



4TH

Durban FilmMart

at the Durban International Film Festival

PROJECT DOSSIER



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Foreword 2013

WELCOME TO THE DURBAN FILMMART 2013

The Durban Film Office and the 34th Durban International Film Festival are pleased to present the fourth 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, South Africa's largest and longest-running film festival and a flagship project of the Centre for Creative Arts (University of KwaZulu-Natal) 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 continues to bring to Africa growth, recognition and the opportunity to develop strategic relationships between film financiers and African filmmakers. The Durban FilmMart has been pleased to note the success of a number of projects over the years and equally importantly, the strong relationships and networks that have been established at the annual co-production market between African filmmakers and the global marketplace. The vision is for the Durban FilmMart to continue to strengthen as a foundation from which the financing of promising projects is accelerated and we are proud to play a part in the future of these projects. We continually strive to raise the visibility of African cinema, stimulate production, and facilitate project collaboration

between African filmmakers.

A total of 113 submissions, comprising 31 documentaries and 82 features, were received from around the continent, including Algeria, Cameroon, Malawi, Egypt, Ghana, Kenya, Mozambique, Nigeria, Rwanda, Tunisia, Uganda, Zambia, Zimbabwe and South Africa. Of these, eight documentaries and ten fiction projects were selected. An evaluation panel of African and international film professionals assessed these projects and made the selection based on a number of standard criteria. The directors and producers of these projects will now have one-on-one meetings with potential investors and co-producers at the Finance Forum.

Partnerships are crucial to achieving our vision and we are humbled by the continued support we receive from key partners who have traveled this road with us from the outset. Our partnership with the International Film Festival Rotterdam's (IFFR) CineMart has always played an important role in furthering the vision of the Durban FilmMart. In 2012, CineMart and the Hubert Bals Fund supported three fiction feature projects to attend the CineMart Rotterdam Lab in January 2013. As part of the new Boost! Programme, Media Mundus, CineMart and Hubert Bals have selected another African project to attend Durban FilmMart 2013 and CineMart 2014.

The partnership with the International Documentary Festival of Amsterdam (IDFA), the world's leading documentary film festival held annually in Amsterdam, continues in



2013. IDFA is involved in Durban FilmMart not only in an advisory capacity but also in the implementation of the DOC Circle Pitch day, where broadcasters, fund representatives, financiers and potential co-producers will engage with pitches by the 2013 official DFM documentary projects. In 2013, IDFA and the IDFA Fund will again award the most promising documentary project presented at the DFM an opportunity to attend IDFA 2013. In addition, North America's largest documentary film festival, Hot Docs Documentary Festival, will attend this year's DFM. Through their Blue Ice Group Fund, six African film grantees and their accompanying industry peers/broadcaster will attend Durban FilmMart 2013, and will participate in a series of networking meetings with DFM documentary projects.

Supporting Durban FilmMart for a second year, WorldView, will select two DFM projects to receive a WorldView Development Grant of £2500. A partner project of WorldView, 'Your WorldView', has also hosted a short film challenge in partnership with DFM, for which the winner of the challenge will be awarded a £1000 prize. Videovision Entertainment, a South African-based distribution company, 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. A new partner for 2013, the Independent Filmmakers Project, the United States' oldest and largest organization of independent filmmakers, will select a DFM project to attend their programme later this year. The new partnership provides a platform for African projects to further explore the North American marketplace and we look forward to strengthening this collaboration.

The Durban FilmMart has received tremendous support from France over the past few years and we are excited to announce that in 2013, Arte France will again be represented at the Finance Forum meetings and will award a prize of €6000 to a feature film project. Also in attendance, the International Organisation of Francophonie will award a prize of €5000 to a promising African project presenting at DFM 2013.

In addition to this, a new partnership was established earlier this year with Paris Cinema's film market, Paris Project, which looks at co-production potential for carefully selected worldwide feature projects destined for French and European coproduction. Earlier this year a 2012 DFM project was selected to attend the 2013 edition of Paris Projects and a Paris Cinema representative will also be in attendance at DFM 2013 to select a project for their 2014 edition. We are also joined by a representative of Festival des 3 Continents, Produire au Suid, a workshop that aims to familiarize young producers based in Africa, Latin America, and Asia with a variety of important tools and international coproduction techniques, who will select will select two projects to attend the workshop in November 2013.

We are pleased to have the participation of Canal France International once again, who will present a selection of their Haraka projects at the festival and will attend the DFM DOC Circle pitches and Finance Forum meetings with the fiction and documentary projects.

South Africa's National Film and Video Foundation, responsible for the development of the South African film and video industry, has partnered with DFM 2013 to host a New Zealand delegation during a schedule of strategic meetings to explore opportunities



under the official South Africa/New Zealand Co-Production Treaty. We hope to include many more of these engagements in future programming.

For those not involved in the Finance Forum, the Durban FilmMart programme features a range of masterclasses presented by leading industry experts on a wide range of topics, ranging from world trends in co-production, to finance, distribution, script development and transmedia. World-renowned film expert Clare Downs, will present a scriptwriting workshop entitled *Strategies for development: the Agony and Ecstasy*. Clare Downs is a founding member of the script analysis team for EAVE and has worked in training, script development, producing and writing for over three decades. Filmmaker, author, strategist and consultant John Reiss will present a transmedia masterclass, drawing from his critically acclaimed book *Think Outside the Box Office -The Ultimate Guide to Film Distribution in the Digital Era*.

Presenting a masterclass on co-production entitled *The Art of Working Together* is Christoph Thoke, a German film and television producer and president of Mogador Film, who has worked for leading German/French broadcaster ARTE and German production companies including Bavaria Films, Taunus Film and CineMedia.

Marketing and Publicity for Cinema: the Mentality to Promote will be presented as a masterclass by film distribution and marketing expert Alvaro Vega of Vertigo Films, Spain's leading distribution company (recently incorporated into Wild Bunch).

Renowned South African film and television pitching coach, Howard Thomas of Busvannah

Communications, will deliver four one-hour primers on proposal writing and pitching, covering the areas of research, target audience, writing and budgeting. These primers are aimed at beginner and intermediate producers active in content producing and will form part of the Durban FilmMart and Talent Campus Durban programme, with limited seats available to the public.

A number of local, continental and international broadcasters, as well as various government agencies, film commissions and distribution agencies will be in attendance, enabling delegates to establish contact and engage in one-on-one meetings.

In conclusion, this year's DFM presents a strong programme of experts and industry representatives, adding significant weight to the level of engagement that will take place. We look forward to welcoming you as a delegate of DFM 2013 and providing you an opportunity to network with industry peers and experts in a meaningful way. Most importantly, we hope that this year's Durban FilmMart continues to stimulate the growth of the industry on the continent.

