

3RD

Durban FilmMart

at the Durban International Film Festival 2012

**PROJECT
DOSSIER**



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FOREWORD 2012

WELCOME TO THE DURBAN FILMMART 2012

The Durban Film Office (DFO) and the Durban International Film Festival (DIFF) are proud to host the third 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 Durban Film Office - 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 Durban International Film Festival, a flagship project of the 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 continue to 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 third edition. CineMart was the first coproduction market of its kind and hosted its 29th successful edition earlier this year. CineMart and the Hubert Bals Fund sponsored three fiction feature projects chosen to attend the CineMart Rotterdam Lab; these were, *Boda Boda Thieves* (South Africa), produced by James Tayler and directed by Donald Mugisha; *This Boy* Producer (South Africa), David Max-Brown and director, Kyle Lewis (co-produced by Noxy Mavundla); *Imbabazi/ The Pardon* (Rwanda), producer and director Joel Karekezi. CineMart will also be inviting three projects participating in the DFM Finance Forum 2012 to the 2013 Rotterdam Lab.

We are also proud that the 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, is continuing in 2012 with the DOC Circle Pitch day where broadcasters, fund representatives, financiers and potential co-producers will listen to the pitches by the 12 DFM documentary projects. 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; IDFA's 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 2012.

The Hubert Bals Fund (HBF) will once again demonstrate their support for filmmaking in Africa and reward the most promising fiction feature project presented at the 3rd 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. In 2011 Hubert Bals Fund presented a cash prize of €5000 awarded to *69 Messaha Square*, produced by Wael Omar and directed by Ayten Amin of Egypt, towards script and project development

Videovision Entertainment, a Durban based film production and distribution company that enjoys a high profile both locally and



internationally, will again present the Videovision Entertainment Prize for the Best South African Film Project. The prize, redeemable upon the film's completion, will ensure release and distribution in South Africa. The winning South African Best Project for 2011 was awarded to *This Boy*, produced by David Max-Brown, directed by Kyle Lewis and co-producer Noxy Mavundla.

The Dubai Film Connection is the co-production market of the Dubai International Film Festival that aims to raise the visibility of Arab filmmakers and stimulate the growth of film production originating from the Arab world. The DFM and Dubai Film Connection partnership looks to developing African-Arab film projects through the exchange of information and expertise.

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 coproduction markets across the globe.

Attending this year's DFM and sponsored by the Hot Docs-Blue Ice Group Documentary Fund are the inaugural six HDBIGDF *grantees* – one is DFM2011's Nicole Schafer with her *Buddha of Africa* project. Along with the HDBIGDF project representatives, the fund will bring six mentors/broadcasters who will take part in the DOC Circle Pitch and the Finance Forum one-on-one meetings. Hot Docs is the largest Documentary festival in North America

France-South Africa Seasons 2012 & 2013: As part of the French Season in South Africa, two more prizes will be awarded at the DFM. The broadcaster Arte France will be represented at the Finance Forum meetings and give a prize of €6 000 to the Best Feature Film Project. During the DFM footprint, Canal France International will gather a dozen African Broadcasters for the annual CFI conference. They will attend the DFM DOC Circle pitches and take one-on-one meetings in order to give an inaugural CFI pre-sale prize for the most promising African Documentary Project.

We are pleased to note that project submission to the Durban FilmMart 110 qualifying projects in 2012 and we have increased our project selection for the Finance Forum from 20 projects in 2011 to 23 projects in 2012.

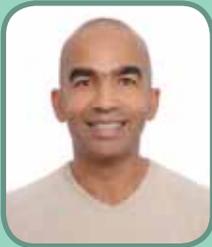
We would like to thank the City of Durban, the Durban Film Office, the Centre for Creative Arts and all our partners, sponsors and supporters, without whom, this initiative would not be possible.

THE DURBAN FILMMART TEAM 2012





MOROCCO



Rachid Biyi

Bread and Angels

Rachid Biyi

"I want to make this documentary to tell the story of the Revolt for Bread that happened in Morocco in June 1981, taking the lives of numerous innocent victims.

I learned this story from the accounts of the victims' families, with whom I had a formal meeting, in which I was unintentionally involved. There exist written accounts on the events of 1981, but no films have yet been made of them. I believe in the duty of memory and in the powerful testimony of the image.

I think I can make this documentary because I took the time to know the families and because I won their trust and their commitment to collaborate in my project. My documentary will shed light on the revolt for bread and honor the victims of the revolt and their families who are still struggling." Rachid Biyi

SYNOPSIS

Casablanca.

At the corner of two streets, two big white walls combine, and no one can guess what they enclose. Outside a large door, allowing entrance to the enclosure, a guardian is waiting peaceably. Most people in the neighborhood do not know that these great white walls are hiding a unique cemetery, where the hundreds of innocent people who were killed by the military in the "Bread Riot" of June 1981 are commemorated.

Hassan and Said were in the prime of their lives and were leading ordinary lives with both of them working and able to financially support their loving families.

In June 1981, a general strike, known as a revolt for bread, was declared all over Morocco. Military personnel were sent around big cities and begun shooting at protesting crowds.

Hassan and Said, along with other victims, were shot dead by the military, which hid their corpses for more than 20 years.

Najat, Hassan's sister, and Aziza, Said's sister, are gradually coming out of the silence imposed by the state and are fighting for compensation and recognition of the state's crimes. Fatna, a former political detainee, helps them in their struggle to honor the death of their loved ones.

A special cemetery was built for the victims of the revolt for bread and the victims' families are still waiting for its official opening in order to pay tribute to their lost relatives.

My documentary will capture, through the faces, looks and memories, the time that passes by and leaves noticeable traces both in my characters' memories and bodies. My film will follow the families in their struggle for their rights and will give voice to each of their stories.

Little by little, the film itself becomes a space for memory and recollection that the cemetery, which has become the object of a silent battle between the State and society, still cannot be.

The long-awaited opening of the cemetery will be a special moment, not only in the lives of those families, but in the film's as well. The emotions that it will generate, and the reunions that it will cause, are going to be so strong and touching that will allow the families to utter expressions that had long been stifled in secrecy.

PRODUCER/ DIRECTOR'S PROFILE

Of Moroccan nationality, Rachid Biyi was educated in Morocco and France. He holds a PH.D. in Communication Arts and Entertainment, and teaches at Ben M'sik Faculty of Letters and Humanities, Casablanca. He co-produced three Morocco-France co-productions *The Great Journey of Ishmael Ferroukhi*, *A Place in the Sun* Rachid Boutounès and *The Table Brahim Fritah*. He also participated in writing workshops in Europe and co-wrote the script of the short fiction, *Pour la Vie*.

COMPANY PROFILE

Les Films du Passage was founded in 2003, by three members, Rachid Biyi, Ismaël Ferroukhi and Rachid Boutounès, whose focus is producing independent and personal films. The company aims to contribute to the emergence of different cinematographic voices, through the production and co-production of long-form stories that will enrich the Moroccan audiovisual landscape.

GOAL(S) AT THE DURBAN FILMMART

- Co-producers
- Financiers
- Presales
- Funds





SOUTH AFRICA



Carolyn Carew



Khalo Matabane

Conversations with Mandela

Carolyn Carew and Khalo Matabane

“Whenever I travel and tell people that I am from South Africa, they often smile and say ‘Nelson Mandela, what a great man’ and sometimes go on talking about their lives and their countries, which could do with a Nelson Mandela. It seems that internationally Mandela is more revered than at home. I have also always felt that what is missing in the writing and documentaries I have seen about Nelson Mandela is an exploration of his philosophies. We tend to focus on his personality which, to be fair, is part of the man. I want to attempt something rather ambitious, to separate the man from the legend and to focus on his philosophies. Whenever I watch television or read news, I feel that most of the world is in a state of war. Are Nelson Mandela philosophies the answer?” Khalo Matabane

SYNOPSIS

Nelson Mandela is undoubtedly a symbol of peace. In conflict-ridden 20th century history Mandela did what seemed impossible – united a divided country. Mandela is old and reportedly senile. He does not grant interviews and makes few public appearances. At times it feels like he has been forgotten save for when politicians quote him mostly to justify their actions or evoke a sense of memory and history, when a celebrity visits South Africa or when there is rumour of his ill health or death.

The 21st century is a century of continued conflict. Are Mandela’s philosophies an answer to these conflicts, injustice, inequality and segregation? How can a human be so loved and his philosophies so cherished but not applied?

South Africa has become another country haunted by its history. The economic inequality escalated and now we have the most unequal society in the world. Most young black people are illiterate, unemployed and unskilled. Young white South Africans are leaving the country complaining about affirmative action and other policies meant to level the economic playing field. There is a lot of anger and some political experts are talking about an imminent explosion. The center is struggling to hold. The society is more divided than it has ever been and everything is seen through a racial lens.

I am starting to witness that some black people are starting to ask very difficult questions about whether Mandela’s philosophies of forgiveness and reconciliation without justice are the reason why they have seen little economic change in their lives.

I find this question interesting and want to explore it.

This is a national question. I am somewhere in between, sometimes when I see images of wars I understand his philosophies but when I return to my village and see how little has changed, I feel that freedom, forgiveness and reconciliation means little to the villagers who are truly the forgotten people.

Globally the question is whether we still need iconic struggle heroes like Nelson Mandela when we have just witnessed the revolutions in Arab countries, which have no leaders or icons. The documentary unpacks the meaning of Nelson Mandela, focusing on his values of forgiveness and reconciliation.

PRODUCER’S PROFILE

Carolyn Carew produced numerous television drama series, documentaries cinema and television commercials. She created South Africa’s first reality TV show *ScamtogB*. Her series include *When We Were Black* and *Sobukwe A Great Soul*.

She headed production training at the Newtown Film and Television School and managed Television Training at SABC. She headed the TV unit at loveLife, winning an AVANT and Sithengi awards for publications.

Carolyn was Producer in the consortium for Broadcast HIV Africa, which launched *African Broadcast Media Against HIV/AIDS*. She produced *Imagine Africa*, Radio serialized dramas, and 7 campaigns on Radio and TV PSA’s.

She served as a council member on the

inaugural South African National Film and Video Foundation and was a SASFED representative to MAPPP SETA for a year.

DIRECTOR’S PROFILE

Khalo Matabane’s *State of Violence* opened the Durban International Film Festival and was selected for numerous major international festivals. His other films include *Conversations on a Sunday Afternoon*, *Story of a Beautiful Country*, *Love in a Time of Sickness*, *Young Lions* and *The Waiters*. Matabane also was the head writer and director on *90 Plein Street*. His accolades include SAFTA Best Director, Global Trailblazer at MIPDOC, Sithengi, two Berlinale and the Durban International Film Festival.

COMPANY PROFILE

Born Free Media specializes in fiction and non-fiction storytelling. Their productions include *When We Were Black*, *90 Plein Street* amongst others. Their work has won numerous awards including seven Drama awards at the SAFTAs; Best Drama at the Reims International Film Festival, Best Drama Series at the Fespaco and the Durban International Film Festival and an Amnesty International Human Rights Award for *Sobukwe A Great Soul* among others.

GOALS AT DURBAN FILMMART

- Co-Producers
- Sales Agents
- Distributors
- Investors

Producer: Carolyn Carew
 Director: Khalo Matabane
 Country: South Africa
 Present at Durban FilmMart: Khalo Matabane and Carolyn Carew
 Feature/Documentary: Documentary
 Running Time: 90 min
 Language: English with English subtitles
 Location: Egypt, SA, UK, Argentina, Nigeria, USA, Burma, France
 Total Budget: \$ 357,142 (€ 250,000)
 Finance confirmed: \$28,125 (€22,500)
 Finances Pending: \$206,250 (€165,000)
 Partners Attached: none
 Production Company: Born Free Media - +27 11 912 7814
 Carolyn@bornfreemedia.co.za
 www.bornfreemedia.co.za





SOUTH AFRICA

The Devil's Lair

Neil Brandt and Riaan Hendricks



Neil Brandt



Riaan Hendricks

"For every mandrax tablet, gram of cocaine, packet of crystal meth or marijuana sold – a trail of violence follows. The ordinary person's desire for this contraband – that's the real Devil's Lair.

I started off filming the struggles of a community in their quest for social justice. They organized into Neighborhood Watch structures, working together to make the streets a safer place for themselves and their families.

In desperation – much of what they were doing to "suspected" offenders bordered on human rights violation. Their anger was understandable, but not justifiable. The drug abuse and gang problem in the Western Cape has reached epidemic proportions and that's why the community members volunteer and join the Neighborhood Watch.

At the same time, my childhood best friend Braaim – having done 10 years in jail for murder – saw the film I was doing, and allowed me to film him. I learned that he is a feared and admired gang leader. He allowed me to film their gang and drug dealing activities without obstruction – showing me the other side.

I hope to articulate the need to preserve innocence as a struggle we should all share."

SYNOPSIS

Braaim, a 35 year old gang leader and former convict is counting money – paying the salaries of ex convicts dealing drugs for him. Nizaam (21), a soft spoken young man is doing the first drug dealing shift. Nizaam tells me of his life – how as innocent young kids while playing on the field, two gangs approached each other at gunpoint. It was a standoff – they were still playing soccer in the middle when the guns went off.

Nizaam does not have a gang tattoo or a criminal record – he is a nephew to Braaim. In March 2012 Nizaam was shot in the head. His death was followed by more killings – an all out gang war erupted. During his interview, he told me that he will die here one day.

A few months Before Nizaams death – Braaim showed me a car with bullets holes – 3 gun men attempted to take his life. He got away.

