Award and a number of PUMA.Creative Mobility Awards, all of which will be adjudicated by Channel 4's

BRITDOC Foundation.

Durban FilmMart and the Dubai Film Market will also be working together to increase access of North African Arabic countries to both markets. It is anticipated that the Durban FilmMart will act as a valuable feeder stage in bringing African projects to CineMart, IDFA, Dubai and other established co-production markets across the globe.

We are pleased to note that project submission to the Durban FilmMart has increased from 76 qualifying projects in 2010 to 126 qualifying projects in 2011 and we have increased our project selection for the Finance Forum from 12 projects in 2010 to 20 projects in 2011.

Many of last year's Durban FilmMart projects are in completion stages. The Egyptian feature *Hawi* (directed by Ibrahim El Batout and produced by Hossam Elouan) was completed in time to screen at IFFR and will be shown at DIFF 2011. *Hawi's* team return to the 2nd DFM with a new project. DFM looks forward to contributing to the production and delivery of quality African film.

We would like to thank the City of Durban, the Durban Film Office, the Centre for Creative Arts and all our partners and sponsors, without whom, this initiative would not be possible.

The Durban FilmMart Team
2011



69 Midane el Messaha (69 Messaha Square)

Ihab Ayoun and Ayten Amin



Ihab Ayoun



Ayten Amin

Producer: Ihab Ayoub
Director: Ayten Amin
Country: Egypt
Present at Durban FilmMart:
 Ayten Amin
Feature/ documentary:
 Feature
Running time: 95 minutes
Language: Arabic
Location: Cairo, Egypt
Total budget:
 \$ 300,000 (€ 205, 293)
Finances committed:
 \$ 150,000 (€102 640)
Partners attached: None
Production Company:
 Collage Film

“69 Midane el Messaha is a human comedy about facing death. The film is different from the mainstream commercial comedies in Egypt, which depend mainly on verbal contradictions without any artistic depth. Dealing with death in a comic vein is something very personal. My father passed away in 2007 from a terminal illness and what struck me was that my memories of him were mostly of his years of illness. They held more intimate moments for us than the rest of his life. These years were very revealing about him. It was as though he was projecting an image all his life, and when he got sick this image fell, leaving in its place the true human being. Thus the thing most people fear (illness, death) has it’s benefits after all.

The film is all set in one location, which is challenging for me both as a writer and a director. I have to create dramatic situations from everyday life and maintain a smooth and lively rhythm. The film throws a light on the declining current social and cultural conditions in contemporary Egypt: the house, where all the action takes place, still maintains a glimpse of a decaying beauty.” Ayten Amin

Synopsis

69 Midane el Messaha is the address of an old house where all the action takes place. The house is located in the district of Dokki, where all villas have been torn down and sky scrapers built. This is where our protagonist, Hussein El-Gallad, was born and where he has lived most of his life. Hussein is a 62 year old man, a retired interior designer, a charismatic, snobbish person, who is terminally ill. Upon doctor’s advice, he is stays in. The film follows the daily routine of Hussein’s life inside the house, with Abdul Hamid his loyal assistant. When for personal reasons, Abdul leaves for his home town for a vacation, Hussein is left alone.

Enter Nadra, Hussein’s older sister as a replacement for Abdul. With Nadra’s arrival, problems arise in Hussein’s life. She’s accompanied by her spoiled teen grandson, Seif, and her religious maid, Aisha. The system in the house is changing and Hussein is no longer a priority. Seif gets all the attention while the annoying Nadra interferes in everything and tries to control both the house and Hussein’s life. She overprotects Seif from both Sanaa and Sarah who come to visit Hussein frequently. A conservative person, she disapproves of Hussein’s unconventional relationships with women. Sarah is Hussein’s ex-stepdaughter and considers him a father figure, and Sanaa

is a young French-Moroccan woman with whom he has an unconsummated relationship.

Hussein and Seif are competitive. Hussein feels very jealous of him, always making fun of him especially when Sanaa is around. Seif and Sarah get closer and, ironically, he gives her more valuable advice than Hussein. Seif also nurtures a secret admiration for Hussein’s strong character, his love for poetry and his charm with women. He tries to imitate him; the experience of living with Hussein makes Seif grow up. In the mean while, Nadra runs into one of Hussein’s ex-wives and takes her home, causing Hussein a terrible afternoon. He explodes in anger, and they have a fight. Nadra is about to leave the house with Seif when Hussein speaks intimately to her for the first time. Nadra senses his fear of death and embraces him. Nadra and Hussein make up, and Hussein comes to the conclusion that he doesn’t want to die alone. Hussein decides to go out for the first time since his illness. Seif accompanies him and they go out for a last ride.

Producer's Profile:

Ihab Ayoub was born in 1965 Cairo, Egypt and graduated from the Faculty of Commerce in 1986. He has worked as a Production Assistant Manager, Production Coordinator, Production Manager, Line Producer, and Executive Producer for several leading international and Egyptian cinema producers. In 2005, he founded Collage Film Production. In 2007, he attended the Dubai Film Connection, with the film project *Messages From The Sea*, directed by Daoud Abdel Sayed. He also attended Open Doors at Locarno Film Festival with the same film project that year. Ayoub has worked on the following films as an assistant producer; *Little Dreams*, directed by Khaled El-Hagar (1992), co-produced by Misr International Films & Zweites Deutsches Fernsehen (ZDF); *The Emigrant*, directed by Youssef Chahine (1993), co-produced by Misr International Films & A2 Films (France) and *Destiny*, directed by Youssef Chahine (1996) and co-produced by Misr International Films, France 2 Cinema & Ognon Pictures. He has also served as an Executive Producer on Yousry Nasrallah's *The Gate of The Sun*, co-produced with Ognon Pictures (France), TV5, Arte France Cinema & Fr2 and Ahmad Rashwan's *Basra* co-produced with Reel Film Production Through Collage Film Production.

Directors Profile

Ayten Amin was born in 1978, Alexandria, Egypt and graduated from the Faculty of Commerce in 1999. She studied Film Criticism at the Cinema Writers and Critics Association in 2001 and cinema at Art Lab, The American University in Cairo (2004-2006), where she made two documentary films. Amin directed her first short film *Her Man* as a graduation project in December 2006. The film was based on a short story by the well known Egyptian writer Ahdaf Soueif and was screened in numerous international festivals. It also received several national prizes and was screened exclusively for a year on Canal Plus (France) in 2007/2008. *Her Man* was considered by many critics as an important experiment in the independent cinema movement in Egypt. Amin has also worked as an Assistant Director in two feature films and has directed a number of publicity films for institutions such as the World Health Organisation (WHO) and the United Nations (UN). In 2009, she made the short film *Spring 89*, produced by The Egyptian Film Center. The film received many awards in Egypt and was screened in several international film festivals. Amin has also won the Cairo Film Connection prize for best project for *69 Midane el Messaha*.

Filmography:

As Assistant Director:

1. *Basra*, Directed by: Ahmed Rashwan, 2008.
2. *On a Day Like Today*, Directed by: Amr Salama, 2008.

As Writer:

1. *Her Man*, Independent Production, Based on a short story by Ahdaf Soueif, 2006.
2. *I Know Who She Is*, Produced by "WHO", Original Screenplay, 2007.
3. *Aida*, Produced by "Breast Cancer Foundation", 2009.

As Director:

1. *Dancing for...* (Documentary), 7 mins, 2005, Independent.
2. *Miss Madiha* (Documentary), 17 mins, 2005, Independent.
3. *Her Man* (Short Fiction), 10 mins, 2006, Independent.
4. *Own Your House* (Short Promotional), 9 mins, 2007, Produced by Zad Production House.
5. *I Know Who She Is* (Short Fiction), 6 mins, 2007, Produced by World Health Organization.
6. *UN Cares* (Documentary), 5 mins, 2008, Produced by UN.
7. *Spring 89* (Short Fiction), 25 mins, 2009, Produced by Egyptian Film Center.
8. *A Growing Distance* (Short Promotional), 15 mins, 2010, Produced by CEOS.

Company Profile:

Collage Film Production House was founded in 2005 with the aim of producing quality films from all genres but with a different spirit and attitude from the mainstream. The founders, Ahmed Abu Zeid (Director) and Ihab Ayoub (Producer), have previously worked with some of the most respectable production companies in Egypt and the Middle East. Collage Production was the executive producer of the film *Basra* in 2008.

Their first feature production is *The Ring Road*, which is currently in the Arab Competition at the Cairo Film Festival.

Goal(s) at the Durban FilmMart

- Co-Producers
- Sales Agents
- Funds

Ali Mea'za (Ali, the Goat and Ibrahim)

Hossam Elouan and Ibrahim El Batout



Hossam Elouan



Ibrahim El Batout

Producer: Hossam Elouan
Director: Ibrahim El Batout
Country: Egypt
Present at Durban FilmMart:
 Hossam Elouan
Feature/ documentary:
 Feature
Running time: 100 minutes
Language: Arabic
Location: Egypt
Total budget:
 \$ 788 122 (€ 540 405)
Finances committed:
 \$ 75 000 (€51 500)
Partners attached: Arab
 Fund for Arts & Culture
 Jordan, MEDIA Programme of
 the European Union
Production Company:
 Ein Shams Films

“Ali Mea’za has never been more relevant than in these days of revolution in Egypt. It is a film about marginalized Egyptians trying to find a place for themselves in the world. I see guys like Ali and Ibrahim everyday at Tahrir square. This film is a tribute to all the Alis and Ibrahims of Egypt, whose daily lives involve constant struggle for freedom and acceptance. I hope this film will give them a voice.

Ali and Ibrahim, the protagonists of the film, are two misunderstood weirdos who embark on a journey of self-acceptance and friendship. I would like, through this journey, to explore themes of tolerance, living under oppression and unlikely friendships.

I started writing *Ali Mea’za* imagining what stories could have been told if those great story tellers of the Arabian Nights had lived in modern day Egypt. I began writing a story that resembled the structure of the Arabian Nights tales, but with a modern take. The result is a tale that can be surreal, but this surrealist approach allows me to represent aspects of reality in a way that the realist approach can’t.” Ibrahim El Batout

Synopsis

Ali, a man in his early twenties, loses his girlfriend during the January revolution in Egypt. He refuses to accept her death. He returns home on the same day she has died with a goat, the goat a surrogate for Nada, his dead girlfriend. His mother, Nousa, tolerates the animal, thinking it is a phase that will pass. When the situation persists and when the gossip becomes unbearable, Nousa decides to take matters into her own hands and cure her son. Ali goes on with his life working on a microbus with his best friend Kamata, driving passengers from downtown Cairo to informal settlements and encountering thugs in the chaos that followed the revolution. Ali is completely unaware that his mother is planning to marry him off to the daughter of the butcher. The problem is the butcher approves the marriage on the condition that Ali abandons the goat. The desperate Nousa takes Ali to a healer who gives him some stones to throw in the two coasts of Egypt to reverse the “curse.” At the healer’s place, Ali meets Ibrahim. Ibrahim, a depressed man in his late twenties, hides his psychological problems from Ali and pretends he is possessed by a ghost. Ali and Ibrahim embark on a journey of friendship and self discovery. Eventually, after much adventure and revelations, they both drive back to Cairo after this failed attempt to cure themselves.

When Ibrahim takes Ali and the goat back to their home, he learns from Ali’s mom what actually happened to Ali and the source of his ailment. Nousa plans to force Ali to get married the next day, without his consent. She hides the goat and conspires with Ali’s friends to arrange the wedding and end the goat problem once and for all. Ibrahim decides to save Ali from the wedding. He helps Ali escape from the wedding and finds his goat for him. He takes Ali to see Nada’s parents for the first time since Nada’s death. All the memories come back to Ali and he finally faces his sad past. Ali finally sees that the goat is not Nada his girlfriend. Ibrahim helps Ali heal his emotional wounds from the revolution. The wounds heal but the memories are never forgotten. Through helping Ali, Ibrahim finds hope in life and gets over his chronic depression. Ali goes back to his normal life but keeps the goat.

Producers Profile

Hossam Elouan is a screenwriter, documentary researcher, indie film producer, and adjunct faculty at the American University in Cairo (Egypt). Elouan has an M.A. degree in Cinema Studies from San Francisco State University with a focus on Arab, World Cinema and Documentary Film Theory. In 2006, he was selected as a Fulbright specialist on Middle Eastern cinema. He was also a researcher on dozens of documentaries produced exclusively for Al-Jazeera, an Arab Broadcasting Network based in Qatar. Other honours include a Fulbright Award in 2002 and an Egyptian state Award of Creativity in 1998. His educational background includes studying with renown screenwriters and filmmakers from Egypt, including Youssef Chahine, Daoud Abdel Saeed, Mohsen Zaid and Yousry Nasralla. Elouan has lectured and presented his work in Egypt, Italy, Greece, Ireland and the U.S. His experience also includes co-organizing the programme of Arab Independent Cinema at the Ismailia International Film Festival in Egypt (2002). Elouan was also a jury member at the Rome Med Film Festival (1998), and Roshd International Film Festival (Tehran, 2009).

Directors Profile

Ibrahim El Batout was born in 1963 in Port Said, Egypt. He graduated from the American University in Cairo in 1985, majoring in physics. El Batout's infatuation for the camera started in the Video Cairo Production House, an agency that provides facilities for foreign television stations. He worked there as a sound engineer. Shortly thereafter he began experimenting with filmmaking and learned about the skills required of cameramen, editors and directors. Later, he worked for a year on the British television station, TV-Am, located in Cyprus. Since 1987, he has worked as a director, producer and cameraman, capturing stories mainly about human loss, suffering and displacement. He has also directed numerous documentaries for international television, including ZDF (Germany), TBS (Japan) and ARTE (France). His documentary work has received many international awards such as the Axel Springer Award (1994 and 2000) and the Direct Marketing Association's ECHO award. In 2004, El Batout stepped into the world of fiction to make the feature film *Ithaki* (2005). His second film entitled *Ein Shams (Eye of the Sun)* (2008) won the Golden Bull, the top prize at the 54th Taormina Film Festival (2008).