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

Best wishes,
The Durban FilmMart Team



DOCUMENTARIES





Rowan Pybus



Sydelle Willow Smith

Behind the Falls

Director's Statement

"My interest in trees began in 2010 when I was commissioned to film in 13 countries, for the Volkswagen Junior World Masters. My cameraman and friend Misha Teasdale and I worked together on the project. We wanted to offset our carbon emissions when we returned from the trip, so, Misha started a greening initiative, called Greenpop, and began planting trees around South Africa. I provided Misha with start-up capital and came on board as the official media partner. I have been making videos for Greenpop about their greenings efforts ever since.

"There was a natural synergy there, because I have loved trees since I was a kid. As a child I would spend countless hours climbing trees in my backyard and on my family's farm in Zimbabwe. On a recent trip to Zambia with Greenpop. I met Lloyd, who told me how he had chosen to abandon his former life as a charcoal burner to start a micro nursery. I felt compelled and inspired to tell his story, the story of a man who chose to take the hard road, fuelled only with the belief that his actions could one day inspire others to prevent further destruction of Zambia's rapidly falling forests."

SYNOPSIS

Behind the Falls is a documentary film that follows the lives of conservation activists living and working in Livingstone, Zambia. Their aim is to curb the rampant deforestation of Zambia. The film follows their efforts to create micro nurseries, shift mindsets, approach government on their exorbitant electricity prices and educate ignorant consumers on the destruction caused by the buying of rare woods. Lloyd, the central character, is a charcoal burner turned conservationist who joins forces with like-minded individuals, from Zambia and South Africa, on a journey of conservation through a spectacularly beautiful part of the world that is fast losing its forests. Rampant deforestation is destroying this once lush and fertile landscape at an alarming rate. Charcoal is the main source of fuel for most Zambians.

Set in a country that is home to the legendary Victoria Falls, *Behind the Falls* is told predominantly through the eyes of Lloyd.

Producer: Rowan Pybus/Sydelle Willow Smith
Director: Rowan Pybus
Country: South Africa
Feature/Documentary: Documentary
Running Time: 48 minutes
Location: Zambia & South Africa
Total Budget: R507 050
Finances Committed: R30 200
Partners Attached: Indiegogo Crowd Funding
Production Company: Makhulu
rowan@makhulu.co.za
sydellewillowsmith@gmail.com
<http://makhulu.blogspot.com>



Uncle Benji, a sage of sorts who believes forest destruction will only be prevented by creating a culture of conservation in the hearts of the young, is also featured. The outspoken and controversial 67-year-old is both an artist and conservationist.

Misha Teasdale is a young South African entrepreneur and one of the founders of Greenpop. Their goals in Zambia are to promote sustainable environmental practices and decrease the rapidly encroaching Kalahari Desert through the mass planting of indigenous trees. Lloyd, Benji and Misha team up for this epic journey.

DIRECTOR/PRODUCER'S PROFILE

Director, Rowan Pybus runs the production company Makhulu. Shot for Ogilvy, his Adidas Three Stories Campaign video won a Loerie Award. Rowan is a Cape Town based filmmaker, photographer and moving image experimenter. While studying graphic design he discovered that he had a knack for both film and photography and this led him to start his own production company, Makhulu. The on-going collaboration between Makhulu and renowned South African graffiti artist, Faith47, has resulted in a series of internationally acclaimed short films that have been exhibited across Europe. Rowan describes himself as an "artist and philanthropist"

PRODUCER'S PROFILE

Accomplished photographer and videographer, producer Sydelle Willow Smith has a keen eye for detail and a passion for telling vivid, visual stories that celebrate the strength of the human spirit. Sydelle trained at the Market Photo Workshop, and is the 2012 recipient of the Gisele Wulfsohn

Mentorship. She has been commissioned by Le Monde, National Geographic Traveller and Mail & Guardian. She holds an Honours Degree in Social Anthropology from UCT. Sydelle has produced films in partnership with UCT and PASSOP and is currently a media researcher at The African Centre for Cities.

COMPANY PROFILE

Makhulu is a visual production company based in Cape Town, whose name translated means 'big' in the Ndebele language. Over the years the company has worked with clients who are committed to making changes to the way they do business. Makhulu has filmed in over 13 countries and assisted big brands like 46664, Volkswagen and Red Bull in documenting their corporate social responsibility initiatives. Makhulu won the UN Forum on Forests Short Film award for the Africa region with *Amazing Grace*. That film was a precursor to Makhulu's greater plan to make the feature length documentary *Behind the Falls*.

GOAL(S) AT DURBAN FILMMART:

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





Jean Meeran



Sarah Ping Nie Jones

Blindness

Director's Statement

"Race and racism have had deeply scarring effects on the lives of myself and Jean. Along with May Abdalla, a co-creator of this project, we sought to answer the questions of what race is. So we asked people who literally could not see skin colour what it meant to them. The answers were mind-blowing, and revealed a complex portrait of South African society, and the history of power relations that decide who will be labelled more or less worthy as human beings.

"Blindness seeks to literally see through race, and tell the stories of people whose experiences forced them to question the very basis of South African society in the apartheid era, as well as today. What we have seen emerging is that disability is just as much a basis of oppression in the contemporary landscape as race. We hope to take audiences on a journey through perception, to experience each of the character's unique subjectivities and experiences, so that they, and we, walk away with a deep understanding of what it means to be human, and truly equal."

Producer: Jean Meeran

Director: Sarah Ping Nie Jones

Country: South Africa

Present at the Durban FilmMart:

Jean Meeran and Sarah Ping Nie Jones

Feature/Documentary:
Documentary

Running Time: 80 minutes

Location: South Africa

Total Budget: R960 000

Finances Committed: R172 000

Partners Attached: Hot Docs Blue Ice Fund & National Film and Video Foundation (NFVF)

Production Company:

Team Tarbaby

teamtarbaby@gmail.com

SYNOPSIS

Trying to make sense of apartheid South Africa if you were blind was challenging. From toilets to trains, dignity to destiny, every aspect of life was determined by skin colour. Yet what if you couldn't see skin colour? What was left of race? And what remains today? Blindness follows the stories of South Africans who have had to make sense of the society around them without the privilege of sight. Reinette, born on a remote Afrikaner farm, would be carried on the back of the servant's young daughter who acted as her eyes crossing the thorny veld. Alice, born into a poor Cape Flats family, marched through all doors that were closed to her because of race, declaring that she simply could not see them. Fezile, estranged son of a politically powerful family, fashioned himself as a township playboy, until he was shot in the head when wrongfully suspected of being a hijacker.