Braaim is a former convict who spent 10 years in prison for murder. He is one of the more than 3000 convicted prisoners released back into society every month, of whom most are expected to return to prison.

Braaim is the key to understanding the real nature of the conflicting forces that regulate the illicit drug trade market in the Western Cape

and why the South African Criminal Justice system is failing. The film becomes an intimate portrayal of the people whose lives are tied to the criminal justice system.

PRODUCER'S PROFILE

Neil Brandt, a University of Cape Town graduate in Psychology and Law, is one of South Africa's leading creative documentary producers. Some of his work includes *Angola: Saudades*, *A Lion's Trail*, *The Mother's House*, *History of South African Politics*, *Tsietsi My Hero*, *Courting Justice*, *Affectionately Known as Alex* and *Sea Point Days*, which have won numerous best-film awards locally and internationally, including an Emmy for Artistic and Cultural Achievement, and have broadcast in over 35 territories worldwide, by, among others, BBC, CBC, ZDF, NHK and The Sundance Channel.

Brandt's first feature film, *uGugu no Andile*, won best African Language Film at the African Movie Academy Awards and best South African feature at the Cape Winelands Film Festival.

He recently produced *Storyteller* with Francois Verster for Al Jazeera English. He won Best South African Documentary for the SA/USA co-production *Dear Mandela*, which premiered at the Durban International Film Festival.

He is currently directing his first film for National Geographic Channel Abu Dhabi.

DIRECTOR'S PROFILE

Riaan Hendrick's debut film *A Fisherman's Tale* won Jury Special Mention for Documentary at the Apollo Film Festival while *The Last Voyage* won a Silver Dhow at the Zanzibar International Film Festival. His most recent film *Cocaine, Suicide and the Meaning of Life* screened at Encounters.

Hendricks directed and edited more than 20 films and is drawn to observational cinema with

themes oscillating between the personal and political and aims to engage audiences with the subjective reality of his characters.

COMPANY PROFILE

Fireworx Media is a Production and Distribution Company whose television programmes have been broadcast by Arte, Al Jazeera, Sundance Channel, BBC, PBS, ZDF, NHK, MNET, SABC, amongst others. Our funders included the Industrial Development Bank, National Film and Video Foundation, ITVS, Sundance Documentary Fund, Fonds Sud, Department of Trade and Industry, Spier Films, Jan Vrijman Fund, Hubert Bals Fund, Sonke Gender Justice Network, World Vision, NORAD, Open Society and more.

Our Sales and Distribution focuses on South African and African long fiction and non-fiction, for broadcast or DVD.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Sales Agents
- Pre-Sales
- Funds

Producer: Neil Brandt
 Director: Riaan Hendricks
 Country: South Africa
 Present at Durban FilmMart: Neil Brandt, Riaan Hendricks
 Feature/Documentary: Documentary
 Running Time: 76 min
 Language: English and Afrikaans with English subtitles
 Location: South Africa
 Total Budget: \$148,331 (€ 116,593)
 Finances Committed: \$98,780 (€77,884)
 Partners Attached: Britdoc/PUMA Foundation, Jan Vrijman Fund, NFVF, Open Society Foundation
 Production Company: Fireworx Media/ Young Lion Films
 Fireworx Media - +27 11 403 4949
 neil@fireworxmedia.co.za





SOUTH AFRICA



Madoda Mditshwa



Ayanda Mncwabe-Mama

EMBO

Madoda Mditshwa and Ayanda Mncwabe-Mama

"Our origin as Africans is misty enigma, clouded by fading and contradictory oral accounts. Many of us are curious about the often-used term for Bantu people's origin, 'Embo'. Some say it's an abstraction and refers to the call to go back to our roots. But which roots? Others say 'Embo' is a place, located in the Eastern part of Africa – where the Bantu, Africans found in the Southern part of Africa, are said to have migrated from. The documentary will be driven by Madoda Mditshwa who will take the viewer on a journey to East Africa to unveil the fading truth about Bantu African origins while stressing the value of discovering our African heritage." Ayanda Mncwabe-Mama

SYNOPSIS

The Zulu believe they come from the reeds while the Sotho nation says they come from where the sun emerges. Are these theories based on Bantu mythology before or after the migration from Embo? Is there a place in Africa called Embo? Or is this just a saying made up by the elders, referring to the youth neglecting their roots?

African Religions share a lot of similarities regardless of the various clans that exist in this one, mysterious continent. Religion has always been central to the lives of Africans and post-colonialism; the majority of indigenous Africans in Southern Africa are now Muslim or Christian.

At first glance, the missionaries concluded that the Africans were atheists whose lifestyle needed to be tamed. Disregarding the fact that African spiritual belief is rich with knowledge that needs to be shared in order to restore harmony between the generations. The gap that exists between the old and the younger generation is widening as the elders are still commanding the youth to 'go back to their roots' – *MASIBUYELE EMBO*.

How is that possible when most of our elders lack the depth of our forefathers and the knowledge that the youth is hungry for in order to feel in the gaps of our existence?

An outspoken eloquent individual that is a practitioner of African Religion, Madoda Mditshwa will present the documentary series as she shares his passion, fears and hopes about this not-so-dark yet colourful continent.

Characters to interview along the journey include Professor

Leonard Ngcongco, University of Botswana; Dr. Mathole Motshekga, founder of the Kara Institute; Dr. Nokuzola Mndende; Mda Mda and Professor Jabulani Maphalala.

The journey begins with 'myths' of origins as told by our elders to our presenter in various rural locations and ends with the scientific speculations of the place called EMBO while chronicling the journey of Mditshwa's discovery about the mysterious EMBO.

PRODUCER'S PROFILE

Madoda Mditshwa holds a BA degree in Music at the now University of KwaZulu Natal and worked in Sound Production for five years before moving on to become a music executive. In 2005 he became independent, starting his own music and film business. ILISO Films and Multimedia Productions produces films and television projects with a spiritual and heritage focus (see company profile). Mditshwa is the secretary of the Western Cape branch of the Congress of Traditional Leaders of South Africa (CONTRALESA) and the National Council of African Religion. He is a trustee of the Inqolobane Institute for African Heritage and a board member of the African Cultural Heritage Trust.

DIRECTOR'S PROFILE

Ayanda Mncwabe-Mama writes, edits, produces and directs for television. She studied Video Production at the now Durban Institute for Technology and did a short producing course at City Varsity. Mncwabe-Mama has directed all of the productions produced by ILISO Films and Multimedia Productions (see company profile). Mncwabe-Mama directs documentaries for television and has worked extensively with the SABC.

COMPANY PROFILE

ILISO Films and Multimedia Productions is co-owned by Madoda Mditshwa and Ayanda Mncwabe-Mama. The company produces television documentaries and audio visual productions. The company's documentaries include *Cycle of Life*, *Black Professionals in Cape Town*; *The Challenges*, *Traditional Healing: Breaking the stereotypes*, *African Religion special: First Fruits Festivals* and *Who am I: Nonhlanhla's Story*. ILISO's television documentaries have mostly been commissioned by SABC.

GOAL(S) AT DURBAN FILMMART:

- Funds



Producer: Madoda Mditshwa
 Director: Ayanda Mncwabe-Mama
 Country: South Africa
 Present at Durban FilmMart:
 Ayanda Mncwabe-Mama, Madoda Mditshwa
 Feature/Documentary: Documentary
 Running Time: 384 mins (8 part series)
 Language: Various with English Subtitles
 Location: Southern Africa, East Africa
 Total Budget: \$318,345 (£249,248)
 Finance committed: none
 Partners attached: none
 Production Company: ILISO Films
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 www.ilisofilms.com





SOUTH AFRICA



Neil Brandt



Odette Geldenhuys

Gold Dust

Odette Geldenhuys and Neil Brandt

"Gold Dust attempts to provide a human portrayal of the largest financial and mining disaster in South African history, placed within the broader context of the extractive industries. As a human rights lawyer, who started my legal career representing mine workers, including in the Kinross mine disaster of 1986, I am interested in how, in the real world, in this case that of mining, the dynamic between law and justice presents itself; as well as the relationship between legality and morality. I hope that this film will give everyone that watches it an insight into the destructive face of greed. I also hope that, irrespective of background or other differences that all viewers can agree on the importance of doing business ethically, and of bringing to book those who do not." Odette Geldenhuys

SYNOPSIS

Gold is crack. One hit and the destructive addiction kicks in. The biggest scandal in South Africa's recent history was at the heart of its economy, the gold industry, and it was like a cocaine binge – ill-equipped people behaving as if they can achieve the impossible while the opposite was glaringly obvious.

From October 2009 to May 2011 Aurora Empowerment Systems managed three liquidated gold mines in the greater Johannesburg and Free State Province areas. In just over a year and a half, sold ZAR122,000,000 (USD 16,276,000) worth of gold and directors and managers paid themselves and relatives instead of running costs and remunerating staff. Aurora indulged in asset stripping and thereby reduced the value of the mines by ZAR1.7bn; destroyed the infrastructure; caused the loss of 5,300 jobs; and effected the deaths of a number of miners.

How Aurora – referencing a new dawn, a new beginning – a company with political connections but no mining history whatsoever, got itself positioned for a slice of institutional corruption (when there is no intention to mine), may never be fully understood, but this tale of deception, greed and death is like a "wild western" on amphetamines.

Gold Dust is set against the greater backdrop of the history of mining in South Africa, as well as the exploitative nature of mining in general.

PRODUCER'S PROFILE

Frank films, owned by Odette Geldenhuys, is a woman-owned niche documentary production company specialising in human rights, educational and social commentary documentaries.

Neil Brandt joins the project as co-producer. He is the producer of numerous acclaimed documentaries, including *Dear Mandela*, *A Lion's Trail* and *Courting Justice*.

Neil and Odette both currently serve on the executive of the Documentary Filmmakers Association.

DIRECTOR'S PROFILE

Odette Geldenhuys is the director of *Gold Dust* and has directed well received documentaries. *Being Pavarotti* won the Best South African Documentary Award at the Durban International Film Festival, recipient of the Special Jury Mention at the Zanzibar International Film Festival, and the Special Mention in the Regards Neufs Competition at Visions du Reel. She has also directed a number of educational documentaries featuring positive role models.

Documentary films directed by Geldenhuys have been broadcast internationally - SABC, SABC Africa, Documentary Channel NZ, CBC, NBPC, Arte France, MICO (JP), Noga Channel 8 (IL), VPRO (NL), SF (Germany), and YLE Teema (FI); and have also screened at major international film festivals such as the Berlin International Film Festival, Visions du Reel, National Geographic Film Festival, Tribeca Film Festival, Women's Film Festival in Seoul and the Opendoek Film Festival in Belgium.

COMPANY PROFILE

Frank films' approach is to work with small, collaborative teams so as to make films with an intimate feel and with attention to detail.

These teams are put together based on the requirements of each project, with a keen awareness to nurture new entrants to the film industry.

Attached to the project as co-producer is Neil Brandt, founding partner of established Johannesburg production and distribution company Fireworx Media (Pty) Ltd. Neil is one of South Africa's leading creative producers; and his main focus has been the factual genre, with a preference for strong character-driven films with a central driving question about the world we live in. Completed documentary films on his company's filmography include *Dear Mandela* which won Best South African Documentary at the Durban International Film Festival, award-winning documentaries *A Lion's Trail*, and *Courting Justice*. *Sea Point Days* held its world premiere at the Toronto International Film Festival, and subsequently competed at IDFA and the Dubai International Film Festival amongst others. Neil has just returned from Egypt where he produced *Storyteller* in Egypt for Al Jazeera English. His current documentary projects include *The Dream of Sharahzad* and *The Devil's Lair*.

GOAL(S) AT DURBAN FILMMART:

- To secure co-production agreements.

Producer: Odette Geldenhuys, Neil Brandt
 Director: Odette Geldenhuys
 Country: South Africa
 Present at Durban FilmMart: Odette Geldenhuys, Neil Brandt
 Feature/Documentary: Documentary
 Running Time: 90 mins and 52 mins
 Language: English, isiZulu and seSotho with English subtitles
 Location: South Africa
 Total Budget: \$300,000 (€372,882)
 Finances Committed: none
 Partners Attached: none
 Production Company: frank films and Fireworx Media
 frank films: odette.g@mweb.co.za +27 83 776 6611
 Fireworx Media: +27 11 403 4949 neil@fireworxmedia.co.za





SOUTH AFRICA



Sandra Herrington



Neville Herrington

Jan Smuts – An International Icon Ahead of his Time

Sandra Herrington and Neville Herrington

“Through this biography, and the help of dramatic re-enactments, I would like to get as close as possible to the real person behind Jan Smuts the Statesman and Politian. I will be delving into those elements in his past that helped shape him from a sickly young boy from humble beginnings who only started school at the age of 12 years into a brilliant scholar and highly acclaimed world leader. What were those flaws in his make-up that hindered this man with strong humanitarian values and ambitions of fulfilling his vision for a better South Africa free of racial tension? This is a human interest story as much as a piece of South African history.” Neville John Herrington

SYNOPSIS

Had Jan Smuts not lost the 1948 General Election to the National Party, with its corrosive ideology of apartheid, it is possible that the country would have reached a political accommodation with the black majority a lot sooner, as apartheid was not the dominant racial policy under his leadership. From his early political career he was known for effecting compromises, and when the Transvaal gained self-government in 1908 he set out with every means at his disposal to smooth out those differences between the races, which had been responsible for much strife, and misery. Speculation is, as a highly respected world leader and signatory to the United Nations’ Declaration on Human Rights as well as a founding member of the League of Nations and United Nations, he would not have gone down the road of apartheid.