Company Profile:

Ein Shams Films was founded in early 2010, as an independent film production house specializing in producing low-budget high quality Egyptian films that can break through the international film market. It also focuses on new talent, who can become a source of innovation both for the film industry as well as for alternative and marginal cinemas in Egypt. El Batout established the company after the acclaimed success of his second feature film *Ein Shams*. Feature films produced by Ein Shams Films are usually shot on location in Egypt with non-professional actors. In 2010, Ein Shams Films produced its debut feature film *Hawi*, using its own financial resources and equipment. The film received completion support from the Hubert Bals Fund, Doha Film Institute and Aroma Film Labs and was also part of the official Durban FilmMart 2010 finance forum selection. *Hawi* was a big success for such a small production company; it received the Best Arab film award at the Doha Tribeca Film Festival in 2010. *Hawi* was also scheduled to be screened at IFFR 2011 and at the Durban International Film Festival 2011. Ein Shams Films has 2 projects in pre-production: *September 20* and *Ali Mea'za*.

Goal(s) at the Durban FilmMart

- Co-Producers
- Financiers
- Sales Agents
- Presales
- Funds

Boda Boda Thieves

James Tayler and Donald Mugisha



James Tayler



Donald Mugisha

Producer: James Tayler
Director: Donald Mugisha
Country: South Africa
Present at Durban FilmMart:
 James Tayler and Donald Mugisha
Feature/ documentary:
 Feature
Running time: 90 minutes
Language:
 Luganda, Swahili, street slang
Location: Uganda
Total budget:
 \$ 371,810 (€ 259 000)
Finances committed:
 \$ 600 (€417.81)
Partners attached:
 Arts Moves Africa
Production Company:
 Switch and Deddac

“A massive human migration is underway. People are leaving the land and moving to cities in huge numbers. The fastest rate of urbanization in the world is in sub-Saharan Africa. With this huge influx, those on the fringes of the city often find themselves marginalized and forgotten. *Boda Boda Thieves* tells the story of a day in the life of a family living on this edge of society.

I want to make a film that speaks to the heart of humanity and tells a simple but unforgettable story. Because it is a lyrical story, with as little dialogue as possible, we are sure that we will be able to mine the actors personal experiences for the nuances that will bring the characters and the story to life. Our approach will be to spend time developing character and testing the story with the cast, through readings, role play scenarios and one on one engagement. It is our dream to contribute to African cinema and use this medium as a tool to raise concerns and speak to people in a meaningful way about issues that we can all relate to.” Donald Mugisha

Synopsis

In East Africa, the cities are often gridlocked and congested with traffic, the fastest way to travel is on motorbike taxis called boda bodas. The term boda boda originally referred to the bicycles that transported passengers between the old colonial borders: border-to-border, and became boda boda. The men who transport passengers on these Boda Bodas have a reputation for being tough and ready hustlers, cowboys of the dusty roads, after all, you have to think fast to make it in the city.

Goodman Olem is a northerner who migrated to the capital with his wife Rose and his son Abel in search of a better life. The fates, however, were not kind to the family and they have fallen on hard times. When Goodman gets a job as a boda boda driver, working for Mze, a powerful businessman from his home village, he feels like things are maybe finally going his way for a change, that is, until he is robbed of his motorbike by a gang of thieves. We follow Abel and Goodman on their quest through the city in search of the stolen boda boda and in the process gain insight into urban Africa and the generation gap that exists between urban migrants and their first generation children.

The film is freely inspired by the classic Italian neo-realist film *Bicycle Thieves* (1948) directed by Vittorio De Sica and written by Cesare Zavattini. The intention

is not to remake *Bicycle Thieves* but to subtly reference it and pay homage to the Italian Neo-realists and their legacy.

Producers Profile

James Tayler produced the Yes! That's Us films *Divizionz* (2008), *Yogera* (2010) and its companion research documentary *Silent City* (2010). Tayler worked in television as an editor, Director of Photography and director prior to turning his focus to features. In order to up-skill, he completed his MFA at AFDA in 2010, focussing his research on independent film production and distribution in Africa. He also won Best Cinematography, Best Edit and Best Director for his entry into the MNET EDIT competition, with the docu-reality short *Metro X*. Tayler creates video art and last year his work was selected for inclusion in the City One Minutes project at the World Expo in Shanghai. He exhibited collaboratively at the Cape Africa Platform and contributed to The City Breath Project which has toured internationally.

With the performance artist and avante garde guard filmmaker, Julia Raynham, he is producing the dance film *City Body Continent* which is in pre-production and was also presented at the 2010 Durban FilmMart as part of the official finance forum selection.

Tayler continues his work in Uganda with the collective Yes!That's Us. Their latest offering *Boda Boda Thieves* was first presented in concept at the Three Continents Film Festival's 'Produire au Sud' in France last year.

Directors Profile

Donald Mugisha is a founding member of the Yes!That's Us collective and also heads up Deddac, a production company in its tenth year of operation. In 2002, he wrote and co-directed the short film *The Wrath and I*, in 2003, he shot and edited *When we shot*, giving a behind the scenes look at how music videos in Uganda are produced. In 2004, his work won the Golden Impala at the Amakula Kampala International Film Festival and was screened in film festivals in Europe and Africa. Mugisha's debut feature film *Divizionz* was selected in the Forum of the Berlinale Film Festival in 2008, where it picked up a sales agent and went on to screen at many festivals globally. *Divizionz* won Best Editing and the Special Jury Award at the 2008 Africa Movie Academy Awards. It also won Best Director, Best African Film and Best Music Score at the 2008 Kuala Lumpur International Film Festival. Mugisha recently completed his second feature *Yogera* which premiered at Goteborg International Film Festival and also screened at the Rotterdam International Film Festival. He is presently working on a collaborative documentary project through Dox Lab.

Company Profile

Switch and Deddac is a Ugandan/South African partnership which produced the feature films *Divizionz* (2008), *Yogera* (2010) and the short documentary *Silent City* (2010). In Uganda, apart from film and documentary projects, Deddac services the burgeoning music video scene, having produced award-winning music videos for East African greats such as Bobbi Wine, Chameloeone, Peter Miles, the Hip-Hop Allstarz and Bebe Cool. In South Africa, Switch is known for post-production and taking documentary, short films and art projects from paper to premier. Beside its features and documentaries, Switch also produces corporate and commercial work. The collaboration also draws on the skills and resources of the Yes! That's Us collective, which is a pan-African association of like-minded industry creatives who offer each other mutual assistance. The collective provides access and considerable support in the form of equipment, expertise and other resources. As a Yes! That's Us film the project will involve creative exchange between collaborators from Kenya, Uganda, Zimbabwe and South Africa. We have built a solid relationship with Mira Nair's Maisha Film Lab in Uganda and plan to access support crew and initiate a mentorship program through its structures as we did in our previous film.

Goal(s) at the Durban FilmMart

- Co-Producers
- Financiers
- Sales Agents
- Presales
- Funds

Children Of The Sand

Ephraith Matere and Ekwa Msangi-Omar



Appie Matere



Ekwa Msangi-Omar

Producer: Appie Matere
Director: Ekwa Msangi-Omar
Country: Kenya
Present at Durban FilmMart:
 Appie Matere
Feature/ documentary:
 Feature
Running time: 60 minutes
Language:
 English / Kiswahili
Location: Kenya
Total budget:
 \$ 898,669 (€ 611,094)
Finances committed:
 None
Partners attached: None
Production Company:
 Tick Ads Limited

“The theme of time echoes throughout the movie, through the ticking of clocks in Boy’s watch stall, through Achieng’s lost watch, through the countdown to election results, Nina’s reminders to her children that they must always be on time in their lives (especially for musical recitals and rehearsals) and Achieng’s boss reminding her about lateness as she rushes to squash more and more into her life.

I’m contemplating ways of juxtaposing past and present issues of democracy and nationhood through cutting in archive footage of the fifties, sixties and seventies. To enhance the theme of rage, some scenes will have slightly bluer tones and angrier moments and will have a redder temperature. Sets will be enhanced with key colors. For example, Nina makes a cup of tea and her kettle is red. Some key cocktails in rage are red. When Boy first sees Achieng, she wears red, and as they fall in love both their wardrobes cool into blues and greens. These are intimate portraits of people and my priority would be to ensure each is unique in language, backdrop and pace. Nina’s life, for instance, is quite placid whereas Boy’s life is filled with crazy bustle and noise.” Ekwa Msangi-Omar

Synopsis

The year is 2102; Kenya is a wasteland, stripped of all her natural beauty after WWII. Somewhere in Kenya, a young boy named Musa hasn’t come to terms with the loss of his beloved mother. His nights are ridden with nightmares about the frightful event that left him an orphan. These are the dark ages as hungry wild animals run loose on the badlands and slavery is at it peak. Musa keeps to himself, but one day he runs into a young mute orphaned girl named Ada. Reluctantly, he saves her from a rowdy group of teens. But soon both are captured by Guma’s men and taken to his colony. Guma is a 19-year-old boy who has found a way to survive by cajoling orphaned children to work by digging pits collecting water – the most desired resource in the Kenya. They are known as the Sand Rats.

He was told Zion is a free colony on the slopes on Mount Kenya. But upon escaping and following the map given to him by the old woman, Musa’s hope dwindles as the horizon is a never ending plateau of wasteland. Will Musa find Zion or get caught by Guma?

As time passes, Musa succumbs to the life of a sand rat but is still uneasy about the tedious routine and rules imposed by Guma. But soon things turn for the worse when the amount of water collected is reduced drastically. This sends Guma into a rage and forces the sand rats to dig deeper for water. An old woman tells Musa about a place called Zion. Others tell him the old woman is crazy but when Ada goes missing he decides to take a risk and rescue Ada from Guma and search for Zion.

Producers Profile

Appie Matere kicked off her film career in 2002, with the feature film *Babu's Babies*, where she was a Production Assistant. Passionate about film she embraced every aspect of the filmmaking process, working her way through different roles and departments: Production coordinator feature films (*Project Daddy*, *Money and the cross*, *White Massai*, *Heart of Fire*); Art Department coordinator (Africa Mon Amour); Line producer TV series (*pumzika*); Production manager TV series (*Changes*, *Season 1*). She has been a fixer for numerous documentaries and has produced many television commercials. Appie's great achievement is producing the short film *Killer Necklace*, which won Best Short Film and Best Director (Kalasha 2009) and competed at FESPACO, Africa's largest film festival. It was also screened at the 2009 New York African Film Festival. A feature documentary *Headlines in History* won Best Feature Documentary (Kalasha 2010). Appie has eight years of broad production experience and continues making films with a passion.

Directors Profile

Ekwa Msangi-Omari (Writer/Director/Producer) has directed some TV shows in East Africa including *The Agency* (MNET), a 13-part TV series, which she also created; the hit show *Block-D* (KBC); and the critically acclaimed *Higher Learning* (NTV), which she co-created. She's produced several short films including *Weakness* which has screened in New York, Nigeria, Durban and Brazil among others, and was nominated for a 2010 Kalasha Award. Most recently she wrote, directed and produced *Taharuki (Suspense)*, a fictional short film addressing child trafficking, set against the backdrop of the devastating post-election violence which took place in Kenya in 2007/2008. The sequel *Sweet Justice* is currently in development and will be shot on location in Nairobi, Kenya. Msangi-Omari guest lectures on the topic of Contemporary African Cine-Media, has been a contributing essayist to the New York African Film Festival publication, and is an active founding board member of Women in Film/TV-Kenya. She received her BFA in Film/TV Production from Tisch School of the Arts and an MA in African Cinema from Gallatin School of Individualized Study, both from New York University.

Company Profile:

Seven is a Nairobi-based production house formed in 2006 which specializes in creating high quality productions for the screen. Seven produces award-winning documentaries, films and television commercials. Some of the awards received recently include Best Documentary from the Kenya International Film Festival for *Bless this Land* (2007) whilst *Coming of Age* (2008) won a distinction at the African Film Festival held in Belgium and Best Short Documentary at the African Academy Awards in Nigeria. It was also on the official selection for the Sao Paulo Short Film Festival, Africa in the Picture Amsterdam, and Encounters Documentary Film Festival in Cape Town amongst others. Seven prides itself on being able to conceptualize and produce intelligent, high quality screen content to meet various client and brand needs. Sevens also produced *Killer Necklace* (MNET, 2009), which has competed at FESPACO and screened in The 2009 New York African Film Festival. Recently, it won Best Short at the Kenyan 2009 Kalasha Awards and also won its writer and director Best Overall Film Director. Sevens latest documentary *Headlines in History*, a 50 year journey of The Nation Media Group has just won its first prize at the 2010 Kalasha awards.

Goal(s) at the Durban FilmMart

- Co-Producers
- Financiers

Imbabazi (The Pardon)

Joel Karekezi



Joel Karekezi

“As a Rwandan film director, I want to use my vision and my creative approach to tell a great story that teaches the audience about reconciliation and forgiveness after the 1994 Tutsi Genocide. *Imbabazi* is very different from other movies made about the genocide. It tells the story through the eyes of Rwandans. My story will be intimate rather than epic. I will use the central relationship of the film, the friendship and tragic separation of Karemera and Manzi, to tell the larger story of the Tutsi Genocide. I will finish by showing a great ending that gives hope to every Rwandan working for reconciliation and forgiveness and the improved future of the next generation. When I bring this story to the screen, I will do so in a natural way without special effects. The performances of my actors will be very realistic because I know Rwanda and the experience of the characters well. My technical direction with the camera and sound will focus on pulling the audience into the emotions of this great story. This is a story that teaches the world about reconciliation and forgiveness, and aids in the fight against genocide.” Joel Karekezi

Synopsis

Karemera and Manzi are best friends who grew up together in a Rwandan village. When civil war and the repressive Hutu government ignite Rwanda's ethnic tensions, Karemera and Manzi's friendship withers. Karemera tries to live in peace and help his poor Tutsi family survive, but his efforts are thwarted by those who think Tutsis are the enemy of Rwanda. Manzi tries to help Karemera find a job, but is torn between their friendship and love for his country, the Hutu President, and his Hutu family, who tell him he cannot be friends with a Tutsi. When Manzi finds Karemera talking to an old Tutsi, recruiting young people to the front, he begins to believe the anti-Tutsi propaganda and joins the *Interahamwe*, an extremist Hutu militia movement. Manzi has to prove to his leaders that he no longer loves the Tutsi "cockroaches." When the Tutsi genocide begins, Manzi storms into Karemera's house with other *Interahamwe*. They kill Karemera's family, but Karemera escapes to neighbouring Zaire.

for evidence. Manzi returns after a night of drinking to ease his guilty conscience. Karemera forces him at gunpoint to sign a confession, but Manzi's father enters and knocks Karemera unconscious. Manzi, overwhelmed by seeing his old friend, takes Karemera to the hospital. There, Manzi runs into Karemera's wife and sees the extent to which he has destroyed the happiness of their family. Devastated by his crimes during the genocide, Manzi tries to create a small association of former Hutu perpetrators to teach others about the genocide. Meanwhile, Karemera is unable to let go of the past. He tries to forge a confession, but, one day, after watching his son play soccer and call a playmate a "cockroach," Karemera realizes that he must move on for the sake of his family and the next generation. Karemera decides to forgive Manzi and work toward a better future, free of anger, in which Rwanda can be reconciled.