DIRECTOR'S PROFILE

Sarah Ping Nie Jones completed a fellowship in film at Harvard specialising in sensory ethnography. She has produced content for the BBC's Untold London, and a range of NGOs including seven films documenting youth work across South Africa. She studied politics and film at Cambridge and UCT, and was deputy director of the Cambridge African Film Festival. Sarah works as part of Team Tarbaby, producing films that focus on identity and freedom, amongst them the award winning docu-fiction *Raising Spirits*, shot in Cape Coast, Ghana. *Umbilical Cords*, Sarah's first feature documentary, was screened at, amongst others, the Durban International Film Festival, Encounters Documentary Film Festival, Film Africa and the Zanzibar International Film Festival.

PRODUCER'S PROFILE

Jean Meeran's film work straddles gallery and cinema. The Cape Town-based filmmaker is a co-member of the creative collective Team Tarbaby and, is the recipient of several awards, most notably the Goteborg Award for Best Pitch at Sithengi 2001 (*P-I-G*), and the Newcomers Award Cape Town International Film Festival 2005 (Katechetik). Armed with an MA in film, the young filmmaker is an accomplished writer, director and producer. His major exhibitions include The Bell Roberts Gallery for The Brown Europe Pageant/Round One/Western Europe and the Goodman Gallery and the National Library, both for *China Dolls*. Festival screenings include IFFR, DIFF and ZIFF. He has developed numerous screenplays with, amongst others, DV8 and Flying Moon Filmproduktion. Jean is currently producing the documentary *Waithira* directed by Eva

Munyiri and fiction features *Space Make Up* and *Riot Waif* directed by Zinaid Meeran.

COMPANY PROFILE

Team Tarbaby was founded in 2002 after Jean and Zinaid Meeran won the Goteborg Film Fund Award at Sithengi for their acclaimed movie pitch *P-I-G*. Together with Sarah Ping Nie Jones, and Eva Munyiri, its members work both individually and in collaboration, writing, directing and producing. This is a team of young filmmakers born of parents who were either political activists or exiles. Hence their films' concern with stories of individual freedom struggles. Team Tarbaby's films are largely made within a DIY micro-budget ethos, often straddling the boundaries between fiction and documentary, cinema and gallery. Awards include the Newcomers Award at the Cape Town International Film Festival and the European Union Literary Award (*Saracen at the Gates*).

GOAL(S) AT DURBAN FILMMART:

- Financiers
- Distributors
- Sales Agents
- Pre-Sales
- Funds





**Yves Montand
Niyongabo**

GITI – Paradise in Hell

Director's Statement

"This will be the first film ever made about the story of a town where the genocide didn't happen in a country where the genocide happened. The subject of the film had never been on any media, local or international filmmaker's attention. As a Rwandan film director, whose extended family were killed during the genocide, I believe in the necessity of telling this story from the people's perspective who made that history, and let them tell for themselves the reasons you shouldn't kill when you are promised the wealth of the country.

"The film will explore the reasons for their choices as they cross the bridge between being human and inhuman, risking one's own life for a neighbour, a friend and sometimes a stranger.

"While thinking about making this film, particularly about one place in a whole country with a terrific history, it is refreshing to think deeply about what can be told as a pleasant story, besides guns, blood and mutilated bodies. It is important to me to tell the positive collective story of individuals who made a difference during that tragic period.

"I hope, through this film, to explore what makes a human being stand up against all odds and to show a positive story from a Rwandan perspective."

SYNOPSIS

Edouard Sebushumba, like any other senior leader in Rwanda during the mass genocide that rocked that country, was supposed to execute the government's plan to exterminate Tutsis. Edouard did the opposite. From the favoured ethnic group of Hutu, he was appointed by government from 1982 till 1994, as mayor of the GITI district. Government issued guns, intended for the killing of Tutsis, were regularly in Edouard's possession – he handed these out to Tutsis in an effort to help them protect themselves. This is how Sebushumba seals heroism history for both himself and his village. While the former Mayor of the nearest district has been sentenced to a life in prison by the international tribunal court for Rwanda, Edouard has been hailed as a hero and awarded various humanitarian awards. Shyaka, a traditional musician from the GITI zone, observed and documented the 1994 genocide. This film will

Producer: Yves Montand Niyongabo

Director: Yves Montand Niyongabo

Country: Rwanda

Feature/Documentary:

Documentary

Running Time: 70 minutes

Location: Rwanda

Total Budget: \$103 650

Finances Committed: \$13 000

Partners Attached: Jan Vrijman,
IDFA Fund, Brit Doc Foundation

Production Company:

Almond Tree Films

yves@almondtreefilms.com



explore the difference between being human and inhuman and the points at which one will risk his own life for that of his neighbour, friend and sometimes even a stranger.

DIRECTOR/PRODUCER'S PROFILE

Yves directed and produced *GITI - Paradise in Hell*. Before venturing into filmmaking Yves studied law. He is a Rwandese film director, born in 1988 in exile, in Burundi. He cut his teeth as co-ordinator of production on Lee Isaac Chung's feature *Munyurangabo*. The film was the first feature film made in Rwanda and was selected to the 2007 Festival de Cannes (Un Certain Régard). Following this, Yves went on to take part in various film training programs and workshops, continuing to work on different films, most often as script advisor and assistant director, before beginning to make his own films.

His debut short film, *Maibobo*, was selected as part of International Film Festival Rotterdam's Forget Africa project and went on to be screened at a number of film festivals around the world. In 2010, he wrote and directed a documentary film entitled *Burden of My Heart* that was broadcast on TV Finland/YLE.

Yves is the founder of the K-Dox, a first of its kind workshop held in Rwanda, that is dedicated to documentaries. His first and most recent feature narrative project *Slim Land* was one of 15 selected projects out of 474 submitted projects, to attend the first edition of La Biennale Cinema College of Venice International Film Festival.

COMPANY PROFILE

Almond Tree Films Rwanda is located in Kicukiro district in Kigali city. It's partnered with Almond Tree Films New York, LLC USA

and was created in 2007. Short and feature-length fiction and documentary films have been produced by the company and these have been screened at various international film festivals, winning numerous awards. Almond Tree Films Rwanda was behind *Munyurangabo*, the first feature film made in Rwanda, using first time Rwandese film trained students that was selected in Festival de Cannes in 2007, in the Un Certain Regard section. Almond Tree Films Rwanda is reputed as one of the leading professional production companies in East Africa.

GOAL(S) AT DURBAN FILMMART:

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





Rehad Desai



Brian Tilley

Miners Shot Down

Director's Statement

"When a fellow filmmaker commented that 'this is the film you were born to make', I realised that all my previous films on South Africa have been exploring the cracks in our transition to democracy. The penny finally dropped when I became involved in climate change activism and with my reading and lobbying on the issue for the South African government to adopt a tough approach to the international climate negotiations.