Who was this man, recognized at the end of World War II as one of the most highly respected leaders in the world? A soldier who distinguished himself as Boer Commando during the Anglo Boer War, a brilliant scholar with a Cambridge University law degree and a statesman who twice served as South Africa’s Prime Minister

But his legacy was not totally unblemished, particularly in regard to his anti Indian stance during the early years of the 20th century. With

commentary from political experts, it gives a glimpse of the different course of events that could have followed had his vision been given the opportunity to play itself out.

DIRECTOR’S PROFILE

Neville Herrington has a background in television directing and holds a PhD in Television Drama from the now University of KwaZulu Natal. He worked a journalist for SABC, has written seven plays and several dramatic sketches to critical acclaim and taught drama in the University of KwaZulu-Natal as well the Durban University of Technology. Herrington stood as a council member in the then University of Durban Westville as well as the Natal Performing Arts Council. His is the recipient of numerous awards including the Durban Critics Award, NTVA awards for directing, editing and scripting as well as SAA/RCI Media Travel Award for two consecutive years.

PRODUCER’S PROFILE

Sandra Herrington has a PhD in Drama and, before moving into television, she lectured in drama, worked as a professional actress, scripted stage and radio plays and directed theatrical performances.

Her move into television was a natural progression from the creative world of theatre and in the 23 years she has worked in this medium she has scripted and directed many biographies on figures ranging from poets to playwrights and international figures including Roy Campbell, Athol Fugard and Pauline Smith. Her profile and interview with the late Sir Laurens van der Post has been broadcast internationally and her profile on the environmental icon, Dr Ian Player was screened at an international environmental festival in London. She has worked in a wide field

of genres in all aspects of television and has won more than 62 National and International awards for her work, gaining particular recognition for her work as an investigative journalist, and is three times winner of the SAB environmental journalist of the year award. She is Executive Producer of Tekweni TV Productions and recently co-created and launched a TV site on the internet, www.satvchannel.com.

COMPANY PROFILE

TEKWENI TV is an award-winning company staffed by highly experienced creatives. The company has, over the last 22 years, produced numerous quality documentaries and drama documentaries in the arts, environmental and tourism genres for both local and international markets.

Tekweni’s latest initiative is the creation of a global platform through its Broadband TV site www.satvchannel.com for showcasing programmes that align themselves to an African ethos - the people, the places, heritage, wildlife, environment, stories, entrepreneurial and sporting activities, innovations and positive initiatives. Their most recent television documentary *Elliot Ndlovu – African Healer for Today’s People* received the highest Audience Ratings of all documentaries in its broadcast season on South African broadcaster etv.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Pre-Sales
- Funds

Producer: Sandra Herrington
 Director: Neville Herrington
 Country: South Africa
 Present at Durban FilmMart: Sandra and Neville Herrington
 Feature/Documentary:
 Documentary
 Running Time: 52 minutes
 Language: English
 Location: South Africa, UK
 Total Budget: \$90,143 (€63,100)
 Finances Committed: none
 Partners Attached: none
 Production Company: Tekweni Television Productions
sandyh@iafrica.com
 +27 31 261 1034
www.satvchannel.com





KENYA

Logs of War

Anjali Nayar and Hawa Essuman



Anjali Nayar



Hawa Essuman

"In Kenya, our relationship with the environment is framed by the late Wangari Maathai who won both the Goldman Environmental Prize and Nobel Peace Prize for her work on the environment and human rights. Maathai stood up to former President Arap Moi and saved many of Nairobi's public green spaces through her Green Belt Movement.

But beyond Maathai, there is an incredible network of environment activists across the African continent, working tirelessly to protect the continent's remaining forests. These homegrown networks are looking internally, using African-made solutions and technologies such as the Ushahidi crowd-sourcing platform, to solve their own problems and challenges. These are stories that need to be told – to both inspire others to act and also to bring awareness to the serious issues facing the continent's environment." Anjali Nayar

SYNOPSIS

We've heard about diamonds, gold and oil funding the world's conflicts. But the last expanse of rainforest in West Africa helped sustain one of Africa's longest running wars. The former Liberian president, Charles Taylor, was found guilty of war crimes and crimes against humanity this year. During his tumultuous rule, he traded timber for weapons and allotted forestry concessions to his supporters.

Liberia is now at peace but the pressure on its resources has not subsided. Vast tracks of land are being handed out to developers for logging, palm oil and iron ore, despite revamped forest laws and pledges of sustainability by President Ellen Johnson Sirleaf (a 2011 Nobel Peace Prize winner).

The stakes are higher than ever – the European Union will ban illegal timber from its common market in the next year and the US has recently started to enforce a ban on funding commercial tropical forestry and the import of endangered wood. Around the world, people are becoming more sensitized to the idea of sustainable extractive industries, with accreditation firms like the Forest Stewardship Council (FSC) taking the lead.

The issue is not limited to Liberia. In part because of the global food and fuel crisis, and in part because of the needs of the burgeoning middle class in Asia and South America, there has been a new "Scramble for Africa". Foreign investors are pouring money into the continent to

secure land for food, fuel, resources and even carbon projects. These deals - some legitimate and even more unscrupulous -- are causing problems, as communities are disposed from their land, their forests and their livelihoods. Between protests in West Africa and full-blown clashes in the Congo Basin Rainforest and into Sudan, the connection between resources and conflict has never been clearer.

There has been coverage of land deals. But there is not much talk of the people on the ground who risk their lives to unearth the illegalities and injustices. Across West and Central Africa, there is a core group of environmental activists who are fighting to save their forests and their communities. They are investigating not only industrial developments but also Western-funded "green solutions," that are pushing communities out of their lands, contributing to massive poaching rings and causing environmental destruction.

This film intends to show the activists' struggles, their achievements and also, through the use of a crowd-sourced mapping system, give the world a clear picture of what's happening to the forests of West Africa and the Congo Basin, the world's second largest contiguous forest after the Amazon.

CO-DIRECTOR/ PRODUCER

Anjali Nayar is an award-winning Kenyan environmental journalist and documentary filmmaker who has documented environmental issues across Africa and Asia. She won the global environmental journalism prize from the International Union for the Conservation of Nature (IUCN) and the ICIMOD prize for Climate Change Journalism.

Nayar has a Masters degree in documentary/broadcast journalism from the University of Columbia and a Masters degree in Environmental

Change and Management from Oxford University. She is completing three films at the moment - *Heart of Iron*, an investigative documentary on secret iron ore mining deals in the Congo Basin Rainforest. She is also directing *Gun Runners*, a film about Kenyan runners, supported by Canada's National Film Board and *Just A Band*, a film about an electro-pop group in Kenya, supported by Hot Docs / The Blue Ice Group.

CO-DIRECTOR: HAWA ESSUMAN

Hawa Essuman performed in various theatre plays and the films *Project Daddy* and *Piano Solo* before she found her way into the world of production. She worked on TV commercials and documentaries before directing a Kenyan TV drama series called *Makutano Junction*.

Essuman directed two hour-long films called *Selfish* and *The Lift. Soul Boy*, her most recent film, screened at over 40 international film festivals and received five nominations at the African Movie Academy Awards. Essuman is also developing her film *Djin*, also selected for this Durban FilmMart.

GOAL(S) AT DURBAN FILMMART:

- Co-producers
- Financier
- Funds

Producer: Anjali Nayar
 Director: Anjali Nayar, Hawa Essuman
 Country: Kenya
 Present at Durban FilmMart: Anjali Nayar, Hawa Essuman
 Feature/Documentary: Documentary
 Running Time: 90 minutes
 Language: English
 Location: Liberia, Congo Basin Rainforest
 Total Budget: \$208,242 (€163,791)
 Finances Committed: \$45,497 (€36,346)
 Partners Attached: Britdoc PUMA Catalyst Award, Jan Vrijman Fund, IDFA Summer School (2012), Sundance Documentary Fund
 Production Company: ANayar Films
 Anjali Nayar - info@logsofwar.com +254 733 903465
 www.logsofwar.com / @logsofwar





EGYPT

Mother of the Unborn

Nadine Salib and Fawzi Saleh



Fawzi Saleh



Nadine Salib

“Visiting this forgotten world more often made me learn so much about my roots, in a way it created within me a feeling of belonging. And whenever I do visit, I feel I am Alice in Wonderland, I want to discover more about the magic and mystery of its cultural heritage which is also controversial.

One of my aims is to portray the upper Egyptian ‘Sa’di ‘ cultural identity without imposing any false ideologies about this world. On the other hand I will explore the vast old culture in this region, which is found carved on the walls, embedded in their songs, and superstitions and done in their rituals.

It amazes me to witness how these people change their mourning into an art. They do it subconsciously, without realizing that the art they produce is so much like the Pharaonic culture and it has a unique identity.

The ultimate goal of this film is to create a visual poem using elements of their nature, culture, beliefs, traditions and their art - all this through the melancholic voyage of the women who failed to conceive.

From the moment I knew about Um Al Ghayeb story, I was attached to this woman and I felt related to this lady waiting for the absent. It seems that she is a woman waiting to conceive, but for me her ‘absent’ is her lost identity and that’s the common theme between both of us, we are both searching for our identities”. Nadine Salib

SYNOPSIS

Two middle aged, infertile women live in a remote poor village in an upper Egyptian province, whom its inhabitants call ‘a city of the dead’, Sadeya and Hanan are being risk losing their dignity and their marital status because of their inability to conceive what is known as the ‘blessed heir’. In this isolated area with harsh climate, to the tribal community, the prospect of childlessness is not accepted and is often seen as a bad omen. The infertile women are usually stigmatized and treated as incomplete women or ‘Dakar’.

According to an old tradition, the infertile women are ‘Um al Ghayeb’, which means ‘Mother of the Unborn’ or mother of the awaited child.

Sadeya is a Muslim and Hanan is a Christian. Both are forced by their surroundings specially their mothers in law, to try all possible ways to conceive. After many attempts, they both decide to head to Um Mansour, the old midwife of the village. Um Mansour doesn’t help them through modern methods but follows the request of elders to follow the old traditional rituals of fertility from the upper Egyptian province, called. These prescriptions have pharaonic roots and they have been passed down through the ages, have never become obsolete, even thriving in this Ghetto’ed society.

In spite of their shared predicament, but they have different struggles and although they have different religions, they end up walking the same path.

Through the journey of Um Mansour with these women, we explore the notion of childlessness, gender equality, and superstition in relation to religion in this region. On the other hand we uncover the harsh reality tinted with charm and mystery in the upper Egyptian province, revealing the riches of the cultural heritage embedded in this zone that’s isolated and known by the world.

PRODUCER’S PROFILE

Fawzi Saleh is a screenwriter, filmmaker, and human rights activist. He has contributed to many documentary films as a researcher, and has co-written and worked as an AD in various films, TV shows and sitcoms. His documentary *Living Skin* was selected for HotDocs, Amiens International Film Festival and Rotterdam Arab Film Festival and received Jury Special Mention in Abu Dhabi International Film Festival and won Best First Work in Tetouan International Mediterranean Film Festival.

CO-PRODUCER / DIRECTOR’S PROFILE

Nadine Salib studied film and started as an assistant director before independent filmmaking. She directed a commissioned television documentary series about women and has also worked as an assistant director in many long and short independent fictions.

Salib has attended many filmmaking workshops where she expanded her expertise in filmmaking and she wrote, directed and shot many short experimental video essays. She recently co-directed her first short documentary *Made of Glass*.

COMPANY PROFILE

Albatrik Production was founded by well-acclaimed Egyptian actor Mahmud Hemeida and has produced many critically-acclaimed films including *Ganant El Shayateen* by Osama Fawzi, the documentary *Nazk Al Malae’ka* by Khayereya Mansur. They co-produced a theatre play *Alwan Reka’ Boka*.

Albatrik also produced musical events for the acclaimed violin player Abdu Dagher and contributed to the formation of an Actor’s Studio that give acting workshops by Professional Filmmakers.

GOAL(S) AT DURBAN FILMMART

- Co-producers
- Funds

Producer: Fawzi Saleh
 Director: Nadine Salib
 Country: Egypt
 Present at Durban FilmMart: Nadine Salib and Fawzi Saleh
 Feature/Documentary: Documentary
 Running Time: 50 minutes
 Language: Arabic with English subtitles
 Location: Egypt
 Total Budget: \$87,812 (€69,071)
 Finances Committed: \$12,812 (€10,079)
 Partners Attached: Screen Institute Beirut
 Production Company: Albatrik
 Production: +012 215 91379
 a.fawzisaheh@gmail.com





SOUTH AFRICA



Ryley Grunenwald



Odette Geldenhuys

Sands of the Skei Queen

(working title)

Ryley Grunenwald and Odette Geldenhuys

"I was initially motivated to tell this story because the Wild Coast has been part of my own heritage. However, after spending time with the community that would be affected by the highway and mining developments, I saw that a lot more is at stake than one of the world's hot spots of biodiversity. While holidaymakers would be devastated to lose their secret getaway, hundreds of Xolobeni families would lose absolutely everything. If they win their struggle it will be a story to inspire countless other communities across the world in similar situations. If their livelihood and land is destroyed and if King and Queen Sigcau are unable to re-establish their right to the throne I want to expose those responsible – the very politicians who promised the amaMpondos that their ancestral lands and heritage would be protected. I hope that generations after me will be able to experience the Wild Coast as I have and if not – I'll at least create a record of the paradise it was and the mysterious web of corruption and lies that led to its destruction." Ryley Grunenwald

SYNOPSIS

Along South Africa's pristine Wild Coast lies the amaMpondo people's ancestral lands and one of the world's largest discoveries of titanium-rich mineral sands.