Fifteen years later, Karemera is married with a son and living in Kigali. His newfound happiness is destroyed when he hears that Manzi will be released from prison for his role in the genocide. Angry and afraid for his family's safety, Karemera returns to his village to find witnesses who can send Manzi back to prison. Karemera runs into Manzi at a restaurant, and his anger drives him to break into Manzi's house to look

Producer: Joel Karekezi
Director: Joel Karekezi
Country: Rwanda
Present at Durban FilmMart:
 Joel Karekezi
Feature/ documentary:
 Feature
Running time: 90 minutes
Language: English
Location: Rwanda
Total budget:
 \$ 140,084.75 (€97, 560)
Finances committed:
 \$ 10,000 (€ 6,964.29)
Partners attached: Göteborg
 Film Festival Fund, Hubert Bals
 Fund, Maisha Film Lab
Production Company:
 Karekezi Film Production

Producer and Director Profile

In 2008, Joel Karekezi received a Diploma certificate in film directing (Cinecours in Quebec, Canada). In 2009, he attended Maisha Film Lab in screenwriting and, after the course, directed his short film *The Pardon*, which won The Golden Impala Award at the Amakula Film Festival in Uganda. The film screened at the Kenya International Film Festival that year, and in 2010 screened at the Zanzibar International Film Festival, Durban International Film Festival, Images That Matter Short Film Festival in Ethiopia, and the Silicon Valley African Film Festival in California. In 2010, he participated in The Berlinale Talent Campus in Germany. Karekezi started his own production company in Rwanda (Karekezi Film Production) with the purpose of making good African films which will be shown all over the world and for worldwide distribution.

Company Profile

Karekezi Film Production was created by Joel Karekezi in 2010 with the aim of promoting and producing professional African films which will be screened in international films festivals and for worldwide distribution. The company hopes to contribute to the development of the African and Rwandan film industry by making presenting good African stories.

Goal(s) at the Durban FilmMart

- Co-Producers
- Financiers
- Sales Agents
- Presales
- Funds



Lock Yourself In

Bridget Pickering and Elan Gamaker



Bridget Pickering



Elan Gamaker

Producer: Bridget Pickering
Director: Elan Gamaker
Country: South Africa
Present at Durban FilmMart:
 Bridget Pickering
Feature/ documentary:
 Feature
Running time: 95 minutes
Language: English
Location:
 Johannesburg, South Africa
Total budget:
 \$ 650,313.96 (€ 445,419.38)
Finances committed:
 \$ 14, 806.17 (€10,141.19)
Partners attached: NFVF,
 Binger Filmlab Stipend
Production Company:
 Fireworx Media

“*Lock Yourself In* has the potential to carry on in the tradition of recent local films that have taken particular genres such as gangster and sci-fi, and given films a fresh new look by placing a familiar story in an unfamiliar context, namely South Africa. There’s never really been a South African horror/thriller film of this kind. My personal reason for making this film is the main driving force behind my application, my relationship with the country is troubled and, in many ways, the film represents all the fear, sadness and guilt of having grown up in the apartheid era. The importance of this project, in terms of content and timing, is an overwhelming reason for me to stick with it to the end. It stands as an allegory for what the country once was (and what it’s becoming again), and also acts as a reminder of South Africa’s biggest historical tragedy; migrant labour. It simply must be made.” Elan Gamaker

Synopsis

South Africa, 1986. A national state of emergency has just been declared. Life on the streets of the city has just gone from bad to extremely dangerous. Patience Dumisa (29) must stand in as babysitter at the home of her mother’s employers, the Willow family. She heads into the suburbs and meets her mother’s employers: prominent psychiatrist Trevor Willow (45) and his French emigré wife Dominique (34). Then she meets the children to be put in her care: conniving, inquisitive, pre-pubescent Annie (12) and shy, nervous Jordan (6). Patience is given a guided tour of the house and shown its ins and outs. Dominique is a woman not used to alarms, walls and locks, but must follow the South African suburban code of running a small prison. Room by room we learn the succession of barriers set up to keep the house safe. Trevor, meanwhile, subjects Patience to psychometric testing to see if she is up to the job, then leaves with his wife for an all-night soirée aboard the Astor cruise ship in Cape Town harbour.

Dusk sets in, and Patience goes about preparing the children for dinner (burnt), bath (overflowing) and bedtime (late). Then: a bloodcurdling scream. Patience runs to the source of the noise. Annie and Jordan are sitting in the lounge, staring out the windows. Nothing seems untoward, except that Annie is trying to comfort her terrified younger brother. The children

aren’t sure exactly what has scared them so, but know that someone or something is trying to get into the house. Patience refuses at first to believe the children, believing what they saw was a figment of their imagination. Even though a series of strange events, shadows falling across the house, chilling noises, the mysterious disappearance of the family labrador, begin to sway her. She must still protect the children from a terror they feel but that she cannot see.

Then, a genuine, palpable threat: a figure in the garden, and breaking glass. As the danger increases so does Patience’s desperation, and as she is forced to employ the security measures despised by Dominique, each in turn has the opposite effect than intended: trapping her outside and the children in the house. With the intruder now inside the house and holding the children captive, Patience must find a way back into the prison she has spent the night constructing. It will require cunning, sacrifice and most of all courage.

Producers Profile

Bridget Pickering was the South African co-producer on *Hotel Rwanda*, the Terry George Oscar nominated feature film. She is a veteran of the industry, who has produced and directed over 20 films. She started her film career as a Casting Associate with Bonnie Timmermann at Universal Pictures in New York on films such as *The Last of the Mohicans* and *Glengarry Glen Ross*. In 1992, she formed On Land Productions, an independent video and film production company, based in Namibia. On Land Productions produced *Sophia's Homecoming*, which has been screened on Arte, Canal Plus and at the Rotterdam Film Festival. Pickering has directed documentaries and short films including *Uno's World*, part of the Mama Africa series, which was screened on PBS and had a 21 country cinema release, and *Dreams of a Good Life*, a documentary which has been screened on Arte, YLE-Finland and won awards at BANFF and at the Zanzibar film Festival. Pickering recently produced two of SABC's top audience rated drama series *Redemption* and *uGugu no Andile*, based on Romeo and Juliet. She is currently preparing her next feature project, *Taste of Rain* directed by Richard Pakleppa.

Directors Profile

Elan Gamaker is a writer/director based in Cape Town, South Africa and Amsterdam, the Netherlands. His short films include *Sleepwalking* (1999) and *Longing* (2003), which won Official Selection at the Berlin Film Poetry Award in 2004. In 2004, Gamaker attended the Amsterdam-based Binger Filmlab as a writing participant in the organisation's Script Development Programme, along with the Miramax-funded Scrawl Screenwriters' Lab later in that year. *Victor Chicken* was his development project at both programmes and won entry into the Co-Production Market of the 2005 Berlin Film Festival. The following year, Gamaker was selected to attend the festival's Talent Campus. Recent writing recognition includes being shortlisted for the 2007 BBC International Playwriting Award for *Next Year in Jerusalem*, his play *Jutro* winning Best New South African theatre production for 2007 and his debut novel, *Wayward Nature*, being shortlisted for the EU Literary Award in 2009. He recently completed *Visa/Vie* (2010) which marked his feature writing/directing debut.

Gamaker's current project *Lock Yourself In* was selected as part of his renewed participation at the Binger Filmlab, this time for the Director's Coaching Programme (2009), and recently won the funding award for Writing and Development by the National Film and Video Foundation of South Africa (NFVF)

Company Profile

Fireworx Media was formed in 2008, bringing together experienced Southern African producers, Bridget Pickering, Dan Jawitz and Neil Brandt. The company produces original content for multiple platforms and genres. Our award-winning producers have a reputation for high-quality, entertaining productions, bringing an imaginative and vital perspective of the African continent to the world. We look for the complexity, imagination and humour in ordinary lives. The common thread in all our content is that it is distinctive, uncompromising, and driven by a value system that believes positive and critical social commentary can also be entertaining. We have filmed across the continent, from South Africa to Sierra Leone, from Angola to Kenya. We thrive on well organized productions that give our creative teams enough flexibility to be spontaneous. The company has extensive experience in distribution, sales and marketing. We stand apart from others as being truly independent and constantly exploring new business models with broadcasters, funders and investors. Our projects have been commissioned or co-produced with a range of international broadcasters including ZDF, ARTE, BBC, PBS and SABC. Funders include the Sundance Fund, Hubert Bals Fund, Jan Vrijman Fund, ITVS, Africalia, Fonds Sud, the National Film and Video Foundation and the Open Society Foundation.

Goal(s) at the Durban FilmMart

- Financiers
- Sales Agents
- Presales

Midnight Dogs

Guillaume de Seille and Lassaad Dkhili



Guillaume de Seille



Lassaad Dkhili

Producer: Guillaume de Seille

Director: Lassaad Dkhili

Country: Tunisia

Present at Durban FilmMart:

Guillaume de Seille/ Lassaad Dkhili

Feature/ documentary:

Feature

Running time: 100 minutes

Language: Arabic and French

Location: Tunis

Total budget:

\$ 830 000 (€ 567 962)

Finances committed:

\$ 320 000 (€218 973)

Partners attached: Tunisian

Ministry of Culture

Production Company:

Arizona Films

“We meet, in their day-to-day life, discreet heroes, socially marginalized, who have lost their humanity and their hopes. These unusual characters experience universal problems and fight against daily frustrations. They have no resources and seek a way out by any means. The film explores a world made up of the dregs of society, thieves and marginal idealists. This is not a “film noir” but rather a “film miroir” (mirror film), dark and cold with touches of colour, light and warmth that mirrors the image of Tunisian society today, where there is still always hope for a better tomorrow.

A thriller-like film, violent but human, that takes place in the outskirts of Tunis, during rainy, foggy and cold winter. I want to show marginal dropouts, free women, fragile and emotional men who don’t hold back their tears. I want to tell the story, or stories, of these people from different points of view, so that this film becomes an integral part of a modernity driven by characters, who confront and face daily life situations. These characters try to break away from alienation and their apparently ordinary relationships are deep in attitudes, feelings, emotions and impulses.” Lassaad Dkhili

Synopsis

In his mid-forties, tanned with graying temples, Farhat clears a way with his yellow bus through his colleagues on strike under their insults and jeers. That’s the way he is, nothing interests him anymore, neither his wife nor the struggle...

In this yellow bus, that he takes for the first time on this rainy strike day, Ali Jendoubi alias Lenin, thirty-five years old, an undercover cop, talks with his fiancé Amina, who wants to break up with him. He remains hopeful and tries to win her back. Meanwhile, a group of men board the bus one by one. Annoyed by their presence, Lenin tells Amina how he wants to stamp out these parasites one day. The bus stops and passengers get off. Lenin moves sideways slightly. He puts his hand in his inside pocket: his gun has disappeared. Without his weapon, he runs the risk of losing his job and all his dreams of a stable life. Through the window, dripping with rain, he sees the group of friends walking away. He is convinced that the thief is among them. Hunting the group down leads Lenin into a neighbourhood of Tunis which he does not know, at the edge of Monfleury and Essaida, where he begins his investigation, delving into the intimate life of each of them, he starts a race against the clock, upon which his future depends.

Each group member becomes his target and, because he intruded into their world, he himself becomes a target for others. Unaware of the impending danger, the group of friends continue to lead, for some time, the same lifestyle, meeting from time to time at Bizza’s home, the shipyard keeper, to get drunk and be merry. Rafik, a former leftist then a repentant fundamentalist, works to death restlessly. Rafik suffers from mutism due to a trauma which he hides even from his own girlfriend, Sarah, who is a maid in a nursing home; Rafik only finds respite in her arms. Sarah is Lenin’s first victim. He harasses her, stressing her out. He tells her he wants to get something back from her friend, and he remains enigmatic despite her pleas. Unable to bear Lenin’s harassment and her boss’ sexual harassment, Sarah eventually reveals everything to Rafik in the presence of his best friend Lallemani (the German).

Producer Profile

Guillaume de Seille was born in 1968 and studied civil engineering. After two award-winning short films as writer/director, he worked for ten years at Canal+ in the cinema department (presales of French and European films). He was also commissioning editor for a couple of years within the short film department of Canal+ and artistic producer for French public broadcaster France 2. He has produced or co-produced around twelve feature films since he became an independent producer in 2000.

Director Profile

Born in 1958, around Jendouba, Lassaad Dkhili graduated from Louis-Lumière in Paris as a DOP and high graduated in Sorbonne Nouvelle. As a teacher for young filmmakers in Nantes, France, he worked on many stage theater plays. In 1993, he co-directed a Thema evening broadcast on Arte about Flamenc and directed the short film *La Zaouia*. In 2001, he was the artistic director for Moustafy Smail on the feature film *Place des Lauriers*. His short film *Brise et vent* (2005) was screened at Carthage, Mons, Tunis, Montpellier and Cannes. His 2009 documentary *Once Upon A Time There Was A Grocery!* tackled the negative effects of globalization in Tunisia. *Midnight Dogs* will be his first feature film.