"The power of our own mining companies had a profound influence on these outcomes. I was soon burying my head into the mining sector, its role in our social and economic development and the critical question of the sustainability of mining. This led me to ask questions that focus on how much the mining industry is a 'resource curse'.

"The eyes of the world have been drawn to the South African mining sector, because of the Marikana Massacre. This film will invoke keen interest from international and local audiences alike and through the strong dramatic thread that Marikana events present, will allow us to explore and interrogate a host of themes that speak profoundly to the transition and the nature of democracy where mining remains so powerful."

SYNOPSIS

August 16th, 2012. Police open fire on a group of wild cat striking mineworkers from Lonmin, a leading platinum producer, killing 34 and injuring 88. Footage shows a line of police, with armoured vehicles in the background, firing live ammunition on a crowd of miners who are holding traditional weapons and moving in a huddle towards the police line. Post mortem results show many have been shot in the back and at close range.

This film will use the events that led to the massacre in the days before as the red thread, and segue into the forces and tensions that have led our country to such a dark time in its recent history. We will ask how this could have happened in a country formerly viewed as the beacon of democracy in Africa? The story will be told primarily through three devices; compelling police and Lonmin footage, poignant revelations from the Commission of Inquiry, footage of our central and secondary characters in action and key

Producers: Anita Khanna, Brian Tilley

Director: Rehad Desai

Country: South Africa

Feature/Documentary:

Documentary

Running Time: None provided

Location: South Africa

Total Budget: €399 714/US\$ 519 457

Finances Committed: €286 411/
US\$ 371 970

Partners Attached: Ford Foundation,
National Film and Video Foundation
(NFVF) & ERT Greece

Production Company: Uhuru
Productions 011 - 615 2505/3836
Tri - Continental Film Festival/P2P
www.uhuruproductions.co.za
www.tcff.org.za
[www.facebook.com/groups/
tricontinental/](http://www.facebook.com/groups/tricontinental/)
www.people2people.co.za



interviews with miners, and trade union leaders. The front view or main POV is that of the miners themselves. The combination of all the material allows us a unique view of events from all sides of the conflict.

DIRECTOR'S PROFILE

Rehad Desai serves as the chairman of the Human Rights Media Trust and has conceived and produced over 20 documentary films. He returned from exile in 1990 and directed his first feature length film, *Dilemma* in 2002. He has conceived and produced over 20 documentary films. Six of his films have been feature length documentaries, produced with significant international participation and have received critical acclaim. He is the founder and director of the Tri Continental Human Rights Film Festival and is the current chair of the South African chapter of the Arterial Network.

PRODUCER'S PROFILE

Anita Khanna has written and directed several documentaries, including *Looting the Nation*. She is the scriptwriter and producer for multi-award winning documentaries, *Born into Struggle* and *Bushman's Secret*. Anita has written and co-directed several social justice documentaries including *Looting the Nation* and *You Chuse*. In 2010 she worked with Women of the Sun to co-ordinate a film festival specifically showcasing the work of African women filmmakers. She is the writer and producer of *The Mating Game*, a 13-part drama series for SABC.

PRODUCER'S PROFILE

Brian Tilley shot and directed several award winning documentaries which were screened around the world. Amongst these was, *Fruits of Defiance* and *Jo'burgh Stories*.

Brian works in both fiction and documentary filmmaking. He produced 15 short films for the *Why Democracy* series and has recently completed producing the eight long films and 30 stories for the *Why Poverty* series, broadcast by 70 broadcasters.

COMPANY PROFILE

Uhuru Productions, formed in 2003 and owned by Rehad Desai and Zivia Desai Keiper is committed to developing high quality documentary and drama productions for local and international audiences.

With offices in both Cape Town and Johannesburg, this television house aims to produce documentary films that are internationally competitive. The team's aim is to see the type of development in the industry where the stories and voices of the historically marginalized can be heard and seen through innovative and professionally crafted productions. Late last year, The Ford Foundation announced their financial support of the company.

GOAL(S) AT DURBAN FILMMART:

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





Izette Mostert

Not Just a Stripper

Director's Statement

"I have been in the development of *Not Just a Stripper* since 2012, when I met a 40-something year-old mother of three living in the suburbs and discovered that she was a stripper. It intrigued me that she made the drastic change in her life, becoming a wife and mother but with this hidden past.

"I think this is an interesting and important story to tell as it will change society's perception of strippers and prostitutes. We often think they are not bright and we don't expect that some women make a calculated decision to earn their money in an alternative way. It also shows how difficult it is to climb out of the web that is escorts, strip clubs and prostitution."

SYNOPSIS

Not Just a Stripper takes the audience into the world of the dancers, viewing it from their perspective and exploring what has brought each of these women to that world. Anneke, although only 30, is aging and "needs to find something else to do". Debbie is young and beautiful and admits that for her, "Stripping was an easy money making choice". But for Leah it was not choice – she was forced into the circumstance when she arrived in South Africa looking for a brighter future. These are the issues explored in *Not Just a Stripper*, constantly probing; was it desperation, was it a lack of education, was it just the wrong choice or was it a deliberate choice?

In *Not Just a Stripper* we get to know that lady on the stage. We feel the desperation to sometimes 'get out of there' but we also see the power she holds over men gawking at her. The documentary shows how some women made a calculated choice to strip their clothes for the pleasure of men. We meet old strippers, women who have left the trade, now soccer moms with kids, who dare not mention their old lives. The film exposes us to young, innocent girls who have fallen into the drugs and prostitution trap. Ask any young girl what they aspire to when they grow up and the answer will undoubtedly be anything from a teacher to a lawyer, a doctor, a scientist, musician or dancer - probably not a stripper. So how did these strippers end up here? It will touch on social issues such as human trafficking, rights and the laws on prostitution in South Africa,

Producer: Izette Mostert
 Director: Izette Mostert
 Country: South Africa
 Feature/Documentary:
 Documentary
 Running Time: 60 to 70 minutes
 Location: South Africa
 Total Budget: R1 705 200
 Production Company:
 Purple Pear Productions
izette@purplepear.tv
www.purplepear.tv



HIV/Aids and other sexually transmitted diseases, drug abuse and society's views on strippers.

PRODUCER/DIRECTOR'S PROFILE

Izette Mostert obtained an Honours degree in Theatre and Drama from the University of Stellenbosch. She has directed and edited various programmes for the national broadcaster, e-TV, M-Net, kykNET and DSTV. The first documentary to be screened on e-TV, *The Price of Peace*, about the Lesotho war was edited by Izette. She walked off with an international award for creative excellence on her documentary *Ukuphilisa/to be healed* that focusses on writers and writing to 'heal'. With content varying from nuclear pebble reactors and the arms deal to abalone poaching, Izette has directed and edited various magazine shows, inserts, corporate and training videos.