Nonhle, a youth leader, her elderly mentor and their tribe's Queen must protect their homes, subsistence farmland and graveyards which lie in the path of a highway approved by the South African government. Meanwhile, an Australian mining company has their eye on the community's magnificent and environmentally-sensitive coastline. The South African government denies the highway has anything to do with the Australian mining company's need for road access to the sand dunes and claims that the development will save the tribe from poverty. The tribe's King and Queen publicly protest only to be dethroned by the government. Nonhle's push for Eco-tourism as a sustainable alternative results in death threats when her own cousins partner with the Australian mining company. The developments start to divide the community. Two anti-mining community members are murdered, a fraudulent petition in favour of mining is submitted to

government and the community's eco-tourism lodge is sabotaged. However a group of friends from the city want to manage the lodge on the community's behalf despite the threat of mining.

The film questions social development that disregards its supposed beneficiaries as well as a liberation government that starts to echo tactics of the apartheid regime it overthrew.

CO-PRODUCER/ DIRECTOR'S PROFILE

Ryley Grunenwald's directorial debut, *The Dawn of a New Day* (2011), won international Best Pitch and Best Documentary awards as well as Best Director and Best Cinematographer of a Documentary at the 2012 South African Film and Television Awards. She serves on the board for the Documentary Filmmakers' Association of South Africa, was selected for the 2012 Berlinale Talent Campus and pitched *Sands of the Skei Queen* at the 2012 Hot Docs Forum. Before founding Marie-Vérité Films, she worked as an award-winning freelance cinematographer.

CO-PRODUCER'S PROFILE

Odette Geldenhuys of frank films is co-producer on this project (see profile under *Gold Dust* in documentaries section)

COMPANY PROFILE

Marie-Vérité Films, based in Johannesburg, South Africa, focuses on delivering documentary entertainment to the international market. It crafts character-driven creative documentaries against backdrops of important social issues that provoke debate, inspire action and emotionally engage the viewer.

GOAL(S) AT THE DURBAN FILMMART:

- Financiers
- Sales Agents
- Pre-Sales
- Funds
- Co-Producer



Producer: Ryley Grunenwald, Odette Geldenhuys
Director: Ryley Grunenwald
Country: South Africa
Present at Durban FilmMart: Ryley Grunenwald
Feature/Documentary: Documentary
Running Time: 90 mins and 52 mins
Language: English and isiMpondo with English subtitles
Location: South Africa
Total Budget: \$461,048 (€322,734)
Finances Committed: \$275,257 (€192,680)
Partners Attached: NNFV, Alte-Cine, Department of Trade and Industry (SA)
Production Company: Marie-Vérité Films, frank films - ryley@mvfilms.co.za +27 11 463 3776 / +27 84 5664995 www.sandsoftheskeiqueen.com frank films - odette.g@mweb.co.za +27 83 776 6611





SWAZILAND



Sakhile Dlamini



Nonhlanhla Dlamini

Shattered Pieces of Peace

Sakhile Dlamini and Nonhlanhla Dlamini

“Being gay in Africa is really not acceptable and for someone to come out and say ‘...okay, we don’t accept it but it’s here, we have gay people in our continent, they are our children and some want to get married’ is really unusual as most parents of gay people shy away from the issue and do everything to pretend to society that the homosexuality in their child, brother or sister does not exist particularly because of the intrinsic role that families play in African marriages.

This film for me is a choice between keeping quiet and further pushing this issue to the peripherals of society...or speaking out and using what I have in my ability and vision to make this film. This film aims to change something of the practice of just pushing away the issue of homosexuality in Africa.” Nonhlanhla Dlamini

SYNOPSIS

Shattered Pieces of Peace follows a mother and daughter relationship in the kingdom of Swaziland where homosexuality is seen as a sexual defiance strategy for rebels challenging and disrupting the nuclear family and subsequently traditional society.

Sharon, 56, and her only child, Thuli, 38, are like two bulls in a ring - both women are constantly in collision with each other, their greater family and society.

‘Shattered Pieces of Peace’ is Sharon’s description of the fragmented relationship between herself and Thuli as the name Thuli means Peace in SiSwati. Sharon says ‘All I have are shattered pieces of Peace.’ Even after finding herself rejected by her family and homeless, after braving stigma by publicly declaring her HIV+ status, Sharon’s dream has always been to see her only child Thuli get married - despite Thuli having two children by different fathers. However Sharon never imagined that this dream would turn into the nightmare of her daughter in the national newspaper headlines for getting married to another woman.

The basic premise in most western attitudes towards marriage is that if two people will love each other, want to marry and so they will. In Swaziland as in most African societies, marriage is as much a societal process as a legal one and Sharon finds herself as naked in the harsh gaze of Swaziland’s society as her daughter does.

Caught in a flurry of the media, churches and ordinary people vilifying the couple because of their “unusual sexual activities”, Sharon publicly denounces her daughter for being a lesbian. Sharon effectively disowns her daughter.

However less than six months later, Pitseng, Thuli’s partner is found murdered in a grave yard. At the time of the discovery Thuli is in South Africa, but when she returns to Swaziland she’s arrested and charged with her partner’s murder.

Having publicly denounced Thuli, for being a lesbian, Sharon grapples to reconcile her own intense homophobia with motherly love for a child who could face a death penalty if convicted for the murder of her partner.

Whilst Sharon is desperate for her daughter’s innocence to be proven she plots to take Thuli to a rehabilitation clinic influenced by American evangelists which has promised Sharon to cure Thuli of being a lesbian. *Shattered Pieces of Peace* follows the story from the time of the wedding through the imprisonment, the court trial and the aftermath of the verdict. It is a deeper insight into the cultural and social realities facing one family who finds itself confronting the issue of homosexuality in an African society.

PRODUCER’S PROFILE

Sakhile was part of the teenage television show *Shoovibe* on Swaziland’s, Channel S producing and presenting a weekly show within a group training in after-school youth workshops. He later worked on the *CEDAW* (Convention on the Elimination of all Forms of Discrimination against Women) television show, was an assistant producer in the *UNDP/ Vote for a Woman/ Vote for Change* Media Campaign and a Production assistant and assistant director on various television productions such as *Swazi’s in Celebration*.

He was a Swaziland correspondent for

Metropolis TV show from VPRO Broadcasting in Netherlands and attended Talent Campus Durban in 2009.

DIRECTOR’S PROFILE

Nonhlanhla worked on three series of *Gaz’lam, Mzanzi, Muvhango* and *Stokvel*.

She contributed to *The Demon* that came into Julius for the xenophobia-in-Africa project coordinated by the Open Society Institute. She is an alumnus of the Monash university film and TV unit, the Berlinale Talent Campus and Talent Campus Durban.

Shattered Pieces of Peace is her first independent feature production.

COMPANY PROFILE

Shattered Pieces of Peace is the first independent feature film production of the brother and sister team of Sakhile and Nonhlanhla Dlamini.

They are also in development with *Benjamin and Goliath*, a 90 minute feature documentary about a 70 year old Swazi academic with radical philosophical beliefs.

GOAL(S) AT DURBAN FILMMART

- Funds

Producer: Sakhile Dlamini
 Director: Nonhlanhla Dlamini
 Country: Swaziland
 Present at Durban FilmMart:
 Sakhile Dlamini
 Feature/Documentary: Documentary
 Running Time: 90 minutes
 Language: English and siSwati with English subtitles
 Location: Swaziland
 Total Budget: \$210,650 (€165,501)
 Finances Committed: \$5000 (€3,500)
 Partners Attached: PUMA Creative Catalyst Award
 Production Company: Sakhile Dlamini - Khile2947@gmail.com
 +268 760 54478





SWAZILAND

The Soweto Messiah

Mike Auret and Francois Verster



Mike Auret



Francois Verster

"I have loved Handel's Messiah since childhood. As a white South African, my relationship to "classical music" is conflicted – while I have had many of my deepest experiences within it, it is also surrounded by an elitist sense of cultural superiority; in South Africa, this has become upper-middle-class but also white exclusivity. Changes within South African society have radically challenged many of the assumptions around how "classical" music relates to identity – further, post-Apartheid one can acknowledge powerful and extensive musical traditions, ones that interacted with and contributed to "white" music for decades already. For example, a Black Consciousness-oriented conductor deeply in love with the music of an eighteenth-century British composer calls into question conceptions of historical or identity-related essentialism: none can claim ownership over music - it finds its way to where it wishes.

But, the claim that "music is universal" is not accurate. Social and political realities impact directly on the uses, meanings and reception of music, and with this film, there is the option of directly exploring these processes in action, set against a universally positive vision potentially presented by the music (one where I as director also am utterly seduced by Kelebogile singing the He Shall Feed aria, it makes me believe in the possibility of a better world). Essentially, the question is: how does music transcend difference? And, how can these abstract issues be meaningfully translated onto film?"
Francois Verster

SYNOPSIS

The Soweto Messiah follows the largest choir event ever in Southern Africa being put together: the staging of Handel's Messiah Oratorio at Orlando Stadium, Soweto, with a choir of 30,000 people. It follows a politically radical choirmaster, a charismatic British conductor, a promising and beautiful young soprano, and a wildly energetic theatre director as they all bring the project into being. The film at the same time offers an alternative history – and celebration – of South Africa's most famous township through its rich and powerful tradition of choral singing.

Johannesburg's "South Western Township" is an iconic reminder of South Africa's Apartheid history, a massive urban monument to legalized racial division, and, for many people around the world, a symbol of political resistance to oppression. It is in this "township of townships" that the Freedom Charter was written; it is here that the far-reaching 1976 uprising began; it is from here that a large number of the country's Struggle leaders operated until the 1990s.

Soweto was also the incubator of many of the most important cultural formations in the country of the past number of decades: it is here that the writers of Sophiatown went, where new musical forms such as kwaito later sprang from, and where a massively subscribed tradition of community choirs reached its most extensive appearance. Black people under Apartheid had little to no access to formal musical training – and it is in choral singing that the possibility of musical expression, hope and community solidarity came together. Today there are over two thousand amateur choirs in Soweto alone, most of which compete in a large annual choir competition at the end of each year. After 1994, many younger black South African voices have achieved significant success in the classical opera world. South African vocal music has come of age, and this film presents a musical journey into the country's adulthood – one that goes beyond the naivety of youth but which combines hard-nosed social realities with the beauty of conjoined humanity.

PRODUCER'S PROFILE

Michael Auret is the Managing Director of Spier Films and as a producer was responsible for the productions of all Spier Films films other than *U-Carmen eKhayelitsha* and *Son of Man*. Previously he has held the position of Festival Director of the Cape Town World Cinema Festival and the Sithengi

Film and TV Market for six years.

DIRECTOR'S PROFILE

Francois Verster is an Emmy-award winning director whose films include *Sea Point Days*, *The Mother's House*, *A Lion's Trail* and *When the War is Over*. He has taught film at numerous institutions in South Africa and abroad and has widely published in journals and anthologies. He was on various festival juries and has had eight international festival retrospectives or special focus series on his work; his films have been used in various seminars on creative documentary and social activism.

COMPANY PROFILE

Spier Films is a production, finance and sales company whose debut film *U-Carmen eKhayelitsha* won the Golden Bear at the Berlinale. Their next film *Son of Man*, played at Sundance; *Master Harold and the Boys*, won a SAFTA for Best Supporting Actor; *Black Butterflies* won Best Actress at Tribeca and Best Picture and a further five SAFTAs. Their latest production is the documentary *Robert Mugabe ... what happened?* - released in the SA and the UK.

GOAL(S) AT DURBAN FILMMART:

- Financiers
- Pre-sales
- Funds

Producer: Michael Auret
 Director: Francois Verster
 Country: South Africa
 Present at Durban FilmMart:
 Michael Auret, Francois Verster
 Feature/Documentary:
 Documentary
 Running Time: 90 and 52 minutes
 Language: English, isiZulu and seSotho with English subtitles
 Location: South Africa
 Total Budget: \$471,429 (€ 330,000)
 Finances Committed: \$47,143 (€33,000)
 Partners Attached: Spier Films
 Production Company: Spier Films
 +44 75 0010 5160
 mike@spierfilms.com





EGYPT



Mohamed El Tohami



Salma El Tarzi

Underground/On the Surface

Mohamed El Tohami and Salma El Tarzi

“Given the current circumstances in Egypt, it is impossible to frame any subject apart from the Spring Revolution. I believe that looking at the revolution from a political perspective only is incomplete; a revolution must change societies as well regimes. Any form of individual rebellion against authority of any kind, whether they transform later into movements or not, are as important as the political aspect of the revolution.

This is why Mahraganat music was the answer. Mahraganat is not only revolutionary because of social class conflicts, but because it radically breaks all taboos and rules from lyrics to musical forms, and even though it’s an underground genre, its fan base exceeds in number many of the mainstream artists, which puts in question the real definition of underground.