Company Profile

The Paris-based Arizona Films is lead by Guillaume de Seille, Bénédicte Thomas and Rémi Roy and mainly produces art-house feature films directed by non-French emerging talents. Bénédicte Thomas handles domestic theatrical French distribution for most of the co-produced titles.

Filmography

Crab Trap by Oscar Ruiz Navia (Colombia). Fipresci awarded in Berlinale 2010

Dooman River by Zhang Lu (Rep. of Korea). Special Mention in Berlinale 2010

Black Blood by Miaoyan Zhang (China). Netpac awarded Rotterdam 2011

Amnesty by Bujar Alimani (Albania). Cicae award in Berlinale 2011.

Future Lasts Forever by Özcan Alper (Turkey)

Watchtower by Pelin Esmer (Turkey)

Los hongos by Oscar Ruiz Navia (Colombia). 2011 Cinefondation resident

Goal(s) at the Durban FilmMart

- Co-Producers
- Financiers
- Sales Agents
- Presales
- Funds

Robin du Web (Robin Of The Web)

Véronique Doumbé



Véronique Doumbé

“Have you ever received an email informing you that you’ve just won an enormous sum of money? Chances are the message originated from one of the myriad of cybercafes that have sprouted in large cities across the world. This is serious business and it is often driven by enterprising young men and women bent on getting paid. Robin, our main character, is one such entrepreneur and he operates in Quartier Soleil, a neighborhood neglected by the municipal authorities. Robin du Web is set in a fictional neighborhood called Quartier Soleil in a large city in Africa. Robin, our main character, like a growing number of disenfranchised youngsters, has taken to the internet to create havoc. He sees nothing wrong with his activities. In fact, he perceives himself as someone who can help his neighbours survive hardship. Have you ever wondered about who are the people behind those offending emails? My intention in directing this movie is to shed light on the lives of people on the other side of mailing game. The idea is to give a face to what most people regard only as a nuisance.” Véronique Doumbé

Synopsis

Robin, known as “The Boss”, is a well respected man in Quartier Soleil. He understands the need to bow to his elders, even the ones who have neglected their familial duties and hang out in the public square. Robin attends church with his family on a regular basis. He runs a flourishing business, Robin’s Auto Shop. Officially, Robin owns and operates the auto shop, but in the back room of his shop is where he leads a group of scammers who steal money through the internet. Robin only steals from people in Europe and America. He feels justified because he redistributes part of his loot to neighbourhood residents who request his help: the widow who can’t afford school tuition fees for her son; the young man who needs to get a cast for his broken arm and the doctor at the dispensary with outdated equipment.

quickly discovers a tight knit society unwilling to let him in. Robin enlists an unlikely team: Marianne, his girlfriend, and the daughter of a man close to the mayor, becomes his co-runner. She in turn, enlists her childhood friend, Olivier Koffi as his communication consultant. Olivier will teach Robin the subtleties of political speeches. As Robin becomes enthralled with the possibility of power, he slowly loses sight of his base with disastrous consequences.

Residents of Quarter Soleil refuse to pay the municipal tax collector as a way to attract attention to their plight. The strike soon becomes unsustainable. Garbage piles up in the neighbourhood and a tug-of-war with the city comes to a boiling point. Fed up with the on-going lack of municipal services and the disdain of the authorities, Robin decides to enter the upcoming mayoral election. He easily garners support from the residents in Quartier Soleil but when he tries to find support outside his neighbourhood, he

Producer: Véronique Doumbé

Director: Véronique Doumbé

Country:

Cote D'Ivoire / United States

Present at Durban FilmMart:

Véronique Doumbé

Feature/ documentary:

Feature

Running time: 90 minutes

Language: English

Location: A city in Africa

Total budget:

\$ 405,350 (€ 308,144)

Finances committed:

\$ 12,000 (€ 8,210)

Partners attached:

Earth Video

Production Company:

Ndolo Films LLC

Producer and Director Profile

In 2002, Véronique N. Doumbé created Ndolo Films, LLC, a limited liability company for the purposes of producing motion pictures: narratives, documentaries, music videos, and television shows. Ndolo Films, LLC is located in the heart of the East Village in Manhattan. Doumbé, its sole member has roots in Cameroon and Martinique. Born in France, she was raised in Cameroon, France and the Ivory Coast. Ndolo Films, LLC has produced award-winning documentary and short films including *Denis A. Charles: An interrupted conversation*, a feature-length documentary, released in 2002. Ndolo films has also received several awards such as the Best Video Documentary Production at the XVII Black International Cinema 2002 in Berlin, Germany, 2002 Audience Award/Best Feature at the First Detroit Docs in Detroit, Michigan and Ciny Award 2002/ Outstanding Documentary, CinewomenNY Screening Series at the Anthology Film Archives in New York City.

Luggage was released in 2007. This 7 minute film had its World Premiere at the Short Film Corner at the Cannes Film Festival, May 2007 and its US Premiere at the Urban World Vibe Film Festival in New York City, June 2007. *Water Slide*, a music video for the pop artist Scottie Gage has been shown extensively on LOGO (cable TV) since 2008.

The Birthday Party, based on a screenplay written by Sherry McGuinn has won numerous awards including: the Dikalo Award for Best Fiction Short at the 2009 Pan African Film Festival in Cannes (France); the Award of Merit in the category Contemporary Issues, Ethics, Religion in the 2009 Accolade Competition and the Micro Mini Award at the 2009 Reel Sisters of the Diaspora Film Festival.

Doumbé has been a guest lecturer with her films at several universities and colleges in the United States (Medgar Ever College, University of Boulder Colorado, Nassau Community College). She has served as a jury member for a festival and a grant institution. Doumbé currently serves on the Board of New York Women in Film and Television.

Company Profile

Ndolo Films, LLC is a limited liability company created in 2002 by Véronique N. Doumbé for the purpose of producing motion pictures: narratives, documentaries, music videos. Ndolo Films, LLC has produced award-winning documentary and short films and is located in the heart of East Village in Manhattan.

Goal(s) at the Durban FilmMart

- Co-Producers
- Financiers
- Sales Agents
- Presales
- Funds

This Boy

David Max Brown and Kyle Lewis



David Max Brown



Kyle Lewis

Producer: David Max Brown
Director: Kyle Lewis
Country: South Africa
Present at Durban FilmMart:
 David Max Brown
Feature/ documentary:
 Feature
Running time: 110 minutes
Language: English
Location:
 Cape Town, South Africa
Total budget:
 \$ 1,000,000 (€683,489.30)
Finances committed:
 \$ 447,265.52 (€ 305,726.58)
Partners attached:
 NFVF, DTI, City at Peace
Production Company:
 Maxi-D Productions

“As a young film director I’m deeply affected by *This Boy* because as much as it is about gang life, it is also about hope. My central focus will be to contrast outward appearance versus a deeper reality in the narrative and characters.

Abraham has a burning passion to write and weave stories, this is his reality, but he puts on an appearance of a tough talking gangster to mask his true desire. Even the tough exterior of his friends is a mask to cover up their need for belonging and recognition.

I want the audience to feel as if they have been on Abraham’s journey, enjoying the ride but feeling the depth of emotion. Ultimately, I want the story of Abraham to be seen as a coming of age film with universal relevance but an authentic voice of this specific culture. The characters are faced with tough choices in a violent world and yet the feel of the film will be light, with the camera picking out the beauty in everyday life. It is set in the sixties and seventies so the music will mirror this era, as per the title song *This Boy* by the Beatles. The mood will become progressively menacing until lighter tones return towards the ending and the happy resolution when the fat lady sings.” Kyle Lewis

Synopsis

Cape Flats, circa 1963

Abraham Lonzi, the teenage son of an illiterate dustman spends his early years scavenging on a refuse dump. His mother encourages him to read and at night he tells stories to his friends. While scavenging on the dump, Abraham is raped by a council worker and left bleeding and devastated. Abraham sits writing in a big black hard cover book at a small table, his pencil flying across the page, we read the heading; “I Am My Hero”. The camera pans over the dilapidated furniture, the threadbare curtains, and flies buzz around a sheep’s head peeping over the kitchen sink.

Abraham and his friends are arrested for breaking into a shop. They are sentenced to a caning and time in jail. Life in prison is tough; each dog for his own bone. Rape and violence are the norm. Abraham becomes the official storyteller to hardened criminals, who he mesmerizes with stories that he sucks out of his thumb. ‘

On the streets, Abraham is recognized as a gangster but he falls in love with his childhood sweetheart, Jenny, and so begins his path to a different life. His mother, who is a dedicated Christian with a gift of prophecy, professes that Abraham

will one day end up on the gallows. And so it comes to pass that Abraham is arrested with several of his friends on a charge of murder. He proclaims his innocence but the authorities are deaf to his plea. Abraham and his friends are sentenced to death. He lurks in the shadow of death with his boyhood buddies who refuse to tell the truth that will spare his life.

Abraham passes time writing poetry and using his story telling abilities to win favours, while running in the slipstream of his psychotic friends now in the prison number gang. Abraham is finally acquitted and his three friends are sent to die on the gallows. Out of prison, he makes plans to marry Jenny and start a new life, but the past is not to be shaken off so lightly.

Producers Profile

David Max Brown has produced award-winning films in drama and documentary for over twenty years. In 2001, he won the Australian Dendy Award for a documentary about gun smuggling. The following year he made the short drama, *A Drink In The Passage*, winning a prize at FESPACO. In 2005, he made the mini-series and feature film *Homecoming* with director, Norman Maake, which opened the New York African Diaspora film festival in 2006. In 2006, he produced 22 episodes of the family drama *One Way* and in 2006/8 produced 52 episodes of the hospital drama series *Hillside* for the SABC.

In 2009, he produced a feature length docu-drama *The Manuscripts of Timbuktu* with actor Eriq Ebouaney and director Zola Maseko, which had its European Premiere at IDFA. The film also won the Walter Mosley Award in Ghana. In 2010, David produced Teddy Mattera's film *Stay with Me*. In 2011, he aims to finance the feature film *This Boy* with director Kyle Lewis and to complete development on two other feature films, *Short Cut* written by Letisha Singh, about two brothers enslaved in an illegal gold mine, and *Nothing to Declare*, about how the ANC smuggled weapons into South Africa, written by Carey Mackenzie.

Directors Profile

Kyle Lewis is a film director who also directs commercials and music videos. He has a BA with honours from the AFDA film school, and in his fourth year won the Gold Award for best director and for best film with *Letters to the Dark*. Lewis has directed for commercial brands such as Tommy Hilfiger, Super 14 Bikini, Stiaan Louw, and others. He directed *South African Journey* for the Louis Vuitton Journey Awards in association with Wong Kar Wai. He has also directed award winning music videos for Locnville, Flash Republic, Jax Panik, Goodluck and directed and written over a dozen acclaimed short films, most notably *DeMelker* and *Letters to the Dark*. Lewis' main aim is to make high quality South African feature films. He wants to create inspirational and aspirational characters that are entertaining and thought provoking and that get South Africans to the cinema to see themselves. He believes that this can only be done by instilling pride and hope into the viewer.

Company Profile

Maxi-d Productions is a Johannesburg-based film and television production company run by David Max Brown. Since its inception in 1998, it has been responsible for the production of six major television documentaries, most of which have won international awards; two short films; a three hour mini series and feature film; a 22 part drama series and a 52 part drama series; a new 13 hour drama series for 2011 and the development of several feature films that are currently either at script development or seeking finance for production.

In particular, the company is proud to have worked with the best new talent, including such directors as Norman Maake, Zola Maseko, Akiedah Mohammed, Teddy Mattera, Paul Grootboom, Heidi Uys, Vincent Maloi and others. It has also given several young crew their first opportunities as heads of department, such as Mmamitse Thibedi in production design, Thandi Zwana as Line Producer, Bibi Segola in Sound Design, Kim Szalavich as DOP, and many others.

Maxi-d is a small bespoke company that is looking to define excellence and create iconic South African films that will stand the test of time, entertain and challenge local audiences and resonate around the world.

Goal(s) at the Durban FilmMart

- Financiers
- Sales Agents
- Presales
- Funds

Two Princes

Atieno Odenyo and Philippa Ndisi-Herrmann



Atieno Odenyo



Philippa Ndisi-Herrmann

Producer: Atieno Odenyo
Director: Philippa Ndisi-Herrmann
Country: Kenya
Present at Durban FilmMart: Philippa Ndisi-Herrmann
Feature/ documentary: Feature
Running time: 80 minutes
Language: English
Location: Kenya
Total budget: \$ 1,611,948 (€97,560)
Finances committed: None
Partners attached: None
Production Company: ThirstyFish

“What it is like for a woman to return to her husband, after she has left him for another man? Do we judge a woman’s infidelity more harshly than we would a man’s? In Kenya, our strong Christian, evangelical majority condemns infidelity, however it is socially accepted for men to have multiple partners and to openly partake in infidelity. In *Two Princes*, the central idea is ownership. There are things we can and things we cannot own. We own our self; our body, our thoughts, our pain, our honour, our sexuality. We cannot own other people. Our cars, our houses, our land; they can never be truly ours, yet we fixate on acquiring or keeping them. In Kenya; the desire to own is widespread. If we cannot legally acquire land, then we steal it. This desire to own has brought conflict and destruction.

My narrative unfolds in Lamu, this Islamic, Creole island embodies the conflict of ownership. Gentrification and animosity are surging. Plans are underway to build “Africa’s largest port.” Why do wealthy foreigners, and the Kenyan and Chinese Government have more say over this land than the people who were born there? How do we define ownership, and why?” Philippa Ndisi-Herrmann

Synopsis

Present Day Nairobi, and Sheba’s lover, Member of Parliament, Rakman dies in a car accident. Rakman’s lawyer announces that Rakman has left her nothing and that her claim to her part-ownership of his home in Shela is void, her name isn’t on the title deed. Rakman left his estate to his four-year-old son, but his son also died in the accident. Sheba lived five years with Rakman, and she didn’t know he had a son. Sheba doesn’t want to go, but her debt is growing. And so she cries. Then a man’s voice calls, “Sheba, I need you. Come home.”