She also has international production experience having worked with US based Frontline World and WDR in Germany. One of her videos *Small Scale, Big Change*, for architect Jo Noero is currently showing in MoMa, New York. She broadened her horizons by doing post production supervision on the Revlon Supermodel series in 2006 and 2007, the latter winning a SAFTA for best reality show. Her documentary *Saying Goodbye*, was screened at Encounters Film Festival and tells the intimate story of Sean Davison, who was sentenced in New Zealand for the assisted suicide of his 85-year-old mother.

The 2010 Soccer World Cup saw her produce *Sportsnite* with Kabelo Mabalane on SABC2, chatting to South African celebrities that included Ryk Neethling, Bryan Habana, Freshly Ground and The Parlotones. In 2011 Mostert edited *Glitterboys & Ganglands*.

COMPANY PROFILE

Purple Pear Productions is a South African film and television production company with 15 years experience in producing and directing. The company cites story telling as their passion. Head of Purple Pear Productions, Izette Mostert had this to say, "The best part is that we get to work on a variety of projects and we can work with the most amazing crew, creating beautiful visual images, be it for pure entertainment or to make a statement. If there is a story, we will be there."

Purple's Pear's work has won international awards in America, with documentaries screened at the Kenya International Film Festival, on German television and in Europe.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers





Anusha Nandakumar

Mohamed el Amine
Hattou

Searching for Janitou

Director's Statement

"I decided to watch *Janitou* again recently, maybe because it was one of the only plugs that still connects me with my childhood and the Algeria of the 80's. It made me wonder how such a melodramatic Bollywood film touched the lives of so many Algerians. I realised that this film, in a way, defined love in Algeria for a particular era.

"The instances in the film where Prem, the hero, who falls in love and seduces the heroine, then declares his love for her, all strengthened the Algerian notions of love. Prem might be a hero from India, but for the Algerians he looked like an Algerian common man. And Preeti, the demure heroine, looked every bit an Algerian woman. Their love story touched people and made them aspire to happy endings, just like in the film.

"Through this film I want to raise many questions of heroism, love, relationships, and sex.

Janitou will be a vehicle that I will use to go to people, meet them and invite them to share their personal testimonies with me."

Producer: Anusha Nandakumar
 Co-producer: Claire Mazeau-Karoum
 Director: Mohamed el Amine Hattou
 Country: Algeria
 Feature/Documentary: Documentary
 Running Time: 70 minutes
 Location: Algeria/India
 Finances Committed: \$13,467
 Total Budget: €163,325
 Partners Attached: Arab
 Fund for the Art and Culture,
 Institut Français
 Production Company: FIRDAUS FILMS:
anusha.nandakumar@gmail.com
firdausfilms@gmail.com
 UNE CHAMBRE A SOI PRODUCTIONS
claire@ucasproductions.com
amine.hattou@gmail.com
www.aminehattou.wix.com/janitou

SYNOPSIS

The 1980s Bollywood film, *Aa Gale Lag Ja*, holds an important place in the collective memories of the Algerian people. The film became an overnight, unexpected sensation and permeated all strata of society. It was screened before the political unrest and civil war in Algeria. The film tells the story of two young lovers torn apart by family and societal bigotries. In the end, it is their crippled son who manages to reunite them. The audience and the country fell in love with the boy and called him Janitou after a song in the film.

Searching for Janitou is a road movie, a journey undertaken in Algeria, going into people's homes and asking them about their stories of love. The Bollywood film *Aa Gale Lag Ja* or *Janitou* as it is known in Algeria, will be a vehicle that will help provoke these questions on love, desires, hope and memories to finally paint a funny but touching picture of contemporary Algerian society.



DIRECTOR'S PROFILE

Amine Hattou is an Algerian independent filmmaker. He graduated from the Journalism Institute of Algiers in 2000 and in 2009 he was selected to take part in the documentary training at La femis School in Paris, France, where he wrote and directed his first short documentary. Fast forward to 2011, when Amine directed his first short fiction called *Down to Earth* which was selected to various film festivals (fespaco 2013). *Searching for Janitou* was featured at the Durban Docc Station in 2012.

PRODUCER'S PROFILE

Anusha Nandakumar graduated from the Satyajit Ray Film and Television Institute. She was awarded the prestigious national award The Silver Lotus by the President of India for her short documentary *The Boxing Ladies*, in 2011. She is a two time awardee of the French embassy scholarship. She was also selected for Talent Campus at Osians Film Festival, India. In 2008, she interned with Thomas Balmes Films on *Babies*, a feature length documentary.

In 2009, she was a part of 'Universite d'ete' at La Femis, Paris and a year later she was part of the Film Expo Asia, Bangkok. *Beyond the Veil* was a co-production of Anusha's for the Public Service Broadcasting Trust of India.

CO-PRODUCER'S PROFILE

Claire Mazeau-Karoum is an Algerian-French co-producer attached to the project, currently based in Algeria. After working for years at a large financial group as the communication department's head honcho, Claire decided to follow her passion for cinema. Claire jointly founded Une Chambre

A Soi Productions – with the aim to contribute to the development and renaissance of the Algerian cinema. The production company has produced numerous documentaries and feature films that include *Algiers by Night*, *Take Your Place* and *Climbing Up Cervantes*.

COMPANY PROFILE

Firdaus Films (India) was started by Anusha Nandakumar and Sandeep Saket in 2010 with the aim of supporting and nurturing independent films and creative documentaries from, and in collaboration with, India. In the past two years it has produced award winning short films and documentaries. The films have been showcased in festivals around the world. *Searching for Janitou* is the first international co-production from Firdaus Films. Anusha's thrust of work has been in the creative process and conceptualizing.

Une Chambre à Soi Productions (Algeria) is gathering people with different backgrounds that share a passion for cinema. We promote and develop Algerian cinema in every way (short and long features, documentaries, feature documentaries...) and in every field (technical, drama, training and distribution, broadcasting).

GOAL(S) AT DURBAN FILMMART:

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





Jolynn Minnaar



Dylan Voogt

Unearthed

Director's Statement

"After growing up in a new democracy in South Africa's poor, rural heartland, I have always been deeply committed to helping those who suffer under the severe socio-economic disparities that burden our society. Despite my early optimism for shale gas to relieve these circumstances, after uncovering the empty promises, I now gravely admit that, with threats to local economies and the basic right to a clean, safe environment, fracking stands to hurt the ones it claims to help the most.