By presenting my protagonists to the world as genuine innovative artists that should be appreciated and not be mocked by the rich, scorned by “authority” or treated as an interesting novelty by the intellectuals, I have my own little revolution.” Salma El Tarzi

SYNOPSIS

In the past 7 years, a new underground musical genre emerged from the poorest neighborhoods of Cairo; Mahraganat Shaabi, rejected by mainstream media and considered vulgar and obscene by middle and upper class. However, despite the fact that their only means of distribution and publicity is the internet and street concerts, a single song in this genre can reach over 2 million views on Youtube alone, and their fan base is widening to include, not only youth from the working class neighbourhoods, but also intellectuals who find this new genre intriguing, because Mahraganat Shaabi not only breaks social taboos, as perceived by middle class values, it also manages to break the monopoly of mainstream producers and distributors. Reaching millions of listeners, it presents a purely Egyptian popular take on electronic music.

Oka and Ortega are two famous Mahraganat stars that are barely 20 years old. Despite their stardom, they do not consider themselves really

successful, because they are not accepted by the “respectable society”, and of course because of their poverty. They find it impossible to believe that, some people in the “outside”, as they refer to the rich middle class areas, would actually listen to them and appreciate their music, they are torn between thriving for the acceptance of the “fancy class” and the mainstream, with all it represents, money, respect, and fame in the classical sense on one side, and their genuine talent rebelling against mainstream values and creating a true “revolutionary” underground musical genre stemming from their belief that they represent the real voice of the people on the other side.

It is truly a battle of social classes, and a conflict of conformism and mediocrity versus ingenuity and innovation, it is about breaking taboos, changing the rules and shrugging off the patriarchal hand of the state, middle class values, of old and rigid art forms.

As we follow Oka and Ortega and their slightly older friend and fellow Mahraganat singer Wezza in their journey, we learn more about this struggle between classes, between new forms and old forms, between generations, both socially and culturally, through the eyes of three young and talented artists, in a post January 25th Egypt, where social justice, equality and freedom, were and continue to be the main demands of the revolution.

PRODUCER’S PROFILE

Mohamed El Tohami studied Production at the Higher Institute of Cinema and worked for several years as a freelance producer until he started 35 Film Productions, producing mainly TV commercials. After five years on the commercial market Mohamed decided to focus on feature films and documentaries through founded Aker Productions.

DIRECTOR’S PROFILE

Salma El Tarzi studied Animation at the High Cinema Institute in Cairo and has worked as an assistant director on several feature films, a producer for TV adverts, a local casting director for foreign films shot in Egypt as well as a dubbing director. El Tarzi discovered her passion for documentaries, when she made her first short documentary *Do You Know Why?*, which won her a prize in the Rotterdam Arabic Film Festival. In 2008 she made her first documentary for Al Jazeera TV and has worked as documentary director ever since.

COMPANY PROFILE

Aker Productions was founded by Mohamed El Tohami who has over 16 years experience in the field of feature film, documentary and advertising.

We are in the final stages of developing its first fiction feature film *Suicidal Notions* and the documentaries *Egypt: African Identity* and *Fishing for a Living*.

In advertising, Aker Productions caters for clients like Henkel International and the agencies TBWA, Promo7 and DDB.

Aker Productions is in development with a feature animation project to begin filming in 2014.

GOAL (S) AT DURBAN FILMMART

- Co-producers
- Financers
- Pre-Sales
- Funds

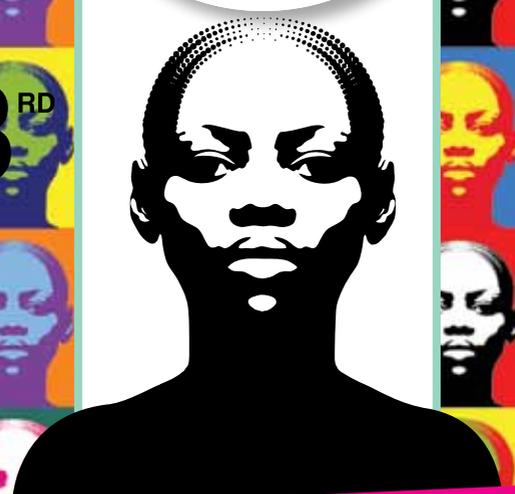
Producer: Mohamed El Tohami
 Director: Salma El Tarzi
 Country: Egypt
 Present at Durban FilmMart:
 Mohamed El Tohami
 Feature/Documentary: Documentary
 Running Time: 70 minutes
 Language: Arabic with English subtitles
 Location: Egypt
 Total Budget: \$109,140 (€ 85,730)
 Finances Committed: \$10,000 (€7,000)
 Partners Attached: Arab Fund for Arts and Culture
 Production Company: Aker Productions - +201 227 837457
 tohami@akerproctions.com
 www.akerproductions.com



FEATURES



3RD



Durban FilmMart

at the Durban International Film Festival 2012





KENYA



Hawa Essuman

Djin

Hawa Essuman

“Coastal towns always feel like they’re at the beginning of something. They are a melting pot of cultures. Where logic and mysticism blur.

Whenever I visit one it feels like anything is possible. The buildings and the people alike tell the story of their influences. The white washed buildings from the early 1900’s, the art deco bungalows and the modern hotels and apartment buildings trying to fit in. everyone lives with tradition and the modern everyday. It isn’t something they find fascinating. What I find blur between reality and myth they understand as ordinary. The different people that live there all consider themselves some version of “coastal people”. And even though they see the differences amongst themselves it all has a common denominator from business to food to mannerisms.

The myths and superstitions are as evoking as everything else is. Majini (spirits) that take the form of cats that sometimes speak, ill-gotten money that turns into a snake at night and attacks the bearer. Wind that forebodes good or troubled times ahead. In as much as they are stories and some consider them charming cultural anecdotes from the past, they also treat them with caution and respect. Respect and caution that also appears to manifest itself as the thing that keeps everyone in line. They don’t stray too far from the beaten path. Some are happy with the way things are, some are resigned, some are scared to do what they want. And what first appears to be idyll starts to look more like constraint

All this provided the premise for a film that explores human relationships with themselves and their communities. What we do for what we want or are scared to want.

Djin seeks to explore the journey that people embark on when what they want becomes apparent through whatever device. How we are connected to our surroundings. That they have an impact on us whether we realize it or not.” Hawa Essuman

SYNOPSIS

The story is set in a small coastal off the Indian Ocean, where culture is rich with myth and folklore. One that’s lasted for generation is that of a potent wind that blows over the desert, across the savannah and in from the sea every 30 years. The legend is that anyone who gets

caught in the wind will have their uncertainties blown out of them regarding their deepest desires and compel them to take action.

It begins just before *Djin* is due to arrive. However with it being present day, the current world view of tangible reality has taken its toll and the residents board up their windows to protect themselves from the potential physical damage from the impending wind. Only some of the elderly give the wind’s mythical potency any thought.

We meet our three main characters. Ahmed, Najma and Sonu. *Djin* upsets their previously quiet latent existence and leaves them forever altered as a result of their interaction with this wind.

When the wind blows, they all get affected in different ways and the consequences of their realisations and actions have lasting impacts.

PRODUCER/DIRECTOR’S PROFILE

Hawa Essuman performed in various theatre plays and two films before she found her way into the world of production, where she worked on TV commercials and documentaries before working as a director on a Kenyan TV drama series. She made her film acting debut in *Project Daddy* (2004) and featured in the Italian film *Piano Solo* (2007).

Her directorial debut was the feature film *Selfish?* Which she followed up with *The Lift. Soul Boy*, her most recent film, has screened at the Durban International Film Festival and various film festivals around the world, winning numerous awards.

GOAL(S) AT THE DURBAN FILMMART:

- Co-Producers
- Financers
- Funds
- Pre-Sales



Producer: Hawa Essuman
 Director: Hawa Essuman
 Writer: Hawa Essuman (Kenya) and Mona Ombogo (Ghana)
 Country: Kenya
 Present at Durban FilmMart: Hawa Essuman
 Feature/Documentary: Feature
 Location: Kenya
 Total Budget: \$714,286 (€500,000)
 Finances Committed: \$14,286 (€10,000)
 Partners Attached: Hubert Bals Fund
 Production Company: Hawa Essuman
 Hawa Essuman:
 hawa@hawaessuman.com





David Horler



Jenna Cato Bass

Flatland

David Horler and Jenna Cato Bass

"Flatland seeks to distill the modern South African female experience - extreme, subtle, tragic and joyous. The story follows three ordinary women in extraordinary circumstances, worlds apart, but dealing with similar pressures within roles they cannot accept: a universal dilemma, but combined with the South Africa-specific mix of issues. Any story dealing with this must be vital, sincere and original.

The narrative introduces our three iconic, but every-woman characters, ramping up expectations as we become desperate to see what happens when these strong wills face off – there will be fireworks, and life cannot be as before. Then there is the MacGuffin of the bomb, representing threat and salvation, but ultimately a hope for a different life.

*Flatland uses the strength of its cowboy/western influences, taking all that is dramatic about man's relationship with nature and death, but bending these to a feminine perspective. The film can thus be seen as *The Good, The Bad & The Ugly*, cast with *Thelma & Louise*. This revisionism demands a visual shift from the western's washed-out imagery. I will be employing an aesthetic of intensity, saturation and sensuality."*
Jenna Cato Bass

SYNOPSIS

Cape Town: Natalie Theron, an inspector for the Cart Horse Protection Organization, sees herself as savior for the city's abused animals. When she is fired, after confiscating one horse too many, she returns to her husband. He's only too happy, thinking that now she'll finally raise a family. But Natalie isn't ready for this role and she leaves him. With nowhere to go, she steals back the confiscated court horse and rides into the Karoo, hoping to find shelter at her parent's farm.

Outside Pretoria: Sgt Beauty Cuba, an off-duty policewoman visits her fiancé Andre at the Pelindaba Nuclear Facility where he works as a watchman. To her horror, she stumbles into a heist that Andre has helped plan. Furious, Beauty tries to stop the robbery, wounding one of the intruders, who escapes with a top secret map. Andre is fatally wounded, but before he dies, he tells her that the heist was to get hold of the map, which leads to the Karoo hideout of ex-nuclear expert, Wouter Wouters.

Rumor has it that during the nuclear disarmament at the end of apartheid, Wouters spirited away one of the illegally developed weapons. He and his bomb are still out there.

Still smarting from Andre's betrayal, Beauty borrows a police car and sets off into the Karoo, dead set on stopping the surviving robber before he gets to the bomb. But will the lure of the bomb itself corrupt Beauty's supposedly pure intentions?

Wolfontein, the Karoo: Boy-crazy teenager Poppie can talk herself out of trouble. The daughter of a small-town priest, she's convinced her religious community that her pregnancy by a passing drifter is actually Immaculate Conception. Now, eight months pregnant and idolized as a new-age Madonna, she's in trouble again when her lover returns – the wounded member of the Pelindaba Gang. If she doesn't help him before the villagers return from church, he'll expose her. Natalie rides into town, but isn't interested in helping the desperate Poppie. When Poppie discovers the map that leads the 'treasure', her lover is furious and attacks her. Natalie is forced to act, and shoots the man. As the villagers return from Church, Natalie and Poppie are forced to team up and flee – one has the map, the other the transport and both women could use the treasure. But Beauty is not far behind, and she's intent on getting there first.

DIRECTOR'S PROFILE

Jenna Bass is an AFDA graduate and has worked as a cinematographer, editor, photographer and magician, and has produced/directed music videos, short films and documentaries.

Her short, *The Tunnel*, was selected by Focus Features for The Africa First Short Film Program while her debut feature, *Tok Tokkie*, was awarded The Hubert Bals Fund Award for

Most Promising Project at the 2010 Durban FilmMart, selected for their inaugural Focus Features StoryCamp 2011 and has received an Honorable Mention Grant from the Global Film Initiative.

PRODUCER'S PROFILE

David Horler studied at AFDA and trained with commercial production house Velocity Films. He worked as an in-house junior producer and coordinator for international productions at Egg Films. Horler began freelancing three years ago and has done commercials, Coldplay's music video shot on their most recent visit to South Africa as well as *The Tunnel*.

COMPANY PROFILE

Established less than a year ago, Proper Film is currently in active development for two feature projects written and directed by Jenna Cato Bass - *Tok Tokkie*, a noir-inspired ghost mystery and *Flatland*, a contemporary, female-driven western as well as a *Zahra* a short film by William Nicholson.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Sales Agents
- Pre-Sales
- Funds
- Other

Producer: David Horler
Director: Jenna Cato Bass
Writer: Jenna Cato Bass (South Africa)
Country: South Africa
Present at Durban FilmMart: David Horler, Jenna Cato Bass
Feature/Documentary: Feature
Running Time: 90 minutes
Language: English and Afrikaans with English subtitles
Location: South Africa
Total Budget: \$738,031.84 (€541,223.35)
Finances Committed: none
Partners Attached: none
Production Company: Proper Film - david@properfilm.com www.properfilm.com





NIGERIA



Ikechukwu Omenaihe



Didi Cheeka Anni

In Silence..& In Tears

Didi Cheeka Anni and Ikechukwu Omenaihe

"In Silence... & In Tears is a revenge story. Despair is intermingled with rage. And so the film feels like my hate - sharp, like the cutting edge of a shattered dream. For this film is also a dream of love. But it's a lonely kind of love, tragic and poetic all at once.

There will be blood; there will be tears—a certain harshness, a certain absence of sentimentality. There will be no glossing over the screams, the torment, the grim sexual encounters. The tone is at once bitter and poetic, violent, and tender.

This film is like classical tragedy. My goal is to make a film that moves the audience through powerful characters, an original and topical plotline, enough indignation, enough compassion, and an extraordinarily original visual style.