Cut to Shela, Lamu Island, with the eyes of the village on her, Sheba arrives. She meets Abdul, mean and quiet. We learn Abdul is her husband and also the twin brother of Rakman. She left Abdul for his brother. They bury Rakman, and Abdul offers her comfort. But then when they are home, Abdul rapes her, and she submits. After the rape Sheba dreams of a young boy, Khalid.

That night Abdul returns home late with a prostitute and he demands that Sheba have sex with her. Sheba refuses. Abdul beats her up, “You won’t get this house, its been sold anyway,” he says, “Rakman betrayed all of us. He sold the house behind my back too.” Sheba runs away. She finds herself at the beach alone. She strips and walks into the water. She puts

her head under water. She is going to die here. As she closes her eyes, she spots a child’s arms flaying. Is it a dream? Sheba swims towards her and saves the girls life. The young girl asks Sheba what she is doing. Sheba says “I was saving you. The girl says, “That’s funny, because I thought I was trying to save you.” Abdul is arrested and taken to jail; he is accused of the attempted murder of European. Meanwhile the case of who owns the house is closed temporarily. Sheba can stay in the house. And we see Sheba, months later, give birth to Alia, the girl she dreamed of in the water, who saved her.

Producers Profile

Atieno Odenyo, is the co-founder, with filmmaker Ndungi Githuku, of Mawe Moja Productions, a recently established independent film, music and art production company, based in Nairobi. Mawe Moja is committed to the production of socially conscious documentaries and films, and supports music and art that tell Kenyan stories for a local as well as international audience. Mawe Moja uses a variety of media platforms to facilitate and contribute towards social and political awareness and national cohesion.

Atieno has produced one short documentary on a girls' soccer initiative in Korogocho, a low income area in Nairobi. She has also been involved at various stages on other documentary projects (research, interviews, editing) mostly concerning human rights violations in Kenya (Wagalla massacre in Northern Kenya, survivors of torture, history of the Mau Mau, etc). She is also working with Kenyan filmmaker Ndungi Githuku on *Nusu Nusu*, a Kenyan story, based on the experiences of mixed-race Kenyans, in order to contribute to the national debate on identity, belonging and ethnic divisions ahead of the 2012 elections in Kenya. Atieno is of Kenyan, Mozambican and Swedish heritage. Recognizing the plurality of her identity, she moves easily between cultures, countries and continents, and has been pushing the boundary of what is possible and seeking to contribute towards encouraging, facilitating, brokering and leading social justice and change through various mediums and initiatives.

Directors Profile

Of Kenyan and German parentage, Philippa Ndisi-Hermann was born in Bonn in 1985. She has lived in The Netherlands, France, Ethiopia, Kenya and South Africa. Philippa considers herself "an aficionado of colour, words, laughter and silence." She is a photographer, filmmaker, and an African. She is currently based in her home town of Nairobi, Kenya, where she practices as a photographer and filmmaker. Philippa is currently re-drafting her first feature screenplay, *Two Princes*.

Filmography

I'm Not Dead yet (2009)

Gubi - The Birth of Fruit (2007)

Screened at:

FESPACO 2009

The Pan African Film Festival Los Angeles 2009

The Brooklyn International Film Festival 2008

The Durban International Film Festival 2008

The London African Film Festival 2008

Videography

Speaking in Tongues (2008)

Screened at:

The Beijing Today Art Museum 2008

The International Film Festival Rotterdam 2010

Exhibitions

The View from Manda 2011

An Exhibition by The Sundance Institute MoCADA (Museum of Contemporary African Diasporan Art) - New York City
WNYC, Greene Space - New York City

Company Profile

Established in 2009, ThirstyFish began as a creative incubator for concepts with the aim of sharing polemic and moving stories and images by young Africans visionaries for young Africans that are passionate about their continent. Based in Nairobi, the cultural and economic hub of East Africa, Thirstyfish concentrates on film, documentary and still photography. We have a hands-on approach, and we pride ourselves on our eclectic and colorful spirit, and intimate storytelling. In 2010, a workshop division was introduced to expand into training and equipping creatives with basic tools to tell visual stories.

Goal(s) at the Durban FilmMart

- Financiers,
- Funds,
- Other

The Black President

Anna Teeman and Adze Ugah



Anna Teeman



Adze Ugah

“Few artists have been able to capture the imagination of the contemporary art arena in South Africa like Kudzanai Chiurai. Through his provocative work, this young black Zimbabwean-born artist has garnered a cult following and is fast becoming a hyped new name internationally. But who is Kudzanai “Kudzi” Chiurai? Why should we care and what is the significance of his work, particularly to me, a fellow African and artist? Chiurai is about to undertake his most ambitious project to date, the fake inauguration of a new president. He plans an accompanying exhibition that will be heavy with the representation of violence that has followed so many other inaugurations of African presidents. Many consider this very talented, soft spoken, reticent, hip-hop head to be somewhat of an enigma. All enigmas have been known to attract curiosity and Chiurai is no different. *The Black President* will be Chiurai’s personal story, seen from the perspective of another émigré, a filmmaker, also battling with themes of identity, displacement and dislocation.” Adze Ugah

Synopsis

Through the life and work of Johannesburg based and Zimbabwean-born artist Kudzanai Chiurai, *The Black President* examines the power of art to provoke and the punch of political art. Chiurai has a reputation for his witty and biting criticism of post-colonial African leadership, be it through paintings, photography or installation. But he’s decided to take it one step further, he is going to stage the inauguration of an African president in Johannesburg, to be streamed live worldwide. His friend American actor and rap artist Mos Def is penciled in for the lead role. The inauguration speech is inspired by actual Independence Day presidential addresses from African leaders. Each promise made then broken is examined in painting, video and photography in an accompanying exhibition.

Johannesburg. We hear promises of freedom of speech, but when a mural Chiurai has painted at an upmarket hotel causes offense the owners want to paint it over. Chiurai has been invited to travel to see his work in London, New York and Helsinki. For now, without papers, it is only his work and not him that can be seen abroad, but he has the eyes and ears of the international art market. At home, though, on his own continent, do we see him as friend or foe?

We follow him in the months prior to the show, document the show itself and the response to it. The promises in the inauguration speech are contrasted with the reality of everyday life for Chiurai as well as for thousands of others in Johannesburg. He is a Zimbabwean living in exile and although his work is getting shipped around the world he himself can’t travel; he is one of thousands denied papers in a notoriously xenophobic South Africa, so much for the post-colonial promise of Pan African brotherhood. We see him the night he wins a prize at the Cairo biennale, sitting on a sofa in

Producer: Anna Teeman
Director: Adze Ugah
Country: Nigeria/UK
Present at Durban FilmMart:
 Adze Ugah
Feature/ documentary:
 Documentary
Running time: 80 minutes
Language: English
Location: South Africa
Total budget:
 \$ 370,954.42 (€ 253,812.35)
Finances committed:
 \$ 70,000 (€ 47,896.79)
Partners attached: Africalia
Production Company:
 End Street Productions

Producer Profile

Anna Teeman formed End Street Productions in 2008 after nine (9) years as a BBC filmmaker. In 2008, she was awarded a bursary to attend the UK Film Council-funded initiative Interdoc, a development programme for international feature documentary producers. She is a 2009 graduate of Eurodoc and is a member of the European Documentary Network. She has co-produced a number of works including *Arshile Gorky - My Grandfather* (2011) directed by Cosima Spender, and *How to Re-establish a Vodka Empire* (2011) directed by Dan Edelstyn. She is also the producer of Robert Ryan's *Sprint* (2008).

Director Profile

Winner of a South African Film and Television Award (SAFTA), director Adze Uegah studied at both AFDA and the National Film Institute, Nigeria and works in fiction and documentary, film and television.

Filmography

Director: *Zone 14*
SABC - 30 Part Drama Series
2010, Production House: The Bomb Shelter

Director: *Society II*
SABC 1 13 Part Drama Series and Feature Film
2009, Production House: Puo Pha

Writer, Director and Producer of *The Burning Man*, 24 min Documentary
A 2008 Filmmakers Against Racism (FAR) Initiative
Production House: The Bomb Shelter
2010 SAFTA Winner: Best Documentary: Short.

Writer, Block Director of *Jacob's Cross*
MNET, SABC 2 Drama Series
2006-2009, Production House: Bomb Shelter

Writer and Director of *Phosphorescence* (16 mm)
MNET EDIT film2004
MNET Competition EDIT award winner for Best Art Direction
Production House: AFDA

Director of 2004 Tanzania's *Coca Cola Pop stars Music Video*
Number 1 Music Video of 2004 in Tanzania
Production House: Red Cherry /AFDA

Writer and Director of *A picture of Us* (16mm)
MNET Short Film, 2004
Production House: AFDA

Company Profile

End Street Productions is a UK-based feature documentary company founded in 2008 by former-BBC filmmaker Anna Teeman. 2011 sees the release of *Arshile Gorky - My Grandfather* (Director Cosima Spender) co-produced with Peacock Pictures and *How to Re-establish a Vodka Empire* (Director Dan Edelstyn) co-produced with Dartmouth Films and Optimistic Productions.

Co-producers, UHURU Productions, have created high-quality documentary and drama productions for local and international audiences since it was founded in 2003. Headed by acclaimed producer/director Rehad Desai, the company has a wealth of expertise in the production and management of current affairs programming, documentaries, drama and non-broadcast productions in South Africa and Southern Africa. UHURU has also acted as an implementing partner of the renowned Tri Continental Film Festival since its inception in 2003.

Goal(s) at the Durban FilmMart:

- Co-Producers
- Financiers
- Sales Agents
- Presales
- Funds

En Terre Inconnue

Cyrille Masso and Ariane Astrid Mborou



Cyrille Masso



Ariane Astrid Mborou

Producer: Cyrille Masso
Director: Ariane Astrid Mborou
Country: Cameroon
Present at Durban FilmMart:
 Ariane Astrid Mborou
Feature/ documentary:
 Documentary
Running time: 70 minutes
Language: French, Fon,
 Minan, Pidgin, English
Location: Cameroon, Nigeria,
 Benin
Total budget:
 \$ 192,084.27 (€ 131 402)
Finances committed:
 \$ 3,522 (€ 2,409.04)
Partners attached: None
Production Company:
 Malo Pictures

“A few years ago, my father was denied a job simply because someone raised the question of his Beninese origin. And then there was the time, a film critic described me in a newspaper as ‘the Cameroonian from Benin.’ I am a victim of a situation that I have not chosen. I am sidelined because of an origin that sticks to me and follows me. And yet I never knew my country of origin. Do I blame my father for putting me in this situation? Do I blame him for having deprived me of my identity?

***En Terre Incognita* is an investigative road trip in search of answers I never got from my dad. Who am I really? Do I define myself in relation to a geographical location? This film intends to share with the viewer every moment of my journey from language difficulties to the people I will be meeting in my research.”** Ariane Astrid Mborou

Synopsis

I bear a name from which I am totally distant, a name that arouses no emotion in me and does not reveal any story except that it is my father's name. Atodji is the name in question. All my childhood, I felt very close to my dad, but, in fact, this was not the case. Even today, I don't understand why he never brought us to his country. I can no longer ignore this.

My mother is Cameroonian and I also share that nationality. I never imagined that I would have been treated as an impostor, a Beninese who profits from Cameroonians' money as somebody once told me. I start to have doubts about my true identity. I feel like I find myself in this situation because of my dad; the one I was born from, who shared my life but who I know very little about. I decided to break this mystery and silence by going to the source, Benin, my father's country of origin. I would like to reconnect with my origins by questioning my father's family and other people who would have known him. Could these people inform me about the reasons that could have possibly pushed my father to leave his country without a trace? How will my unknown sister react, once she knows that I am the daughter of a man who abandoned her at birth? How my dad's family members react to seeing me for the first time?

This is a story of a young woman in search of benchmarks, inner peace, and her own identity.

Producer Profile

Cyrille Masso is a pioneer of Cameroonian independent cinema, a young filmmaker who has influenced his generation since 1995. Masso trained in cinema at various institutions whilst also attending the National Television Training Centre. His training at the FEMIS in Paris in 1998 was a major turning point in his career. Masso created Malo Pictures in 1999 and, later on, produced numerous fiction films and documentaries, some of which went on to win prizes in prestigious festivals around the world. He has also been involved in short films, pop videos, advertisements and reports on request. *Confidences*, his last feature film, won the Special Jury Prize at Fespaco 2007. He is a member of the Cameroon Association of Independent Producers (APIC)

Director Profile:

Ariane Astrid Mborou was born in Nguemendouga, in the eastern region of Cameroon. She obtained a bachelor's degree in theatre arts in 2007 at the University of Yaounde and attended numerous workshops on documentary film and script writing at Goethe-Instituts in both Lome and Yaounde. She also attended LN international Film School in Yaounde. Mborou, a Durban Talent Campus 2009 alumni, was a finalist in the Pan-African Short Film Competition, organized by the Goethe-Institut Johannesburg, under the theme "Latitudes - Quests for the good life" in 2007. She was also a finalist in Yaounde's Goethe-Institut short film competition "Show African Languages" in 2009. Her first feature documentary *Koundi and the National Thursday* which premiered at the Durban International Film Festival in 2010, also screened at Goteborg Film Festival, Hot Docs, and received a Special Jury Prize at the 7th Dubai International Film Festival.

Company Profile:

Malo Pictures is a film production company based in Yaounde, Cameroon with capital of €15000. It is managed by Cameroonian film producer and director, Cyrille Masso. The company has produced numerous reports and documentaries for control agencies of the United Nations, international NGOs and major cable television and terrestrial radio in Africa and the rest of the world. The company is also involved in the co-production of many other documentaries.