"I dedicate *Unearthed* to these communities, the ones least able to withstand the arrival of the shale gas industry, whether in the Karoo, Ireland, Australia or Canada. Outside of exposing the hidden truths around fracking, it is my wish that viewers also gain a deeper understanding of the broader system that is currently failing our world. With an expanding global population, excruciating demands on natural resources, and the power around the provision of basic necessities becoming increasingly centralised, it is no secret that the world is in trouble. We stifle innovative solutions and long term sustainability. We invest in today by sacrificing tomorrow. The world as we know it urgently needs to hit the refresh button. May *Unearthed* become a catalyst in that endeavour."

Director/Producer: Jolynn Minnaar

Producer: Dylan Voogt

Country: South Africa

Present at the Durban FilmMart:

Jolynn Minnaar & Dylan Voogt

Feature/Documentary: Documentary

Running Time: 110 Minutes

Location: South Africa, United States, Canada, United Kingdom, Europe

Total Budget: R1 226 750

Finances Committed: R546 750

Partners Attached: None

Production Company:

Stage 5 Films, Zootee Studios, Unearthed Motion Pictures

www.stage5films.com

www.un-earthed.com

SYNOPSIS

Fracking, a controversial gas extraction process, is threatening the area where director/producer Jolynn Minnaar grew up. Although previously optimistic about what shale gas could do to alleviate poverty and ease the national energy crisis, an anonymous call from the United States leads the young South African woman to dig further. She is told that Shell has been drilling on a neighbouring property and has left their family with water laced with chemicals and dangerously high levels of methane. Their home is not the only one. Jolynn grabs her camera and leaves the dusty Karoo roads for the United States - the home of the new fracking technology.

But her lead and his family have mysteriously disappeared and Shell trucks are parked on their abandoned property. Desperate for answers, she continues tracing the gas industry across the US. What



she finds turns her blood cold as she endures a life-changing journey of discovery.

DIRECTOR'S PROFILE

Dubbed the 'next generation Erin Brokovich', Jolynn has already presented her findings at conferences both locally and abroad and regularly shares her firsthand knowledge across print, radio and television platforms.

Her work on *Unearthed* has helped establish international alliances with community groups from Nigeria to Canada, from the United States to Europe, while she works with South African organisations to produce sustainable development strategies for the people of the Karoo. She graduated with a distinction from UCT with a triple major BA degree in Film and Media. She followed this with a specialisation in cinematography and editing at AFDA, the South African School of Motion Picture Medium and Live Performance. This Karoo born lass is a member of InkuluFreeHeid, an upcoming collective of young South Africans leaders working on securing a deeper freedom in the post-apartheid landscape and encouraging social upliftment from a grassroots level.

PRODUCER'S PROFILE

Dylan Voogt is a co-owner and director of Stage 5 Films. With 10 years experience he is one of South Africa's most sought after young producers. His most recent producing credits include *Retribution*, directed by Mukunda Dewil, and Oliver Hermanus's *Scoonheid* - nominated for the prestigious 'Un Certain Regard' category at the 64th Cannes Film Festival. *Scoonheid* was the official selection for South Africa's Best Foreign film submission to the Academy Awards in 2012. Recent documentary work includes the African leg of Ron Fricke's *Samsara* and co-

producing the African football documentary *The Beautiful Game*. He is a member of the South African Independent Producers Organization.

COMPANY PROFILE

Stage 5 Films is a boutique, Cape Town based, film production company of award-winning filmmakers. They specialize in development, production, co-production and production servicing high quality, cost-efficient, feature and documentary films for local and worldwide distribution. With 12 years of combined experience, Stage 5 Films is a dynamic and creative company, with infrastructure that ensures producers and investors the highest standard of security, delivery and un-faulted professionalism.

Zootee Studios is a vibrant, professional Cape Town camera and studio rentals company that serves the local film and television industry. Run by Stacey Keppler and Fahema Hendricks, the company has recently transitioned to solar energy making it one of the first grid-tie solar projects in the country and one of very few solar-powered film studios in the world. Zootee is proud to be an *Unearthed* producer and looks forward to setting a new benchmark for investigative journalism and South African documentary filmmaking.

Unearthed Motion Pictures is an independent production company launched for this project to remain transparent in its investigation.

GOAL(S) AT DURBAN FILMMART:

- Financiers
- Sales Agents
- Pre-Sales
- Funds





Atieno Odenyo



Phillippa Ndisi-Hermann

Producer: Atieno Odenyo
Director: Philippa Ndisi-Hermann
Country: Kenya
Present at the Durban FilmMART:
 Atieno Odenyo, Philippa Ndisi-Hermann
Feature/Documentary: Documentary
Running Time: 60 minutes
Location: Kenya
Total Budget: \$198 374
Finances Committed: \$10 000
Partners Attached: Gothenburg Film Fund, IDFA
Production Company: Mawe Moja Productions/Thirsty Fish
Atieno@mawemoja.com
www.mawemoja.com
www.drinkthirstyfish.com

We Want Development

(Working title)

Director's Statement

“Soon “Africa’s largest port” will be constructed on Lamu, an Islamic island with only one car. We all want a better life, but what do we have to lose in order to gain it? Yes, we want development, but at what price? To what extent does the destiny of the land we inhabit influence who we become?”

Lamu – a stunning, remote Islamic island, on the coast of Kenya, is on the precipice of much-needed change. However, Africa’s largest port may be the antithesis of the change that this island needs. *We Want Development* follows the lives of diverse Lamu residents as their lives change through the port’s construction.

How much can the decisions of the government affect the lives of people on a faraway island? The documentary raises questions – What are the environmental, social and cultural ramifications of building the port? What impacts will it have on the Islamic culture? Who made these decisions, the people or the politicians? And who does this land belong to anyway?”

SYNOPSIS

The sound of lapping waves and swaying palm trees. Bibi, an elderly Taarab singer, sits in the village square. Her chorus sit behind her. Stone buildings surround the empty square. Bibi begins to sing a heart-wrenching song in Swahili. She sings of a woman that everyone wanted but who, when possessed by others, no longer had ownership of her fate because she no longer knew who she was.

Then we meet the characters; hotel-owner, Lars; town planner, Samia; councillor, Fahad; fisherman, Mzee Hassan; beach boy, Watermelon; and up-country shopkeeper, James. They weave their way through life; adapting to the construction of the port, the destruction of the landscape and ocean, the influx of foreign workers, and the fight over ownership of land. Our characters negotiate their way through adaptation, destruction, prosperity, poverty, love and destitution on the island. We see their laughter and their tears.



Through them we learn about Lamu's past of enslavement. Lamu was once a prominent centre within the trade route between China and the East. It was formerly under the control of the Portuguese, Arabs and British. Today, it is economically marginalized by the Kenyan government.