In its most basic form, this film deals with the impossibility of flight. It is about achieving redemption through confronting oneself, one's demons. My intention is to break away from every film that has been made on my continent, to push the boundaries—and not just in style. And, for those who think my style too extreme there are no extremes more than the truth." Didi Cheeka Anni

SYNOPSIS

At the heart of this film lies a woman, helpless in the grip of violent emotion, responding to her own despair and the unforgivable cruelty of the world outside. In the tribally divided northern Nigerian city of Jos, Salome, a young Muslim girl takes part in a mixed-tribe street theatre performance of Shakespeare's Romeo and Juliet, staged by a local group to confront tribal prejudice. By appearing on the same stage with Izzi—a boy from the tribal-divide—and kissing him in public, Salome 'stains the honor' of her family, and her betrothed.

Salome's family disowns her and the community beats her in punishment. Salome seeks shelter in a whore-house and ultimately starts selling herself and descends into despair. She encounters Izzi, her on-stage lover, resurrecting the ghosts of her murdered innocence and illusions. Overcome by pain and shame, Salome flees from Izzi, who begins a desperate search for her through the restless Lagos nights.

Salome decides to seek vengeance - the most savage and complete she can device. In Jos, over five nights, Salome's beggar-aunt tells her the story of the legendary Hausa warrior Queen, Amina who nightly

takes a man from the conquered tribe—and has him killed in the morning so he does not live to tell the tale of the queen's passion. With these stories swirling in her head, Salome begins to lose her hold on reality. In her head she is on stage as the horse-riding queen and she takes her men from the ramshackle hut. Her performance is torn from the souls, and she plays it with knife-edge intensity. In this way she avenges herself against the council head, her chosen betrothed and his four male kinsmen.

This is how Izzi finds her: a torn beauty, a young woman with everything stripped away, driven into madness by the brutality of her society, and pursued to vengeance by forces beyond her control.

DIRECTOR PROFILE

Didi Cheeka Anni studied Journalism and Film at the Nigerian Institute of Journalism and is the founder of Nigerian film collective, AlternativCinema. His filmography includes the films *Bloodstones*, *Streets of Broken Dreams*, *Red Light District* and *Lonely is the Night*.

Anni attended Sithengi Talent Campus and the Berlinale Talent Campus and won the regional selection of the African Co-production Forum at the Cape Town World Cinema Festival in South Africa with the project *Flames Of Hell*. He works as an art critic for Nigerian daily, *This Day*.

PRODUCER PROFILE

Ikechukwu Omenaihe studied film at the National Film Institute, Jos. He has worked on the BBC series *Wetin Dey* and the films *Confusion Na Wa*, *A Place in the Stars* and *Lonely is the Night*. He was assistant director on the Televista series *Finding Aisha* and *David's Fall* and script supervisor on the series *African Football Shorts*.

He has won Best Experimental Film at the Africa International Film Festival and was the national winner at Scenarios from Africa. An alumni of the Sithengi Talent Campus, Omenaihe currently has several fiction and development projects in development.

COMPANY PROFILE

Assegai Films is an independent production outfit founded by Didi Cheeka Anni as a centre for emerging filmmakers challenged to go beyond Nollywood. The company's filmography includes fiction project *Bloodstones* and the recently completed documentary film *Wind from the Desert*. The company is in development with several projects including feature length documentaries *A Line of Blood* and *Nuremberg Code*.

GOAL(S) AT THE DURBAN FILMMART:

- Co-Producer's
- Financiers



Producer: Ikechukwu Omenaihe
 Director: Didi Cheeka Anni
 Writer: Didi Cheeka Anni (Nigeria)
 Country: Nigeria
 Present at Durban FilmMart: Didi Cheeka Anni
 Feature/Documentary: Feature
 Running Time: 117 minutes
 Language: English and local dialects with English subtitles
 Location: Nigeria
 Total Budget: \$1,643,809.00 (€1,300,000.00)
 Finances Committed: \$126,443 (€100,000)
 Partners Attached: none
 Production Company: Assegai Films
 - omenaihe@yahoo.com
 didcheeka@yahoo.com





KENYA



Steven Markovitz



Wanuri Kahiu

Jambula Tree

Steven Markovitz and Wanuri Kahiu

“It seems to me like Africans don’t make love. That is, if films are anything to go by. It seem like Africans don’t flirt, or tease, or play, or seduce. Instead, the depiction of sex is almost always linked to violence, trade or procreation. There is no room made for the tenderness of love that I have known to exist. The love I have experienced.

I believe in love. Sometimes I think I make films to affirm that true love exists, even if only in an encapsulated, imaginary 90 – 120 minute state. And when I look for an escape, I look to music, films, art that inspires the excitement of love within me. They affirm my belief that heaven is indeed possible here, on my hearth. They affirm that there is life beyond the rainbow and that our happily-ever-afters, although slippery and treacherous are waiting for us.

I know that a film about two women in love, in Kenya will be controversial. I stand ready to defend it against, press, friends, my family and the government. I insist that love is love; stories about tenderness from our continent must become a norm and romantics like me are given moments of beauty to remember all that is good and sweet and soft about love.” Wanuri Kahiu

SYNOPSIS

Anyango is the Head Girl at St. Joseph’s secondary school, Kisumu. She has worked hard to get to this position. She is a scholarship student and the other, richer students look down at her. Anyango wants to leave Kisumu to remove herself from the conflict being a child of mixed cultures between the two tribes that were responsible for the violence after the elections. Anyango hopes Nairobi will be a more accepting place for her and wants to pursue a future there. Sanyu is the daughter of a prominent man in Kisumu. She doesn’t like school or studying. When Mother Superior pairs up Sanyu and Anyango as study partners, the unlikely match surprises everyone.

Anyango and Sanyu begin to spend time together and learn each other’s passions and fears. Sanyu encourages Anyango to follow her passion and apply for a small part time position as one of the local film interpreters. Sanyu helps Anyango pay her fees for the rest of the year and her father promises to find Anyango’s father a job. Slowly

the girls become friends and soon become inseparable. Their first kiss leads to more and they are surprised by their feelings and try to avoid each other. The girls are ostracized and Sanyu and Anyango are caught kissing in the girl’s bathroom.

Anyango is forced to apologize for taking advantage of Sanyu or lose her scholarship and the support from Sanyu’s family. Anyango refuses to apologize. Anyango’s mother is humiliated and Sanyu is grounded. Despite this, they continue to see each other. Sanyu’s mother reports Anyango to the police and the girls must decide either run or be imprisoned for 12 years.

DIRECTOR’S PROFILE

Wanuri Kahiu’s first feature *From A Whisper* screened at the Durban International Film Festival and won awards at the Africa Movie Academy Awards including Best Director and Best Picture, Best East African Picture at Zanzibar International Film Festival and Best Film at Kalasha, Kenya Film and TV awards. She directed *For Our Land*, a documentary on late Nobel Peace Prize laureate Wangari Maathai and the Science Fiction Short Film *Pumzi* that won Best Short at Cannes Independent Film Festival, and Silver at Carthage Film Festival Tunisia.

PRODUCER’S PROFILE

Steven Markovitz has produced over 50 documentaries, including *Congo in Four Acts*, *Project 10: Real Stories From A Free South Africa*, *Djo Tunda wa Munga’s State of Mind*, *Jihan el-Tahri’s Behind the Rainbow* among others. Fiction films he has produced include *Djo Tunda wa Munga’s Viva Rival!*, *John Greyson and Jack Lewis’s Proteus* and *A Boy Called Twist* by Tim Greene.

Markovitz has also produced short films, including *Inja/Dog*, *Husk*, *the series Latitude*, *Pumzi* and *Raya*. He co-founded the Big World Cinema as well as the Independent Producers Organisation, Encounters South African International Documentary Festival, and Close Encounters Documentary Laboratory. Markovitz has sat on various international film juries, including Rotterdam’s Cinemart, Silverdocs, Jan Vrijman Fund, Scripthouse’s Babylon and has moderated the first Good Pitch in South Africa.

COMPANY PROFILE

Big World Cinema was founded by Steven Markovitz and Platon Trakoshis in 1994 and has been at the helm of some of Africa’s most significant productions for cinema and television - over 30 documentaries that have sold to over 30 countries. Films by Big World Cinema include *Behind the Rainbow*, *It’s My Life*, *The Tap*, and the series *Project 10: Real Stories from a Free South Africa*.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Sales Agents
- Pre-Sales
- Funds

Producer: Steven Markovitz
 Director: Wanuri Kahiu
 Writer: Wanuri Kahiu (Kenya)
 Country: Kenya
 Present at Durban FilmMart:
 Steven Markovitz, Wanuri Kahiu
 Feature/Documentary: Feature
 Running Time: 90 minutes
 Language: English
 Location: Kenya
 Total Budget: \$1,394,000 (€1,107,778)
 Finances Committed: \$14,500.00 (€11,522.00)
 Partners Attached: Goteborg International Film Fund
 Production Company: Big World Cinema - steven@bigworld.co.za +27 21 465 4686/www.bigworld.co.za





ZIMBABWE



Jackie Cah



Rumbi Katedza

Live From Zimbabwe

Jackie Cah and Rumbi Katedza

“As a filmmaker living and working in Zimbabwe, it is a constant struggle to produce the films you want to make because of lack of funding and because of the political environment that pervades in the country. There is little press freedom as the sitting government persecutes media practitioners under the draconian Public Order and Security Act and the Access to Information and Protection of Privacy Act. Those who choose to tell the Zimbabwean story, often do so at their own risk. However, if the Arab Spring has taught us anything, it is that silence is a disease that allows bad leadership to thrive. We have to rise up and tell our stories, tell many stories, and tell them well.

I am also compelled by the visual beauty of the story. It is an idyllic track of mountainous land on the Mozambican border, where, as a visitor, you may think it almost paradisiacal, but there is so much more that simmers underneath. During the 2006 and 2008 elections, that region suffered some of the worst repression because its people are known for empowering themselves, even if it is not the politically correct move to make. The tree lined mystical mountains full of lush vegetation are a beautiful setting.

Ultimately, it is a metaphor for self-expression, self-discovery and finding ones true voice. This is a film about the power of the people and a film about hope, and there is always a great deal of beauty in hope. Though the characters may be Zimbabwean, their story is universal.” Rumbi Katedza

SYNOPSIS

In a remote mountain village, neglected by government, Chief Masimba heads up a peaceful community, sheltered from the outside world without radio or television reception. He lobbies the capital for a transmitter, but is constantly turned away, because his area is ‘too mountainous’, or has ‘too much mist.’When the chief sells most of his cows to send his son Tarwirei to the University of Zimbabwe, Tarwirei’s mind is opened to many possibilities. He befriends Tinotenda, a village girl with big dreams who after university embarks on an engineering scholarship in South Korea.

Tarwirei confides in Tinotenda about the need for radio and TV signals and she is helped by her schoolmates and professor to secure a 2nd hand Chinese transmitter from a Seoul bazaar. They set about the big task of setting up a pirate radio station in Rusitu. The

project revitalizes and reconnects the village, transmitting daily with funeral notices, village weddings, hoe sharpening ceremonies, folklore beats, cattle slaughtering notices and local news. One night a group of thugs, purporting to be government officials, demand that the equipment be surrendered to them. The villagers rise up and storm the district offices.

Tarwirei becomes the face of a movement, which sees villagers marching on government and attracting people from other villages and urban areas joining in the fight for justice. The will of the people sets things in motion, but will they come up triumphant against an all powerful government?

DIRECTOR PROFILE

Rumbi Katedza majored in English (Film and Communications) at McGill University, Montreal and did her Masters in film at Goldsmiths, University of London as a Chevening scholar. She was the Festival Director of the Zimbabwe International Film Festival and has published numerous short stories to critical acclaim. Katedza has directed several award-winning films including *Danai*, *Asylum*, *Tariro* and *Big House*, *Small House*. Her most recent work was the feature film *Warriors* and the documentary feature *The Axe and the Tree*.

PRODUCER PROFILE

Jackie Cah works on documentaries and feature films as production manager and line producer. Her producing her credits include Tsitsi Dangarembga’s *Kare Kare Zvako*, *That’s Me* - a short film for the *Steps for the Future* series; Patrick Meunier’s *Blue Sky* - a documentary celebrating the life and music of the Cool Crooners of Bulawayo, and most recently *Playing Warriors* by Rumbi Katedza. She has also worked in the fields of education, training and

facilitation and through the UNESCO film school programme has contributed to the training of many young Zimbabwean film makers. Cah has worked with jazz veterans the Cool Crooners of Bulawayo for many years, touring with them to Europe and the USA and working with them in producing two albums. She sits on the Board of leading Arts Organisation, Pamberi Trust.

COMPANY PROFILE

Pangolin Films aims to contribute to the development of the Zimbabwean film industry, provide a platform for local talent and stories, and encourage innovative and interesting film making with a distinctive Zimbabwean stamp. The company’s produced the films *Playing Warriors* by Rumbi Katedza, *Kare Kare Zvako* by Tsitsi Dangarembga, *That’s Me* by Sasha Wales Smith and *Blue* by Patrick Meunier.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financers
- Funds



Producer: Jackie Cah
 Director: Rumbi Katedza
 Writer: Rumbi Katedza (Zimbabwe)
 Country: Zimbabwe
 Present at Durban FilmMart: Jackie Cah and Rumbi Katedza
 Feature/Documentary: Feature
 Running Time: 90 minutes
 Language: English and Shona with English subtitles
 Location: Zimbabwe
 Total Budget: \$ 1,272,959.00 (€1,005,000.00)
 Finances Committed: none
 Partners Attached: none
 Production Company: Pangolin
 Films - jackie.cahi@gmail.com
 rumbikatedza@gmail.com





RUWANDA



Joel Karekezi

The Mercy of the Jungle

Joel Karekezi

“As a Rwandan film director, I want to use my vision and my creative approach to portray a road movie that follows the journey of two soldiers Xavier and Faustin, their struggle, weakness and hope. *The Mercy of the Jungle* is a unique story that deals with wars in Congo through the eyes of these lost soldiers where the audience will explore what was happening and other will learn from this story and fight against wars and crimes.