Goal(s) at the Durban FilmMart:

- Financiers
- Funds

Femme á la Camera (Woman of the Camera)

Hicham Brini and Karima Zoubir



Hicham Brini



Karima Zoubir

Producer: Hicham Brini
Director: Karima Zoubir
Country: Morocco
Present at Durban FilmMart:
 Karima Zoubir
Feature/ documentary:
 Documentary
Running time: 70 minutes
Language: Arabic/French/
 English
Location: Casablanca,
 Morocco
Total budget:
 \$ 109,000 (€ 74,587.90)
Finances committed:
 \$ 55,000 (€ 37,636.10)
Partners attached: AFAC -
 Arab Fund for Art and Culture
Production Company:
 Douaa Production

“Femme á la Camera aims to bring visibility to outstanding women who choose to free themselves, women who face their painful pasts and want to improve their present and their future. These are women who make the sacrifices necessary to realise their dreams and who fight to protect their new emancipated status. Mrs Fenan is one such woman. This is why I chose to tell the story of Mrs Fenan and her camera. I am a young Arabic woman who dreams about freedom and emancipation while, at the same time, respecting my moral convictions and identity as an Arabic and Muslim woman. It is something I share in common with Mrs Fenan. I could have easily been her, had I not received an education, and she I, should she have had the chance to study. Mrs Fenan concretizes for me the model of the woman who succeeds, thanks to her instincts and her ambition to free herself from the shackles of tradition, conservatism and an exaggerated interpretation of Islam. She refuses the traditional role of a woman and this is why I want to film her, a self-taught, illiterate woman who was able to free herself.” Karima Zoubir

Synopsis

The Arab woman, whether she is in Morocco or the greater Muslim world, lives in a man's world. A world where the legitimate desire of each woman to explore and be independent is often threatened by tradition as well as a very conservative interpretation of Islam.

In Casablanca, one woman has found a way to live amidst all these contradictions.

All over Morocco, festivities have become increasingly segregated. First, by the Islamisation of certain Moroccan families who forbid social interaction between men and women outside of marriage. Second, by the fallout of an incident a few years ago, when a video of a woman taped dancing suggestively at a wedding was copied and sold all over Morocco was killed by her brother as he could not bear the shame. Now women ask other women to film their parties in order to protect their privacy. This demand has put Mrs. Fenan on the path to greater freedom and independence, something her modest and conservative background had previously made unthinkable. Now she is one of the few women who are asked to come and record, for posterity, the happy memories of Moroccan families. Paradoxically, it is this surge of conservatism which has empowered Mrs Fenan and enabled her to gain a certain independence that would have been unthinkable outside of her home.

Mrs Fenan is the true head of her family. Her husband is jealous of her success and she has to delicately manage his ego without giving in. It is not an easy feat since her husband, Mostapha, tries by every means to hold on to his traditional role as head of the family. The big challenge for Mrs Fenan is to offer to her daughter Mariam the opportunity to study abroad, but Mariam wants to get married to her boyfriend before finishing her studies.

In *Femme á la Camera*, we follow a highly colourful and extraordinary woman over the party season. From wedding celebrations to baptisms, we will be with her as she films the memorable moments that mark a woman's life. With her, we will journey inside the jealously guarded world of Arab women; a world made of sweet and sometimes simple dreams. Often tormented by the fear of exclusion and oppression, these women reveal a real desire to free themselves and to have the right to choose their own path away from the stereotype of the submissive, oppressed woman and yet not modelled on the vision imposed by Western feminists.

Producer Profile

Hicham Brini has produced a large body of work, including institutional films, advertising spots, reportage, documentaries, short films, cinema and television movies. In 2010, he produced numerous television movies for 2M and SNRT (Moroccan TV). In April 2010, Brini participated in Two Sides of the Coin, a workshop organised by Beirut DC, which centred on developing a documentary project called *A Voluntary Exile*. In 2009, he co-produced two feature films - *El Khattaf* and *Alter Ego*. In 2006 and 2007, he produced numerous films for television including *Salem O Soulem* and *Imzouren*. Brini participated in the international documentary-fiction film festival in Dax (France) with his documentary *Le maître de la Medina*. In the last year, he has served as the executive producer of two national anti-violence against women campaigns.

Director Profile

Karima Zoubir has worked as a freelance director (*Girls in High School*, *Nora*, *Lamnagbattes: Veiled Women*, *Virtual Conversation*) and script Girl since graduating with distinction in 2005 from the Audiovisual Department, Faculty of Literature and Humans Sciences at Ben Msik, Hassan II Mohammedia University. In 2002, she graduated from the Department of Private Law, Faculty of Juridical Sciences at Hassan II Casablanca University.

Karima has participated in numerous filmmaking workshops and masterclasses including:

2010: Participation with project *Madame Fenan and Her Camera*, in the workshop for grantees of AFAC (Arab Fund For Art And Culture) during the Abu Dhabi Film Festival of 2010.

2009 - 2010: a workshop on developing a documentary project called *A Voluntary Exile*, organized by Beirut DC.

2008: Participation in the Berlin Today Award (at the Berlinale Talent Campus, Berlin Film Festival) with the short film project *Nadia's Walls*, about the fall of Berlin Wall (selected from 180 submitted projects).

2007: Workshop Docmaroc with DFG (London) and Cinemathèque de Tanger.

2007: Participation in the Berlinale Talent Campus

2005: Master class in filmmaking with Martin Scorsese and Abbas Kiarostami (Marrakech International Film Festival and Tribeca Film Festival filmmakers exchange).

Company Profile:

Douaa Production is an independent television and film production company founded by Hicham Brini and his brother. In 2010, Douaa Production produced numerous television films for 2M and SNRT (Moroccans TV). Ranging from institutional film to advertising spots, reportage to documentary filmmaking, short film to cinema and television movies, Douaa Production has produced a large body of work and also co-produced many Moroccan feature films such as *El khattaf* and *Alter Ego*. Douaa Production also functions as a rental house for the latest sound, lighting and visual equipment.

Goal(s) at the Durban FilmMart:

- Co-Producers
- Financiers
- Presales
- Funds



Fidai

Mathieu Mullier, Alexandre Singer and Damien Ounouri



Mathieu Mullier



Damien Ounouri

Producer:

Mathieu Mullier/Alexandre Singer

Director: Damien Ounouri

Country: Algeria / France

Present at Durban FilmMart:

Mathieu Mullier

Feature/ documentary:

Documentary

Running time: 90 minutes

Language: Algerian

Location: Algeria / France

Total budget:

\$ 788,122 (€ 540,405)

Finances committed:

\$ 75,000 (€ 51,500)

Partners attached:

Cirta Films, Xstreams Pictures,

Mec Film

Production Company:

Kafard Films

“What history remembers from wars are numbers, highlights and legends. But the day-to-day lives, personal stories and feelings of its participants are not passed on to us. I want to give them back an identity, approaching the topic in a more sensitive and human way that begins with the individual and heads towards major events.

El Hadi is one of these humble soldiers. When I was a child, I often questioned my father about him. Since the elders were silent over this period in history, his story was revealed to me only through footnotes, which my imagination filled with adventures. Almost 50 years after independence, we follow the route of El Hadi during the Algerian Revolution. Through his words and discussions with the people he meets, we discover his story in different locations of his acts, in Algeria and France.

With Fidai, I wish to bring a fresh perspective on the Algerian Revolution, a subjective and necessary look. As more of its participants are lost, it becomes urgent to build a memory that binds the intimate to the collective, my generation with that of the elders and to encourage this transmission. I will also deal with the ideas of commitment, colonialism, the relationship between Algeria and France, the construction of official histories and contemporary Algeria.” Damien Ounouri

Synopsis

8 May 1945: Demonstrations in Algeria. Among the flags of the allies, victors against Nazism, Algerian flags are waved, creating an explosion of violence. The French government orders a violent repression. El Hadi is barely five years old, a reluctant witness to the abuses of the French army. He grows up in a village in the Eastern part of Algeria.

1 November 1954: Creation of the secret revolutionary organisation FLN and the launch of the armed insurrection against the French occupier. El Hadi is working as a shepherd. The military presence is becoming stronger and Algerian prisoners are executed within the village.

Night of 25 August 1958: Opening of a second front of the FLN in France with a wave of attacks in metropolitan France. El Hadji arrives in France, welcomed by his older sister in Clermont-Ferrand. He finds a job in the building industry and secretly joins the FLN. He becomes a *fidai*: an urban fighter who lurks in the shadows waiting for missions he cannot refuse.

“The head of the FLN had given me a gun with three bullets. On the 18th of January 1961, at 6am, I was in the café.

There were only a few people. I ordered a coffee. We were on our own. I shot the first one in the middle of his chest.” After six months, someone knocks on the door “Open up, Police!” Running away from the bullets, the arrest and the questioning, running away from his identity, El Hadi melts into the mass of Algerian immigrants in the Paris region.

1958 to 1962: The Parisian area is the nerve center of the battle between FLN and France. Curfew, transfers to Algeria, summary executions, the French police answer attacks with repressive measures. A roundup has been ordered in a café where El Hadi is living waiting for his next mission orders. Wanted for murder, he is arrested and imprisoned. Hunger strike, literacy teaching, a daily walk and visiting room; from now on he is living the war from his cell. 19 March 1962: Ceasefire in Algeria and expulsion of the political prisoners. 5 July 1962: Independence for Algeria after a hundred and thirty-two years of colonisation.

El Hadi was my great-uncle and this film will for the first time reveal this obscure part of his life.

Producer Profile

Mathieu Mullier-Griffiths (Kafard Films) began his career at the age of nineteen as a technical manager and distributor in the companies Take Off and Steward. After three years, he co-directed a documentary and several short films. He joined the production company Kafard Films in 2005 and has produced many fiction films and documentaries as associate producer. He also teaches theatre in a drama school.

In 2001, at the age of 20, Alexandre Singer (Kafard Films) began working as an assistant director on short films, video clips, commercials and feature films (*Munich, The Bourne Ultimatum, The Sopranos, Rush Hour 3*). From 2007, he began working as a freelance executive producer of short films and advertisements (*Samsung Bars, Pubs Antiracist for TF1*, movies in relief). In 2009, he joined Kafard Films and has since become an associate producer and served as executive producer on feature films (*Fidai, 17 Pearls, Mystik*) and short films (*Repérages, Condom and Love Movie*).

Director Profile

Damien Ounouri was born in Clermont-Ferrand (France) in 1982 to a French mother and Algerian father. He studied film theory at The Sorbonne, while developing his cinema practice in an autodidact way with his independent filmmakers group Li Hua Films. In 2008, his first documentary, *Xiao Jia Going Home*, with Chinese director Jia Zhang-Ke (*Still Life* 2006, *I Wish I Knew* 2010), was screened at many festivals around the world. He has directed several short films and documentaries, such as *Changping, Sonata in a Small Chinese Town* (2007) and *Away from Nedjma* (2009). He is also a tutor, conducting cinema workshops for children and teenagers in Algeria and France. His Algerian production company, Nemra Films, based in Algiers will soon be legally operational.

Company Profile:

Kafard Films has been based in Paris for two years. After producing and co-producing several short films during the last few years, Kafard Films has gained much knowledge of production and this has led to the creation of its own technical department, helping producers and directors to shoot in film format. Kafard Films has also developed a 3D department with its own equipment and staff. Today Kafard Films is developing feature films, such as *Fidai*, a feature documentary, a new version of the feature film *Illuminati*, and a 3D short film, *La Troisième Voie*.

Goal(s) at the Durban FilmMart

- Financiers
- Sales Agents
- Presales
- Funds

Homage to the Buddha

Nichole Schafer



Nichole Schafer

“I feel this story is an unusual take on the topical ‘China in Africa’ issue and an interesting way of looking at how the cultural divides between Chinese and African cultures are being transcended. Mixed feelings exist about the Chinese in most parts of Africa and suspicions exist about their true agenda. In Malawi, a poor and heavily donor dependent country, Chinese aid and investment offer a welcome alternative to aid from the West by providing greater political independence from former colonial powers. But will China’s role in Africa be all that different to the influence of the West? On the one hand, the Chinese are welcome for their much needed and attractive debt relief, investment and development packages to poverty stricken countries such as Malawi. But on the other, China is being accused of violating human rights and environmental policies on the continent, including the dumping of cheap goods, land grabbing and importing convict labour from China. In rural communities, the Chinese are even believed to eat people and steal body parts for medicine.

The Amitofo story captures these tensions through the everyday experiences of the children at the care centre. It challenges many of the misconceptions about the Chinese by showing the incredible opportunities afforded to these children, who would otherwise have little hope for the future. It also raises questions as to whether this is not simply another ‘ploy’ in the ‘great Chinese takeover’ of Africa. Will a generation of children brought up in Chinese culture stand in favour of furthering China’s ‘development’ agenda for Africa? Or will it help us better understand and appreciate what the Chinese are doing here?” Nicole Schafer

Synopsis

Homage to the Buddha follows the story of two orphans growing up in a Chinese Buddhist Orphanage in Malawi. At the Amitofo Care Centre, Malawian orphans practice Buddhism; they are being taught to read, write and speak Mandarin and are rapidly becoming masters of Kung Fu. Malawi entered diplomatic relations with China two years ago, but Malawians have mixed feelings about the impact China will have on their country. Will an institution such as Amitofo help to break down some of the cultural barriers and prejudices Malawians have against the Chinese?

Producer: Nichole Schafer
Director: Nichole Schafer
Country: South Africa
Present at Durban FilmMart:
Nichole Schafer
Feature/ documentary:
Documentary
Running time: 60 minutes
Language: Mandarin/
Chichewa/English
Location: Malawi
Total budget:
\$ 208,000 (€ 142,322.12)
Finances committed:
None
Partners attached: None
Production Company:
Thinking Strings Media
Productions

Producer and Director Profile

Nicole Schafer is an independent filmmaker and video journalist who has been living and working in Malawi for the past two years. She has produced freelance features for Reuters pan-African magazine show *Africa Journal* as well as commissioned videos for various organisations and NGO's. She has worked extensively in the film and television industry in South Africa and has an MFA degree in Film and Television production from the University of Cape Town.