The film steers toward subjectivity in order to be objective. The protagonists have conflicting lives and points of view. We empathize with each person. However as the film progresses the audience is inevitably forced to form their own opinion.

DIRECTOR'S PROFILE

Born to a Kenyan mother and a German father, Philippa Ndisi-Hermann is an artist specializing in film and photography. Philippa is drawn to telling stories about the shifting boundaries of individual and collective identity. She is fascinated by the influence of culture, community, living space and ancestral memory on our understanding of self.

Philippa has made numerous music videos and short films. A substantial amount of Philippa's work revolves around the Indian Ocean Island of Lamu. She is developing her first narrative feature film, *Two Princes* (*Produire au Sud Co-Production Workshop 2011, Durban Film Mart 2011*) and a short fiction film *The Waxing Girl and the Ocean*.

PRODUCER'S PROFILE

Film producer, life coach and international development consultant, Atieno Odenyo produced *Score for Sasja*, a short documentary on a girl's soccer initiative in Nairobi's slums. Her current projects include directing and producing *NusuNusu*, a full length documentary on mixed race Kenyans, *Kenya at 50*, which reflects on Kenya's 50

years of independence, *Two Princes*, a full length feature film and *The Waxing Girl & the Ocean*, with director Philippa Ndisi-Herrmann. Atieno sits on the board of YoleAfrica, which organises the Salaam Kivu Film Festival in Gorman in the Democratic Republic of Congo. With MettamettaART, Atieno is developing Kenya's first crowd funding web platform for film, music and art.

COMPANY PROFILE

Mawe Moja Productions is an independent production company based in Nairobi Kenya, committed to the production of socially conscious film, music, art, literature, poetry, fashion and sports that showcase and expose Kenyan and African stories for local, regional and international audience.

Based in Nairobi, Thirsty Fish began as a creative incubator for moving concepts, stories and images, with the aim of harnessing polemic concepts and projects by young African visionaries. Thirsty Fish concentrates on film, documentary and still photography. Thirsty Fish has a hands-on approach, with an eclectic and colourful approach to intimate story telling.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers
- Financiers
- Funds





FEATURES





Sara Blecher

Andani and the Mechanic

Director's Statement

"The director's vision for this film is, much like JUNO did, to present a new role model to young girls – on the cusp of adulthood – that will allow them to consider new options and possibilities for their own lives. I want to showcase a successful, young woman, an entrepreneur, who manages to navigate her way through the grease and garages that define a man's world. And one who does so without having to compromise her own passion, originality or style.

"Being the mother of one such girl, *Andani and the Mechanic* is my love letter to South African girls in their twenties. The twenties are a time when many things suddenly feel uncertain but it is also a time of freedom without the burden of life's major responsibilities.

"There has not yet been any successful local content, be it film or television, that deals intelligently with the 20-something South African woman. It is a crucial time for a young woman to make decisions about who she wants to be in the world and this story hopes to present different possibilities to her."

SYNOPSIS

Andani and the Mechanic is set in Yeoville and is a coming-of-age story of a 21-year-old Afro-hipster, who embarks on a journey of self-discovery when she's thrown into a world of grease, gender stereotypes and vintage cars.

Since the death of her husband, Andani's mother Dorothy has resisted interaction with the business, harboring guilt around his death she'd rather not re-awaken. But when Andani's Uncle Zama, part owner of the garage announces that it has been in severe debt and it's time to sell, Dorothy, quietly relieved, agrees. However, Andani's memories of her father are rekindled when she visits the garage. Shocked at the state of the decline and armed with memories of its former glory days, she persuades her mother to change her mind. And so with David, the Congolese mechanic who harbors trauma from his past and Zoum, the enthusiastic non-mechanic, the trio set to rebuilding the business. After a few false starts and a touch of sabotage, care of Johan, a competitor, Andani latches on

Producer: Sara Blecher
 Director: Sara Blecher
 Country: South Africa
 Feature/Documentary: Feature
 Running Time: 90 minutes
 Location: Johannesburg
 Total Budget: R6 062 450
 Finances Committed: R3 000 000
 Partners Attached: NEVF
 Production Company:
 CINGA PRODUCTIONS -
sarab@iafrica.com



to the idea of vintage car makeovers and, against all odds, the business heads into profit and she finds herself in David's arms. However, as success looms, Andani becomes obsessed with the version of her father that she re-creates through the garage. She'll go to any lengths to preserve this illusion, even betraying David to save the business from closure. And finally – when she discovers Uncle Zama's true motivation for the sale, she blackmails him, forcing him to sell his shares and walk away from his desire for a relationship with her mother. But how far is she prepared to go to preserve something that is lost in the past? And so Andani sets out to right wrongs and a new era begins.

PRODUCER/DIRECTOR'S PROFILE

An award winning documentary director and producer, Sara Blecher has recently completed her first feature film, *Otelo Burning*.

Having worked as a journalist and even a waitress before venturing into filmmaking, Sara's first film related job was as a production assistant on the documentary *Paris is Burning*. Sara has extensive research and theatre experience, with the early stages of her filmmaking career including working on theatre productions and later as a researcher and fixer for numerous television companies, including BBC, WGBH, Channel 4 and NBC. In 2009 Sara series-produced and directed the South African version of *Who Do You Think You Are*.

She has worked for Curious Pictures and SABC's renowned *Special Assignment*.

Awards for these documentaries include the Safta award for best documentary for *Surfing Soweto*, an Avanti for *From Russia with Love* (about mail-order brides) and in

2003, a CNN African Journalist of the Year Award in the Arts and Culture category, for *Kobus and Dumile*.

She was educated at Stuyvesant High School and later graduated with honours from New York University Film School.

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

Real Eyes Productions is dedicated to helping women achieve their highest potential within the film industry by nurturing and developing their talent. Its mission is to empower women in the local film industry, to create opportunities for them to prosper and to promote them so that they gain visibility locally and internationally. To this end the company endeavours to give priority to women in every position throughout the production chain. Run by Sara Blecher and Judy Naidoo, Real Eyes is the recipient of the National Film and Video Foundation's slate initiative.

GOAL(S) AT DURBAN FILMMART:

- Partners
- Sales Agents
- Presales





Akosua A. Owusu



Julio Chavezmontes



Angele Diabang

Black Sunshine

Director's Statement

"Black Sunshine explores the otherness of African albinos, which reflects the profound sense of alienation we all often feel. The film is personal as I am a product of Ghanaian and Western cultures. I feel part of two cultures and also a member of neither."

"I identify with my character, who is African and albino. While the condition of African albinos is extreme, we all can feel visibly noticeable yet socially invisible. I wish to show this universal human condition in a compelling drama set in Ghana. Albinos are chastised and killed in parts of Africa and the world because of their skin. My film examines conventional beauty, emotional violence and albinos in family dynamics."