My way of telling this story will be intimate rather than epic. I will use the central relationship of the film – the friendship and tragic separation of these two soldiers and their army. As these two soldiers are trying to find their army, I will keep exploring new stories on their way up to the moment where they find the army. I will keep exploring the beauty of Africa through this story.” – Joel Karekezi

SYNOPSIS

At the outbreak of the Second Congo War, Rwandan soldiers Sergeant Xavier and Private Faustin are sent to hunt down Hutu rebels in the vast jungles of eastern Congo. Under the relentless command of Major Kayitare, they march eighty kilometers a day.

One night, Xavier and Faustin are accidentally left behind when the battalion races out to chase fleeing rebels. They try to catch up, but must take refuge in the forest when local Congolese militiamen catch sight of them. Lost, with no hope of catching up with their men, they decide to press west through the jungle toward Kasai Province.

After a few desperate weeks of hunger, Faustin finds a way to catch food with skills he learned back on his farm. Xavier keeps them out of trouble with local patrols and mercenary mining operations, saving Faustin’s life on more than one occasion. Along the way, they grow close. Xavier learns that Faustin has a wife. Xavier had a wife once, but she died while he was away fighting the last war.

When Xavier falls into the feverish grip of malaria, he’s tortured by visions of the dead. Unable to walk, Faustin carries him on his back until they finally emerge from the forest. A local village takes them in. Xavier recovers and learns that the Rwandan Army is camped on a mountain in the distance. He and Faustin set out to rejoin their troops.

They reach the mountain, narrowly dodging the bullets of their

own paranoid troops. Xavier and Faustin are separated and interrogated by a captain who believes them to be rebel spies. The Major hears of Xavier’s return and comes to his aid. Faustin has been badly beaten and will die unless the Major sends him home to a hospital. Xavier begs him to help, but the Major refuses to waste fuel on one second-rate soldier. Xavier insists the Major might as well shoot him if the private dies. Finally, the Major relents.

As troops load Faustin into a supply truck bound for Rwanda, Xavier bids him a tearful goodbye. That night, during a vicious rebel assault, Xavier refuses to shoot an enemy child soldier and is killed. Sometime later, Faustin raises crops with his wife and son back in Rwanda. He is forever grateful for Xavier’s sacrifice, happy to be free of the jungle and done with war.

PRODUCER/ DIRECTOR PROFILE

Joel Karekezi studied film directing at CinéCours in Quebec. After attending a screenwriting course at Maisha Film Lab, he directed his short film *The Pardon*, which won the Golden Impala Award at Amakula Film Festival and screened at Kenya International Film festival, Zanzibar International Film Festival as well as Durban International Film Festival. It won Best Short Film at Silicon Valley African Film Festival.

Karekezi participated in the Berlinale Talent Campus. He developed feature length script for *The Pardon* with support from Columbia University and Maisha Film Lab Mentorship before it was selected for Durban FilmMart 2011. *The Pardon* was selected to participate in the Rotterdam Lab at the International Film Festival and is now in post production.

Karekezi works with Maisha Film Lab as a mentor and teaches screenwriting at Kwetu Film Institute.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Sales Agents
- Pre-Sales
- Funds
- Other



Producer: Joel Karekezi
 Director: Joel Karekezi
 Writer: Joel Karekezi (Rwanda) and Casey Schroen (USA)
 Country: Rwanda
 Present at Durban FilmMart: Joel Karekezi
 Feature/Documentary: Feature
 Running Time: 90 minutes
 Language: English
 Location: Congo
 Total Budget: \$ 1,008,050 (€ 801,592)
 Finances Committed: none
 Partners Attached: none
 Production Company: Karekezi Film Production - joekarekezi@gmail.com





SOUTH AFRICA



Carolyn Carew



Khalo Matabane

The Number

Carolyn Carew and Khalo Matabane

“The film is about a man who loses the world but gains his soul.

Magadien Wentzel, a charming but lost coloured young man who grew up in a brutal landscape where he was constantly reminded that he is a nobody, bastard child of a worthless father and mother who gave him away. He is angry at the world. He sees himself as a victim. A young man who learns to lie in order to survive and is everything to everyone to such an extent that he cannot tell what is a lie and truth anymore. He is coloured when it matters and Zulu when it's required and shifts from Christianity to Islam. Magadien wants to be something and he is prepared to achieve that at any cost which makes him very dangerous. What do we believe and what don't we believe of this character as he narrates his own life? When Magadien enters prison world for the first time, he is confronted with the question 'Who are you?' He will go through his entire life journey trying to answer that question. It is a question that haunts him.” Khalo Matabane

SYNOPSIS

The Number is the story of one man's personal redemption against all odds in an unforgiving world set against an electrifying political backdrop. Cape Town attracts tourist like flies to shit but beneath that shiny, happy façade of beach sand and sunsets is the reality check of the Cape Flats, a cesspit of human disappointment Magadien Wentzel was forced to call home.

Magadien is a man without history, culture, religion or family. He searches for a place of belonging. When he gets arrested by mistake and introduced to the prison gangs he embraces them as the new family and turns back on his broken, poor and dysfunctional family. So begins a journey into hell characterized by brutality, death, drugs and a cult like prison belief in a mythical figure called Nongoloza, the godfather of the 28 gangs, notorious for robbery and sodomy. Magadien learns about Nongoloza, who is portrayed in prison myth as a Zulu bandit who in the 1800's refused to work in the mines for the white man and instead lived in a mineshaft robbing and sleeping with boys. He is a hero and a revolutionary.

After many years, Magadien comes into contact with Jansen, the first colored head of the prison. The country is changing; Nelson Mandela has become first black President of South Africa. The two men are unaware that they have been searching for each other for

years. They have both been wounded by a brutal system that told them that they were worthless. What is different is one is on the side of the law and the other is on the other side of the fence. It will take trust for them to learn to work together.

Magadien finds a father figure in Jansen and Jansen finds in Magadien a son he has never had. Magadien would learn about the lie of Nongoloza. He like biblical Paul will see the light and be transformed. 'I was blind but now I can see and was once deaf but now I can hear'. But in real life there is no easy transformation and by time Magadien turns his back on the life of crime and violence, he has lost so much already.

DIRECTOR PROFILE

Khalo Matabane is a multi-award winning director who has directed numerous feature length documentaries, drama series, campaigns, commercials, taught about cinema and politics and recently completed his first dramatic feature film *State of Violence*. His work has been screened in North America, Europe, Africa and Asia and he was named a global trailblazer at MIPDOC.

PRODUCER PROFILE

Carolyn Carew has produced a number of long running television drama series, feature length documentaries, co-created South Africa's first reality TV show *ScamtogB*, and hundreds of commercials. She worked as manager of training at the Newtown Film and Television School as well as the SABC.

She was producer for the production consortium which launched the historical African Broadcast Media Against HIV/AIDS: a coalition of 66 broadcasters (Radio and TV) from 38 countries on the African Continent in 2006 after a call by the UN for media to unite against the fight of HIV.

She served as a council member on the inaugural South African National, Film and Video Foundation (NFVF) and SASFED representative on the MAPP SETA.

COMPANY PROFILE

Born Free Media is an award winning production company that specializes in fiction and non-fiction storytelling. Matabane is the creative director and his films have received numerous International Film Festival selections and awards. Carolyn Carew and Tsholo Mashile are the company's producers and have produced a number of award winning television dramas and documentaries.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Pre-sales
- Funds



Producer: Carolyn Carew
 Director: Khalo Matabane
 Writer: Amanda Evans (South Africa)
 Country: South Africa
 Present at Durban FilmMart:
 Carolyn Carew, Khalo Matabane
 Feature/Documentary: Feature
 Running Time: 110
 Language: English with English subtitles
 Location: South Africa
 Total Budget: \$1,702,402 (€1,245,500)
 Finances Committed: \$595,841 (€475,178)
 Production Company: Born Free Media - +27 11 912 7814
 production1@bornfreemedia.co.za
 www.bornfreemedia.co.za





SOUTH AFRICA



David Selvan



Catherine Stewart

Papwa

David Selvan and Catherine Stewart

“The world of the film is visceral. History is not foregrounded, characters are, with naturalistic performances and dialogue that is true to the rhythms of dialect and tone of the different people and accents.

Ultimately this is a love story: the story of the love Papwa had for the wife and the family he never wanted to part from, the game he loved to play, and the country he never wanted to leave to whose people he felt he belonged. And, as with all love stories, the sounds, images and music will be all about the crossing of boundaries, the merging of opposites and the synthesis of contrasts that becomes greater than its parts.” Catherine Stewart

SYNOPSIS

In 1950 Papwa Sewgolum, an Indian boy living in a slum shack in Natal, South Africa discovers a golf ball in the jungle near his house. With wooden clubs he carves from the branches of Saringa trees, he teaches himself to play golf on the beaches and jungle near his shack. He holds his hands the wrong way round and has an idiosyncratic style all his own, but his way with a golf ball is extraordinary. His only access to a golf course is caddying, until one day when he caddies for Graham Wulff, the maverick inventor of Oil of Olay skin cream. Wulff recognizes Papwa’s amazing ability and together they take on the system to get Papwa to play on an international stage.

Unable to get permission for Papwa to play in white tournaments in South Africa, and unable to get an exit visa to play golf in Europe, Graham Wulff takes flying lessons, buys a plane and flies Papwa to Scotland himself to enter him into the British Open. Papwa’s extraordinary first rounds in the British Open lead to worldwide publicity. It looks as though he might win until South African Security Branch Operatives waylay Papwa to “question” him about his subversive connections. They threaten him with never being able to return to see his wife and children in South Africa. Papwa’s nerve wavers, he plays badly, and loses.

Gary Player, white South Africa’s golden boy wins the Open and becomes world champion. But Papwa goes on to win the Dutch Open and returns to South Africa, a hero of the people, having made a

Producer: David Selvan
Director: Catherine Stewart
Writer: Catherine Stewart (South Africa)
Country: South Africa
Present at Durban FilmMart: David Selvan
Feature/Documentary: Feature
Running Time: 110 minutes
Language: English
Location: South Africa
Total Budget: \$6,600,000 (€4,700,000)
Finances Committed: none
Partners Attached: none
Production Company: SPV
Papwa - dselvan@mweb.co.za

laughing stock of the racial barriers of Apartheid in the homeland of many Apartheid-believing whites. Even while Papwa is hailed as a hero by his people, the apartheid state strikes back at him with attempts on his life and attacks of his community. Papwa’s family loses their home in forced removals. Devastated, destitute and unable to play any golf at all, Papwa takes a menial job in a factory to feed his wife and children.

It is the dark days of apartheid, and yet there are those who dream of watching Papwa play his beautiful game for all to enjoy. With the support of a few brave believers in South Africa and abroad, the South African state relents and allow Papwa play in the South African Open against the world’s number one golfer, white South African, Gary Player. It may be the last time Papwa is ever allowed to play golf.

All over the world, people of all races follow the match, stroke by the stroke. Papwa beats Gary Player. Whatever might happen to him after that, on that day Papwa Sewsunker Sewgolum, was the greatest golfer on earth, proving that the colour of one’s skin did not dictate your fate.

DIRECTOR’S PROFILE

Catherine Stewart studied Literature and Film at Stanford University as well as Screenwriting and Directing at Columbia University. She directed numerous documentaries and dramas including *A Woman’s Place* which she co-produced and directed for PBS in America; the short film *Clean Hands* directed for MNet, and *Transit Café* which was co-produced by Swedish Television and the South African Broadcast Corporation. She has worked as a writer and director for television drama series and mini series including *The Lab*, *Home Affairs*, *Tsha Tsha*, *Jacob’s Cross*, and *Shreds and Dreams*.

She participated in the Sundance Screenwriters Lab when she attended the Sundance Director’s Lab with her original script, *The Moon, Under Late Capitalism*. She has lectured at Wits University in screenwriting and directing. She lives in Johannesburg and works as a freelance scriptwriter, script editor and director.

PRODUCER’S PROFILE

David Selvan’s first feature film was *The Fourth Reich*. He procured the equity finance in South Africa and structured the balance of the finance for the film *Ask The Dust*. He has a strong legal background and has worked on a range of films largely in relation to financial structuring. He has worked extensively in Los Angeles and London.