Company Profile

Thinking Strings Media is a professional television and video production company based in South Africa and started by filmmaker Nicole Schafer. Schafer has worked extensively in the areas of research and production in the film and television industry in South Africa. Some of her credits include Lonely Planet's *Six Degrees* and *Sport Traveler* episodes on the Discovery Channel; Universal Pictures feature films *Doomsday* and *Last House on the Left* and Community Health Media Trust's regional HIV/AIDS treatment literacy DVD and radio show in Malawi. She has lived and worked in Malawi for two years producing freelance video features. Her documentary *The Ballad of Rosalind Ballingall* was screened at the Frijbourg International Film Festival in Switzerland (2006).

Goal(s) at the Durban FilmMart

- Financiers
- Funds



I, Afrikaner

Lauren Groenewald and Annalet Steenkamp



Lauren Groenewald



Annalet Steenkamp

Producer: Lauren Groenewald
Director: Annalet Steenkamp
Country: South Africa
Present at Durban FilmMart:
 Lauren Groenewald
Feature/ documentary:
 Documentary
Running time: 90 minutes
Language: Afrikaans and English
Location: South Africa
Total budget:
 \$194,500 (€ 133,110.59)
Finances committed:
 \$ 6,500 (€ 9, 497.74)
Partners attached:
 Jan Vrijman Fund
Production Company:
 Plexus Films

“Outsiders have mostly told the story of the stereotypical Afrikaner. People are more than ethnic stereotypes; *I, Afrikaner* is a unique film that will not only go beyond the stereotype but also be a fresh insider perspective, exploring the lives of my family and how they deal with change in a new country. Four generations tell their own story and the message of the film will be that everybody is changed by change and that we cannot escape or isolate ourselves, but, above all, that we are able to change when we allow ourselves.

My culture fascinates me; the first white people to truly commit to Africa, a displaced and disillusioned people caught between the past and the future. I am part of the Afrikaner troop, but I have chosen what I wish to hold on to of this tainted culture. I am ideally positioned as a storyteller in that I have seen a very diverse spectrum of the Afrikaner.” Annalet Steenkamp

Synopsis

I, Afrikaner is a wry personal look at how the lives of the supporters of Apartheid and their children have changed since the dawn of democracy. It's an insider's perspective on one Boer family and the bizarre exchange between their Apartheid past and democratic present. It shows the overwhelming transition from old doctrines towards liberation; my own personal transformation and how my white Boer family experiences loss and change and what it means for them in terms of remembering an inherited past and acting upon an uncertain future.

Opening the door on my traditional Boer family, I take an unflinching look at my family's lives in the inscrutable countryside. Farm life is, in some instances, a microcosm of the economic and social challenges still facing South Africa. My story aims to portray with intimacy and insight the complex and contradictory Afrikaner psyche that is challenged from within and without. I grew up in isolation in a rather large and overwhelming conservative Boer family. I have always been an outsider in my culture and family. I return with new eyes to familiar pastures; *I, Afrikaner* is a personal journey of seeing things the way they are and a willingness to apply the mind to truly see. It's a journey to a fuller understanding of who we have been, what we are, and what we hope to become. This is not a film about an issue but about a people and their fear of change. My family feels beleaguered,

I started filming them in 2004 as a new and still unexplained brutal violence threatened their lives on commercial farms. This gratuitous violence that blights a democracy is performed with such ceremony and drama that the infliction of painful death appears to be the primary motive. 'Farm murders' as they are called, have claimed more than 3000 lives and tamper with the boundary between crime and racial hatred. Is this retribution for a history of wrongs? Through my lens, I have documented four generations of my rural Afrikaner family and I have seen a fearful people, anxious about the future and obsessed with personal security. Not just one family, but also a community struggling to come to terms with change. But in a landscape of pessimism real hope comes from a new untainted generation of Afrikaner, a generation born after the death of Apartheid...

Producer Profile

Lauren Groenewald started her career in broadcast journalism in 1991 as a radio producer for Channel Africa. Her interest in news journalism has shifted over the years, with documentary film now being the primary focus of her work. In 1993, she joined the SABC arts team where she spent two years as Acting Executive Producer of *The Works*, a ground breaking arts and culture series. She later consulted for Times Media and was part of the team that strategised and developed programming that moved their print content onto an electronic and broadcast platform. Since 2000, she has been a partner at Plexus Films where she has produced and conceptualized new strands of innovative documentary programming. Projects include *O'se District 6* the multi-award winning series, which dealt with forced removals in Apartheid South Africa as well as the historical documentary *Love and the Bulldozers*. In 2003/2004, she directed and co-produced *Spirits of the Uhadi*. Subsequently, she has acted as a producer on a broad range of projects including *Congo My Foot*, part of the Filmmakers Against Racism series, *Keiskamma - A Story of Love* (IDFA 2007), *Afrikaaps* and *King Naki*. She is currently Co-Chair of the Documentary Filmmakers Association.

Director Profile

Annalet Steenkamp is a Camera Director and Researcher with firm roots in journalism and factual film-making. Her experience has been very diverse with credits in gritty current affairs, documentary, specialist factual, drama, children, art and travel programmes. She possesses valuable research techniques and is able to generate and develop ideas both on her own and within a team. Steenkamp's proven track record of securing access within foreign cultures is a testament to her ability to gain trust and adapt in a new environment. As a multi-skilled visual storyteller she enjoys discovering real characters in diverse places; this is the ultimate reward of factual storytelling. Respecting and understanding the filmmaking process, flexibility in various production roles, finding characters and securing unprecedented access has resulted in her regular involvement in high profile documentaries. These have been broadcast on African as well as international channels such as BBC 1, BBC 2, BBC Scotland, Channel 4, SKY, YLE (Finland), Canal Plus, Al Jazeera (English), TV5 Monde and RTVE, Spain.

Company Profile

Plexus Films produces social, cultural and arts documentaries with a heart. Our vision is to tell stories with empathy and honesty. Content dictates form and our work ranges from cinéma vérité to interpretative use of visuals and archive. While we favour once-off in-depth documentaries, we have produced a variety of documentary format, as well as a reality documentary series. We have told deeply personal stories like the feature documentary, *Keiskamma - A Story of Love* (2007), winner of the Ousmane Sembene award. In 2008, we produced the award-winning short film, *Congo My Foot*, as a response to the xenophobic violence in South Africa. Plexus Films conceptualised the innovative cultural docu-reality series *Headwrap*, hailed as ground-breaking South African television, which explored new territory, creatively, emotionally and stylistically. Plexus films have been screened at festivals around the world, including International Documentary Festival of Amsterdam (IDFA), RIDM (Canada), Zanzibar International Film Festival (Tanzania), Encounters, Tri-continents (South Africa). *Keiskamma* has also been used extensively in forums, NGO fund-raising events and educational institutions around the world.

Goal(s) at the Durban FilmMart:

- Co-Producers
- Financiers
- Presales, Funds and Other

Naana, La Reine Mere (Naana, Queen Mother)

Jean-Marie Teno



Jean-Marie Teno

“In March 2010, at a conference in Arizona, I met Professor Naana Banyiwa Horne. In a whirlwind of gesticulations, she hugged me and told me she loved my work, which she regularly uses to teach her classes, before adding, to dispel any confusion, that she was happily married, sixty years old, and the mother of three! Later, she invited me to film her Enstoolment ceremony in Akwamufie, Ghana in July 2010.

For the past twenty-five years, I have filmed the African continent, focusing on its complexities, from questions of representation to the issues people contend with in their daily lives. Having explored themes of colonialism, education, political violence, and gender, my work has brought me back to one of the continuing causes of conflict on the continent: the struggle for power. Meeting Naana provided me with the opportunity to explore this topic more thoroughly, from a personalized point of view. Through the story of Naana’s path to queenhood, I shall explore the tensions between the conflicting elements in Naana’s life to reflect on the issues of power. As an outsider in Ghana, I shall seek to identify the power conflicts in this specific situation and relate this experience to a wider reflection on humanity in contemporary Africa.” Jean-Marie Teno

Synopsis

This film is the story of sixty-year-old Ghanaian, Naana Banyiwa Horne. Resident in the United States for the past thirty-five years, Naana teaches literature at Santa Fe Community College in Gainesville, Florida. Fifteen years ago, circumstances in her life led her to spend more time in Ghana, researching Ghanaian literature and coming to terms with a traumatic personal loss. During her stay in Ghana, she also began looking into her family history, discovering more and more about the story of her mother, whom she had always known to be of royal descent. It was this story that led to Naana being chosen to take up the throne in an effort to fill the power vacuum left after the death of Ansomaa II, Queen-mother of Naana’s hometown, Apam. This freedom-loving, staunch feminist suddenly found herself considered by her people as the reincarnation of Queen Ansomaa I, their long-lost illustrious heroic ancestor who fled her hometown to escape the European invader some four centuries earlier. In becoming Ansomaa III, Naana was thus seen to represent the missing link that would reunite the great Akan clan once again.

consecration, Naana described herself as a sacrificial lamb being led to slaughter.

While the present is comprised of successive layers of old and forgotten tales, how, in today’s global world, do we cope with the sudden resurgence of a distant past? When myth suddenly comes rearing its head in one’s life, how is it possible to find a balance between present and past?

Through the story of Naana Banyiwa Horne and the journey that led her to be enthroned, the film will question the ambivalence of power. The theme of this approximately hour-long documentary is thus the confrontation between myth and reality, the duality between the fascination that power exerts and the realization of the constraints of its exercise; the sacrifices that it demands.

Being a Queen-mother in a matrilineal society is a position that many envy. Yet, paradoxically, a few days before her

Producer: Jean-Marie Teno
Director: Jean-Marie Teno
Country: Cameroon
Present at Durban FilmMart: Jean-Marie Teno
Feature/ documentary: Documentary
Running time: 60 minutes
Language: English
Location: Ghana, Gainesvilles USA
Total budget: \$ 241,754.26 (€ 165,418)
Finances committed: \$ 10 000 (€ 6,842.80)
Partners attached: None
Production Company: Les Films du Raphia

Producer and Director Profile

Preeminent African documentary filmmaker Jean-Marie Teno has been producing and directing films on the colonial and post-colonial history of Africa for over twenty years. Teno's films have been honoured at festivals worldwide, including Berlin, Toronto, Yamagata, Cinéma du Réel, Visions du Réel, Amsterdam, Rotterdam, Leipzig, San Francisco, London and Dubai. Many have been broadcast in Europe and featured in festivals across the United States. Teno has been a guest of the Flaherty Seminar, an artist in residence at the Pacific Film Archive of the University of California, Berkeley, and has lectured at numerous universities.

Company Profile

In 1987, internationally acclaimed, Cameroonian director and producer Jean Marie Teno founded Les Films du Raphia to produce and distribute films about social issues for international television broadcast and theatrical release. The company's productions are noted for their personal and original approach to issues of race, cultural identity, African history and contemporary politics. Originally established to produce Teno's films, the company is now developing documentary and fiction projects by a number of directors. Since 1988, the company has produced the following films by Jean Marie Teno: *Lieux Saints (Sacred places)*, *Le Malentendu Colonial (The Colonial Misunderstanding)*, *Le mariage d'Alex (Alex's Wedding)*, *Vacances au pays (A Trip to the Country)*, *Chef! (Chief!)*, *Clando (Clandestine)* and *Afrique, je te plumerai (Africa, I will fleece you)* and more. The company also produced *Si-Guerki, The Queen-mother*, a documentary by Idrissou Mora KPAI, and distributed *The Middle Passage* by Guy Deslauriers.

Films produced have been honored at festivals worldwide including: Sundance, San Francisco, Los Angeles, Toronto, Fespaco, Berlin, Yamagata, Cinema du Reel, Visions du Reel, Venice, IDFA Amsterdam, Leipzig, London, Durban and Dubai. The company works with numerous broadcasters in North America, Europe and Africa including HBO, CBC, Canal +, Channel 4, ZDF-Arte, WDR, France 5, TSR, TV Catalonia, TV5 and the SABC.

Goal(s) at the Durban FilmMart:

- Co-Producers
- Presales
- Funds

Ndiyindoda (I am a Man)

Bryony Roughton and Mayenzeke Baza

“As a Xhosa boy, I was taught that circumcision makes you a man. *Ndiyindoda* is the story I want to tell, my personal story of becoming a man. Does being circumcised make you a man? Why do Xhosa people still hold on to traditions that are hundreds of years old when we live in the 21st century? Young boys die every year and some lose their penises, but many continue to go through with it. Why? I want to preserve my culture, a culture that has shaped me into the man I am today, but I can not sit back and do nothing.” Mayenzeka Baza

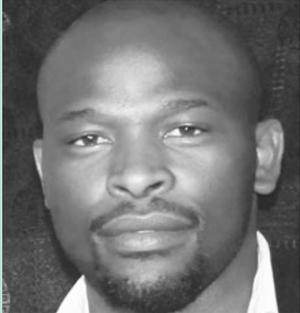
Synopsis

Ndiyindoda tells the story of 30-year-old filmmaker, Mayenzeke Baza, who grew up in a village called Mhlanga in the Eastern Cape, where he witnessed the plight of young boys who suffer social obligation, rejection, humiliation, and, in some cases, death while undergoing the ancient Xhosa tradition of ritual circumcision. Growing up in a rural area forced him to go through this ritual as a young man and made him realize that age old customs are still being practiced in the contemporary world. His focus as a filmmaker is on the injustices young boys and their mothers are faced with in this day and age. The film explores his concern as a Xhosa man as he deals with the deaths, pain, day-to-day life and idealistic aspirations of young men trying to cope with the world of traditional circumcision.

circumcision schools around the rural Eastern Cape province, where they undergo the ritual of *Ukwaluka*, that is, “to circumcise.” *Ndiyindoda* will highlight the dilemma it poses for South Africa as the country forges a position in the modern world, attempting to reconcile its strongest traditions with contemporary ideas of democratic rights.

The filmmaker shares his psycho-spiritual journey of discovery in search of his own masculine identity through this painful experience, capturing a wealth of insight in the process. This journey speaks to the universal human spiritual condition in relation to old customs and beliefs and in the face of contemporary social realities. Baza is an individual bemused by the mysteries surrounding his own cultural practices for which old people are deemed responsible. The film will show his pain, fears and dreams, his concerns and questions regarding the traditional ritual of circumcision. But what sets this story apart is that it is told through the voice of his personal experience.

Circumcision is a relic of Africa's old tradition. Every season in villages, and in cities, young boys are driven to the



Mayenzeke Baza



Bryony Roughton

Producer: Bryony Roughton
Director: Mayenzeke Baza
Country: South Africa
Present at Durban FilmMart:
 Mayenzeke Baza
Feature/ documentary:
 Documentary
Running time: 90 minutes
Language:
 Xhosa and English
Location:
 Eastern Cape Province
Total budget:
 \$ 125,766 (€ 93, 576)
Finances committed:
 \$ 10,228.06 (€ 7,000)
Partners attached:
 True vision productions (UK)
Production Company:
 Mandela Bay Pictures

Producer Profile

Bryony Roughton grew up in Cape Town and studied communications and psychology. She moved to the Eastern Cape in her early twenties and in 2004 produced her first feature length film which, while winning two awards at film festivals in the USA, proved most valuable as a stepping stone into the industry. It led to the formation of Mandela Bay Pictures together with Mayenzeke Baza.

Mandela Bay Pictures was founded with the vision to grow the fledgling film and television industry in the Eastern Cape through unearthing and developing local talent and stories from the region. The successful Nab'Ubomi Film Development Project, running since 2007 with the support of the National Broadcaster, the Education Department and the National Film and Video Foundation, has been working towards this end for the past five years. The launch of the South African Youth International Film Festival (SAYIFF) in 2010 was another step towards this goal. Film projects for 2011 include producing 18 short films with young Eastern Cape filmmakers to add to the growing number of Nab' Ubomi films (66 films in 5 years); two commissioned documentaries for the national broadcaster and continued development on a number of feature documentaries intended for the international market.

Director Profile

Mayenzeke Baza is a filmmaker from the city of Port Elizabeth in the Eastern Cape, South Africa. Born in 1981 in a rural area 500km from the city, Baza grew up looking after his grandfather's cattle and sheep, playing a lot of football, rugby and cricket. From the age of 5, he was involved in stage acting and still has vivid memories of his first one man show. After leaving school, he started out as a chocolate maker, then qualified as an electrical engineering technician. In 2008, Baza worked as a mentor on 'film in a week' project with two film-makers from the UK. They turned him on to documentary filmmaking, and since winning a scholarship at INPUT 2008 and directing his first film for Channel 4 TV in the UK, he actively pursues current documentary projects with a range of international partners.

Company Profile

In 2006, Mandela Bay Pictures was founded by Mayenzeke Baza and Bryony Roughton. Situated in Port Elizabeth, we are involved in facilitating the growth and development of the Eastern Cape's fledgling film and television industry, which presents unique opportunities in training, skills development and job creation in arguably the poorest province in the country. Based on the belief that this province is brimming with locations and talent that present the national industry with a new frontier of production opportunities, we seek to exploit fresh creativity and modern technology to deliver cost effective product without sacrificing production quality and entertainment value. Along with our flagship project Nab'Ubomi (an Inter-School Short Film Competition packaged as a Television Series and supported by SABC Industry Development, the Eastern Cape Department of Education and the National Film and Video Foundation) and the new SAY IFF (SA Youth International Film Festival) we intend to continue developing strategic projects and original creative programming content based in the Eastern Cape.

Goal(s) at the Durban FilmMart:

- Financiers
- Presales
- Funds

Return to Zimbabwe

Xoliswa Sithole



Xoliswa Sithole

“I was born in South Africa and my family left for the then Rhodesia in 1970, making the country our home. I experienced colonial rule, independence and a ‘dream deferred’ – the decline of Zimbabwe. I am interested in exploring how countries attain independence, negotiated settlements and its ramifications. I examine how I, as a refugee, belonged in Zimbabwe. Most importantly I look at the resilience of the human spirit and challenges faced by African countries, the duplicity of the West and the complicity of African leaders in maintaining the status quo.” Xoliswa Sithole

Synopsis

Accomplished and celebrated African storyteller, Xoliswa Sithole, returns to the country that adopted her as a child, Zimbabwe. Benefiting from the filmmaker’s unique insight and access, including an encounter with President Robert Mugabe, we meet a diverse group of Zimbabweans who take us on a journey through 30 years of Zimbabwean independence and freedom. Sithole guides us along the footpaths of her childhood, during the liberation war to the heady days of Zimbabwean independence from British Colonial rule to the present challenges faced by Zimbabweans. Sithole weaves a tapestry of fresh facts and information, intriguing characters, dramatic life moments, privileged insight and robust debate.

Producer: Xoliswa Sithole

Director: Xoliswa Sithole

Country: South Africa

Present at Durban FilmMart:

Xoliswa Sithole

Feature/ documentary:

Documentary

Running time: 90 minutes

Language:

English / Shona / Ndebele

Location:

Zimbabwe

Total budget:

\$ 324,728 (€ 222,249.12)

Finances committed:

\$ 200,000 (€ 136,883.25)

Partners attached: None

Production Company:

Nayanaya Pictures Ltd

Filmography

- *Zimbabwe's Forgotten Children*: Examines the plight of children in relation to poverty. BBC 2010.
- *South Africa's Lost Girls*: A documentary about girls, dealing with poverty, sexual abuse, service delivery, education in Port Elizabeth. Channel 4. (2010)
- *Projek Mandela*: A 60 minute documentary on Nelson Mandela for MNET (2009)
- *A Ribbon in the Sky*: A 60 min documentary on the effects of poverty on women with disabilities. (2009)
- *Save Women Save Africa*: 5 one-hour documentaries dealing with the challenges women face on the African continent. In pre-production.
- *Return to Zimbabwe*: A 90 minute documentary looking at Zimbabwe from 1970 -2010. Exploring the social, political aspects of the county. Post Production
- *Shouting Silent*: A one-hour documentary that looks at the plight of female AIDS orphans in South Africa.
- *Dear Mother*: A five-minute film that explores a day in the life of a fifteen-year-old living in an orphanage.
- *Orphans of Inkandla*: A 90-minute feature documentary that chronicles the plight of three families in Inkandla, one of the poorest areas in South Africa, and the devastation caused by HIV/AIDS. BAFTA Winner.
- *Women in the Textile Industry*: A five-minute documentary investigating the lack of advancement of poor women in the Eastern Cape ten years after the Beijing Women's Conference.
- *Flowers of the Revolution*: A documentary series on women revolutionaries in the time of Apartheid.
- *Democracy When?*: A six-part satire on the 2004 general elections.
- *Future Positive: What Now?*: A three-part HIV/AIDS awareness series produced in collaborations with LoveLife
- *Martine and Thandeka*: Independent documentary on the 2008 xenophobia attacks.
- South African Producer *The Oprah Winfrey Leadership Academy* (2006).

Company Profile:

Nayanaya Pictures was established in 1997 as a closed corporation film production company, and became a Pty. (Ltd.) company in 2002. The company's ethos is rooted in founder and director, Xoliswa Sithole's vision of a film company that produces films with themes in tune with South Africa, Africa and the political, educational, and socio-economic realities of the world at large, with a particular focus on women and children. Its primary business objective is to produce documentaries, television programmes, corporate videos and feature films.

Goal(s) at the Durban FilmMart:

- Financiers
- Presales
- Funds

Rollaball

Steven Markovitz and Eddie Edwards



Steven Markovitz



Eddie Edwards

Producer: Steven Markovitz
Director: Eddie Edwards
Country: South Africa
Present at Durban FilmMart:
 Steven Markovitz and Eddie Edwards
Feature/ documentary:
 Documentary
Running time: 75 minutes
Language:
 English / Ghanaian dialects
Location:
 Accra, Ghana
Total budget:
 \$ 297 000 (€203,186.41)
Finances committed:
 None
Partners attached: None
Production Company:
 SM Productions

“Our film focuses on disabled people who live on the streets of Accra, Ghana. They are all disabled as a result of polio. While they appear to be victims of poverty, they are trying to take control of their lives through sport: finding ways to keep fit, have leisure time and build a community.

We believe that this story lends itself to creating a more nuanced understanding of the diversity of Africa, by digging deeper into the story of so-called victims and humanizing them beyond the headlines and stereotypes. We know that both Africans and disabled people are often misrepresented in the media as noble victims. We want to change this by showing how normal they are: they fight with their wives, there is good and bad, and there are complex sets of relationships that need to be explored.

The goal of the film is to narrate vivid personal testimonies combined with well-controlled images of the day-to-day lives of our characters, and place them in their overall context - the streets of Accra. When filming the players on the streets, the camera will adopt differing points of view: we will film at eye-level to give the perspective from the street, as well as from sitting and standing positions to show the circumstances of our characters. At times the camera will be observational and at other times in amongst the action. This diverse visual style, combined with an intense sound design, makes the film seem almost interactive. The viewer will walk away with a feeling of having been there.

We have spent many years searching for stories that can achieve this and when we came across Ghana’s Skate Soccer team, it immediately attracted us. Their story is not widely known and the film will offer a surprising and compelling experience.” Eddie Edwards

Synopsis

Rollaball will be an inspiring film that proves that physical limitations are no match for the Human Spirit.

Filmed in and around Accra, Ghana, *Rollaball* follows the Rolling Rockets, Ghana’s national Skate Soccer team as they battle for recognition as well as for their own day-to-day survival. Ghana has a proud soccer heritage. It is little wonder then that you will find the game played in all shapes and forms around the country. Some unexpected athletes play one of the most exciting and unique forms of the game. Skate Soccer is a game created by disabled athletes that is every bit as skillful and antagonistic as the able-bodied version of the game. Played with bone-breaking intensity, a typical game involves plenty of big talking and posturing, full body collisions and players being thrown from their custom-made skateboards. Every Sunday these young polio survivors converge on a deserted downtown taxi rank, where for a few hours they can be heroes. But after the game, many of these

players can only look forward to the streets to rest their weary bodies. Ostracized by society, many are forced to seek out a living by begging. Come Monday, they hit the streets and are a common sight, dodging traffic at the busiest and most dangerous intersections in the capital. Being run over is not uncommon as they weave their way around the cars.

Rolling Rockets Coach and Manager, Albert Frimpong, lives a very different life. Able bodied and employed in the IT industry, Albert devotes his spare time and money to further the cause of the Rolling Rockets.

Rollaball offers an up-close look at Ghana’s national Skate Soccer team as they strive for success. We also look at the personal stories of the harrowing circumstances the players deal with in their daily battle to survive.

Producer Profile

Steven Markowitz is a founding director of the production company Big World Cinema (est. 1994) and the Encounters Documentary Festival. He has produced and executive produced features, documentaries and shorts. He has recently established a pan-African production company with Djo Tunda wa Munga called Suka! Productions.

Steven co-produced the Congolese, French, Belgium feature film *Viva Riva!* directed by Djo Tunda wa Munga. He produced the feature *Visa/Vie* directed by Elan Gamaker, the award-winning feature film *Proteus* directed by John Greyson and Jack Lewis, *Crossing the Line* by award-winning director Brian Tilley; and executive produced the feature film *Boy Called Twist* (Cannes 2005) directed by Tim Greene. Steven has produced and co-produced many short films including the award winning Kenyan science fiction short *Pumzi* (Sundance 2010), *Inja* (Oscar nominated 2003), *Husk* (Cannes 1999); and *Raya* as part of the *Mama Afrika* series theatrically-released in the USA and South Africa in 2003. He has executive produced a series of nine shorts from eight African countries entitled *Latitude* with the Goethe-Institut which were released in Berlin in 2010.

Steven has also produced and executive produced over 50 documentaries including the series of thirteen documentaries made by new South African filmmakers called *Project 10: Real Stories from a Free South Africa* (Sundance, Berlin, IDFA, Hot Docs, Tribeca). He recently completed the documentary omnibus *Congo in Four Acts*, which has travelled to 25 festivals including Berlinale 2010, Hotdocs and IDFA. In the same year, he produced the acclaimed documentary *State of Mind* (Dok.Fest, Encounters, DocPoint) directed by Djo Tunda wa Munga.

Director Profile:

Eddie Edwards shot his first film, *King for a Knight* in 1991 in Cape Town on a borrowed camcorder. This led Eddie into the world of documentary filmmaking, where he won numerous awards for his films *The Black* and *The Fight*. Eddie then entered the world of broadcast television, specializing in African Projects, starting out on the groundbreaking inaugural series of *Big Brother Africa* as a Creative Director. He then directed South African music megastar, Zola on a journey around Southern Africa highlighting social issues in the top rated SABC programme, *Zola 7 in Africa*. In recent years, Eddie has been at the helm of ZAIN telecommunications' Corporate Social Responsibility Project, as the series Director of the project in Zambia, Niger and Ghana.

Company Profile:

S.M. Films is owned by Steven Markovitz. Steven has been involved with film and television since 1992. He is a founding director of the production company Big World Cinema (est. 1994) and the Encounters Documentary Festival. He has produced and executive produced features, documentaries and shorts.

Steven co-produced the feature film *Viva Riva!* directed by Djo Tunda wa Munga (Toronto International Film Festival 2010, Berlin Film Festival, 2011) and produced the feature *Visa/Vie* directed by Elan Gamaker (Durban International Festival 2010). Steven also produced the award winning *Proteus* directed by John Greyson and Jack Lewis (Berlin Panorama 2004, Toronto 2003); the TV movie *Crossing the Line* by award-winning director Brian Tilley; and executive produced the feature film *Boy Called Twist* (Cannes 2005) directed by Tim Greene.

Steven has produced and executive produced over 50 documentaries including the series of thirteen documentaries called *Project 10: Real Stories from a Free South Africa* (Sundance, Berlin, IDFA, Hot Docs, Tribeca). Other recent documentary projects include in *Four Acts*, *State of Mind*, *Behind the Rainbow* (London International Film Festival, Rio, Tri Continental, FESPACO); *It's My Life*, which won five international awards and sold to over 20 countries; *The Tap*, In 2006, he executive produced a series of African short documentaries on the theme of Love from Malawi, Zambia, Zimbabwe, South Africa and DRC.

Goal(s) at the Durban FilmMart:

- Co-Producers
- Financiers
- Sales Agents
- Funds