GOAL(S) AT DURBAN FILMMART:

- Co-producers
- Financiers
- Sales Agents
- Pre-Sales





EGYPT



Hossam Elouan



Marouan Omara

Repeated Stopping

Hossam Elouan and Marouan Omara

“This is a film about a young man’s experience of exile in his own land. The story begins the year before the Egyptian revolution, but shadows of the revolution are cast throughout the film. It is a story of a young man who was born, raised and graduated from university knowing only one president. It is about his dreams, unemployment, contradictions, and sexual frustration. Incapable of positive action, his character always waits for help from the others around him, and he fails in almost all emotional and sexual attempts. For me, the film is this young man’s protest against the harsh life he is living. I believe that the film reveals a lot about my own generation as it is about the conflicts that the youth face, the conflict between earning money and chasing the dream, goal or talent; the conflict between love, marriage and stability on one hand, and wild sexual desire on the other hand; the conflict between family interfering in the details of daily life in one hand, and the need to be independent on the other hand. These are conflicts I face in a way or another as my age is very close to the characters of the film and this generation’s challenges.” Marouan Omara

SYNOPSIS

The film tells the story of a marginalized anti-hero, Mohamed Ibrahim, a young man in his early 20s, who lives in the informal area of Madinat Al Salam-Al Salam City, on the outskirts of Cairo, and commutes into the city every seeking a job. The tiring daily journey drives him to move into the city. Renting a room in the city becomes for him synonymous with spatial and individual independence from the family. Opposing this move are his mother, and his fiancée Hind, who both think it is not appropriate for a young man to live alone, but supporting him are his father and his friend Men’im, who both think this might be the only way for him to find a place for himself in the world. Men’im helps Mohamed in his search for a cheap room in the less expensive neighborhoods of Cairo, and after a long search they find one. Once he finds that small room, Mohamed starts a new diasporic journey in search for himself. The room becomes the space for his saturated hallucinations full of desire and erotic imagination, where he keeps dreaming of the first girl he will be able to bring to the room, and have sex with. The city is a place we see only at night, illuminated by lights, reflecting Mohamed’s

Producer: Hossam Elouan
Director: Marouan Omara
Writers: Mohamed Salah Al Azab and Marouan Omara (Egypt)
Country: Egypt
Present at Durban FilmMart: Hossam Elouan
Feature/Documentary: Feature
Running Time: 100
Language: Arabic with English subtitles
Location: Egypt
Total Budget: \$265,000 (€210,719)
Finances Committed: none
Partners Attached: none
Production Company: Ein Shams Films - hossamelouan@gmail.com +201 060 528732

longing for a date that has not yet come, and his new position in life as one of the marginalized young people looking into each other’s pockets for what might help them survive.

In his journey in the city, the psychic fragmentation of our alienated anti-hero Mohamed grows, and he encounters frustrated men and women, friends and traitors, and many sexual deceptions. The death of Mohamed’s father, the image of him lying in bed touched by the hands of strangers washing his dead body, and his father’s funeral, represents for Mohamed an encounter with death, and the beginning of a new psychological and moral approach to life, and he starts to think of ways that can lead him to his personal salvation. In the end, Mohamed stops to look at a child on a balcony playing with a toy tied to a string. When the toy falls down, Mohamed doesn’t move, but instead he keeps standing and waiting until the child comes down to pick up his toy. But will the child ever come?

DIRECTOR PROFILE

Marouan Omara works as a writer, cameraman, director and editor and recently graduated from the Faculty Of Applied Arts – Helwan University. He took screenplay writing classes with Syd Field and Linda Cleary and received leadership training from Stephen Covey, and acting training from Egyptian actor Ahmed Kamal. His films include *The Doll* and *Taxi* which has screened at various international film festivals.

PRODUCER PROFILE

Hossam Elouan studied towards an Masters in Cinema Studies from San Francisco State University specializing in Arabic and World Cinema and he recently graduated from the European Audiovisual Entrepreneurs (EAVE) programme. He has worked as a producer in

Ibrahim El-Batout’s feature film *Hawi* which won Best Arab Film at the Doha Tribeca Film Festival.

COMPANY PROFILE

Ein Shams Films produces low budget high quality Egyptian films that can break through the international film market. Their first feature film was *Hawi* directed by Ibrahim El Batout which won Best Arab film award at the Doha Tribeca Film Festival and was an official selection the International Film Festival Rotterdam.

GOAL(S) AT DURBAN FILMMART

- Co-producers
- Financiers
- Sales Agents
- Pre-Sales
- Funds





Janet van Eeden



Magda M Olchawska



Stephen de Villiers

A Shot at the Big Time

Janet van Eeden, Magda M. Olchawska and Stephen de Villiers

“This story is based on the life of Van Eeden’s brother in particular, and about the futility of war in general. She used her brother’s story which is Oedipal in its tragic intensity to focus on the senselessness of the South African Defence Force’s (SADF) conscription campaign during the seventies and eighties in this country. This film will include in its compass the experience of one soldier in Mkhonto WeSizwe (MK), the military wing of the ANC.

It is an anti war film in the classic tradition of *Apocalypse Now*, *Platoon*, *Born on the Fourth of July*, *Birdy*, *M.A.S.H.* and *Catch 22*, amongst others. It is also a tirade against cruel authority and fundamentalism of all kinds. For this reason *One Flew Over the Cuckoo’s Nest* is also a model used in writing this film.” Stephen de Villiers

SYNOPSIS

It is apartheid South Africa and the only thing Jimmy doesn’t want to do was to kill another human being. Ironically, by trying to defy the army and its constrictions, he breaks the rules and goes AWOL, taking a rifle with him to give the finger to the forces in the way he thinks best. Through a series of random coincidences an innocent woman is killed by a ricochet bullet from his rifle when he and his friends are firing into the local rubbish dump. This event is too much for him to bear and he has a mental breakdown. He is put into a mental institution.

But it doesn’t take long for the army to reclassify him as fit to serve on the border. There he is forced to engage in active combat. Three days after his arrival, he was is. Official reports said he has been killed by a ricochet bullet. People who were on the border at that time of the incident tell his family that he chose to shoot himself rather than engage in active combat.

South African men are still suffering severely as a result of what they went through in conscripted service. A collection of memories of SADF troops published recently has just been optioned to be made into a film. This means that there is even greater urgency for this film to be made and there is a very real hunger for all those unheard men conscripted into the SADF to tell their stories.

DIRECTOR’S PROFILE

Stephen de Villiers is an Australia based South African filmmaker who studied at the University of KwaZulu-Natal as well as the Australian Film Television Radio School. He has made six short films including *Takes the Cake*, *Commando* and *3 Cigarettes*, which were official selections of the Durban International Film Festival. His filmography also includes two short documentaries, *Band Aid Backpackers* and *Far From Home*. De Villiers has participated in the Sithengi and Durban Talent Campus. He is currently working as a director for a full service production company, servicing work across film, television, online and new media.

PRODUCER PROFILE

Magda M. Olchawska is a filmmaker and author of children’s books who studied at the London College of Communication. Her short films *7 Minutes of Ur Life*, *9 mm* and *The Man With The Spying Glass* have been selected to great acclaim at various international film festivals. She is working on three feature film projects *Life*, *Fantasy Room* and *Two People* in development and pre-production. She has written and published five short stories collections and two illustrated children’s books.

Janet van Eeden is an award winning journalist, screenwriter, playwright, teacher and producer with over thirteen years experience as an independent filmmaker. She co-wrote the children’s feature film *White Lion* which premiered at the Durban International Film Festival and screened at various other international film festivals. Van Eeden has taught scriptwriting at various leading film and media training institutions including the University of KwaZulu-Natal, AFDA and the Wildlife Film Academy.

GOAL(S) AT THE DURBAN FILMMART:

- Co-producers
- Financiers
- Sales Agents
- Pre-Sales
- Funds
- Other



Producer: Magda M. Olchawska, Janet van Eeden
Director: Stephen de Villiers
Writer: Janet Van Eeden (South Africa)
Country: South Africa, Australia, UK
Present at Durban FilmMart: Janet Van Eeden
Feature/Documentary: Feature
Running Time: 90 minutes
Language: English, seSotho, Afrikaans with English subtitles
Location: South Africa
Total Budget: \$2,142,858 (€1,500,000)
Finances Committed: none
Partners Attached: NFVF (development)
Production Company: Mayan Films
 UK - bf@bulletfilm.com
 www.magdaolchawska.com
 Janet Van Eeden
 janetveh@telkomsa.net





The Visit



Imraan Jeeva



Omar Khan



Nadia Davids

Imraan Jeeva, Omar Khan and Nadia Davids

“This is a film about family, the intimacy of familial secrets and sacrifice, a shared silence around loss and a communal longing for recovery. It is also a story about South Africa and America; about two countries with difficult histories, struggling to make sense of their present moments. So many of the films that have emerged about South Africa focus on the larger than life stories; on political heroes, victims of appalling violence, or children caught in a cycle of extreme poverty. So many of the films that have referenced 9/11 have struggled to articulate its complicated, intertwined nuances and speak to how the events of that day have generated repercussions far beyond the US or the Middle East. We aim to break away from those narratives, to refuse the predictable and to chart new stories.” Nadia Davids

SYNOPSIS

The film opens on September 11, 2001 with Miriam Kabir, a fifty something year-old wife and mother in Cape Town, trying desperately to contact her son, Hassan, in New York.

Miriam announces a few days later that she is going to visit Hassan. Her family’s reaction is one of silence, anger and bewilderment. As Miriam prepares for her trip a twin narrative, set in the 1980’s, begins to unfold: Hassan’s high-school is a seat of political activism. His parents are frightened as they watch their son become increasingly militant. One night, they receive the midnight knock. The police arrive and take Hassan away. A few days later, they are told that he is in solitary confinement and that only his father could visit him. Yusuf returns from his visit to the jail a different man, but assures a Miriam that their son will be released in a week. When Hassan returns home Yusuf makes plans to send him into exile.

Hassan is sent to Ohio to live with an aunt and uncle. By 2001 he has thoroughly embraced the idea of being American, he is in a relationship with an American woman, and he is fulfilled by his work. But the events of September 11, 2001 touch off tremendous personal and political upheaval in Hassan’s life. He feels alienated by the tide of anti-Islamic sentiment in the city he calls home and is awash with reactivated post-traumatic stress disorder from his own past. It is in the midst of this new crisis of belonging and instability that his mother insists on visiting him.

Miriam’s journey to the US is not without incident for this lone Muslim woman in an era characterized by fear and suspicion. When she eventually sees Hassan, she struggles to find her boy in this man. Mother and son behave as if they are strangers. Miriam notices that Hassan stiffens every-time she mentions South Africa or his father, and as a result, she talks of both incessantly.

Finally, one night Miriam awakes to find Hassan up alone. He tells her what transpired that night his father came to visit him in jail. Will his revelation lead to a new beginning, and a deeper relationship between mother and son.

DIRECTOR’S PROFILE

Nadia Davids has a PhD in Drama from the University of Cape Town. She has published and produced work internationally and two of her play texts, *At Her Feet* and *Cissie*, are studied at a wide-range of universities including UCT, UWC, Stanford, UCLA and SOAS. *At Her Feet* was nominated for the Noma Award in 2008 for best book published in Africa. She is currently lecturing at Queen Mary, University of London and working on her first novel.

PRODUCER PROFILE

Imraan Jeeva holds a Bachelor of Business Science from the University of Cape Town. His previous films include *Passion Gap* and *Classified Love* while he has recently completed two documentary projects - a UK co-production and a story on protest theatre in Zimbabwe. Jeeva is a Certified Financial Analyst (CFA) charter holder and works as the director of private equity firm Ichor Capital.

Omar Khan is a producer and actor with a Master of Science in Real Estate Finance

and Investment from University of Reading (UK). He has worked as co-producer on the above-mentioned documentary projects and is currently financing *The Visit* and another feature film project. He is also a director at Ichor Capital.

COMPANY PROFILE

Ichor Capital is an investment company with interests in film production, fashion, energy efficiency management and commercial real estate. Ichor Capital is developing two feature films due to shoot in early 2013, currently shooting a documentary on Somali immigrants in Johannesburg and is near completion on a documentary on protest theatre in Zimbabwe.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Sales Agents
- Pre-Sales
- Funds



Producer: Imraan Jeeva, Omar Khan
Director: Nadia Davids
Writer: Nadia Davids (South Africa)
Country: South Africa
Present at Durban FilmMart:
Imraan Jeeva, Omar Khan
Feature/Documentary: Feature
Running Time: 90 minutes
Language: English and Afrikaans with English subtitles
Location: South Africa, United States of America
Total Budget: \$940,192 (€750,000)
Finances Committed: none
Production Company: Ichor Capital
- Imraan.jeeva@gmail.com / okhan.rsa@gmail.com





FUNDERS, PARTNERS AND SUPPORTERS

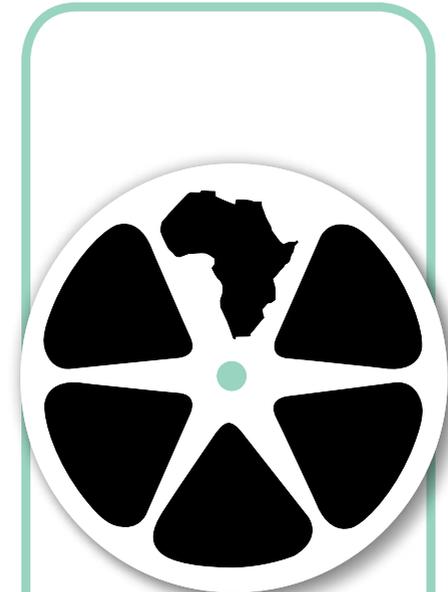


CONTACT DETAILS

Website: www.durbanfilmmart.com

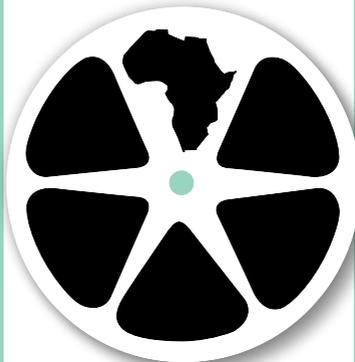
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