SYNOPSIS

Black Sunshine tells the story of promiscuous hairdresser, Effie Konadu, who lives with her 12-year-old albino daughter, Asabea.

The film is about the conflict between a black mother and her albino child. It unravels with various scenarios that include Asabea creating a black imaginary friend, Effie's shame of mothering an albino child and the Ghanaian belief that albinos hold supernatural powers. Because she feels neglected, Asabea names her imaginary black friend Shebere (Destiny). Shebere has a profound effect on the way she thinks and allows her to feel what it is like to be black. But Effie knows what it is to be black and is ashamed of it. This causes her to reject Asabea and sees her resorting to skin whitening creams to achieve 'whiteness'. Effie however is loved by her daughter who will do anything to win her mother's love, solidifying Effie's belief that she is abnormal. Meanwhile, Effie becomes infatuated with a white tourist named Remy Savant. The film unfolds as Effie discovers the crushing realities of cultural differences and Asabea follows the call of her black imaginary friend to move out of this world.

Producer: Julio Chavezmontes
Director: Akosua Adoma Owusu
Country: Ghana
Present at the Durban FilmMART:
 Akosua Adoma Owusu, Julio
 Chavezmontes, Angele Diabang
Feature/Documentary: Feature
Running Time: 80 minutes
Location: Ghana
Total Budget: €860 000
Finances Committed: €51 000
Partners Attached: PAS Workshop,
 Nantes 2010, Creative Capital
 Foundation 2012, Locarno Open
 Doors 2012, Tribeca Heineken
 Affinity Award 2013
Production Company: PIANO
 (Mexico), Karoninka (Senegal)



DIRECTOR'S PROFILE

From Ghana, Akosua received her Masters from CalArts. At 29, her work has exhibited worldwide including at Berlinale, MoMA, Rotterdam Film Festival, Viennale, Toronto, and the London Film Festival. Owusu participated in the Berlinale Talent Campus, Durban Talent Campus, and Produire au Sud. She served on the jury and screening committees for Festival 3 Continents and AFI Silverdocs and was a featured artist at the Robert Flaherty Film Seminar in 2010. Her critically acclaimed short film, *Me Broni Ba* (My White Baby) exhibited at over 80 international film festivals, and picked up a distribution deal with the Cinema Guild. Last year she directed, *Split Ends, I Feel Wonderful* and the year before that, *Drexciya* that made its world premiere at the Rotterdam Film Festival. This year she directed a fiction short, *Kwaku Ananse*, sponsored by the Focus Features Africa First Award. The film had its world premiere at the Berlinale Shorts, 2013 Golden Bear Competition and recently won the Africa Movie Academy Award for Best Short Film. *Black Sunshine*, her feature in development, was selected in Locarno Film Festival's Open Doors in 2012 and received support from the Creative Capital Foundation the same year.

PRODUCER'S PROFILE

Chavezmontes is a young Mexican film producer and screenwriter. He has produced films in partnership with renowned producers Jaime Romandia (*Japan, Alamar, Silent Light*); Michael Fitzgerald (*The Pledge, The Three Burials of Melquiades Estrada*), and Lisa Cortes (*Precious, Shadowboxer*). Julio graduated with honours from the University of Chicago and holds an MFA from the School of the Art Institute of Chicago.

PRODUCER'S PROFILE

Angele Diabang studied at the Media Centre of Dakar, FEMIS in Paris, at the Filmakademie in Germany and at the Eurodoc producers training program. She began as an editor before realizing, in 2005, her first short documentary *My Beautiful Smile*, shown t more than 50 festivals. She created her own production company, Karoninka and directed *Senegalese and Islam* in 2007 and *Yandé Codou, the griot of Senghor* in 2008. Angele has produced films in Germany and several documentaries in Togo, Mali, Cape Verde, Congo, Senegal and France.

COMPANY PROFILE

PIANO is a creative studio formed in 2011 by Julio Chavezmontes and Sebastian Hofmann with the idea to finance original and risky projects in all disciplines. The team at PIANO describe themselves as being "dedicated to produce and develop cutting edge projects in all artistic disciplines". It's a creative studio that last year released three feature fiction films, a documentary and a music LP. Based in Senegal, they seek to encourage African visions of the continent's realities.

GOAL(S) AT DURBAN FILMMART:

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





Sean Drummond



Michael Matthews

Five Fingers for Marseilles

Director's Statement

"In Five Fingers for Marseilles we aim to create an intelligent, gripping genre crossover, pushing South Africa's cinema boundaries - with a solid character-based narrative playing into today's South Africa, including aspects of its political climate. The film is Western in narrative conventions, themes and treatment, but plays as a modern South African thriller."

"Travelling through the Eastern Cape, we were struck by the resemblance of its majestic landscapes, sweeping plains and rocky outcrops to the worlds of the classic western, and also by the communities nestled into this landscape, in particular the community of Khwezi Naledi attached to the town of Lady Grey. "

"Our story deals with the struggles and triumphs that can affect communities like this, and the rich characters found in them. Their potential as a setting for the stories of the classic western is huge – larger than life heroes and villains, and conflicting human tendencies towards brotherhood and brutality. It's simply perfect for this film. We want to bring these western archetypes into this South African landscape, touching on local culture and history, crafting a rich emotional and thrilling story, played almost completely in local languages."

SYNOPSIS

Twenty years ago, the young 'Five Fingers' fought for the rural town of Marseilles, against brutal police oppression. Twenty years later Tau is released from a Johannesburg prison. Now, after fleeing in disgrace, freedom-fighter-turned 'outlaw' Tau returns to Marseilles, seeking only a peaceful life. At first Tau finds Marseilles a seemingly emancipated town. But when he finds the town under new threat, he must reluctantly fight to free it. Marseilles is a community caught in the grip of a vicious cross-border gang and to his dismay Tau learns that his old allies are the ones responsible for allowing the mayhem. Calling on old partners-in-crime and with new blood at his side, Tau reforms the Five Fingers. Standing against old allies and

Producer: Sean Drummond
 Director: Michael Matthews
 Country: South Africa
 Feature/Documentary: Feature
 Running Time: 110 minutes
 Location: Eastern Cape, South Africa
 Total Budget: R10 000 000
 Finances Committed: R7 400 000
 Partners Attached: Game & Films (USA), NFVF, DTI, Johan Investments, Collective Dream (SA)
 Production Company:
 Be Phat Motel
seand@bephatmotel.com
michaelm@bephatmotel.com
www.bephatmotel.com



new enemies alike in a thrilling escalation of battle, they put their lives at risk for the sake of Marseilles. Finally, Tau must venture into the open plains in a final showdown. Can he vanquish his demons before he lays his guns down once and for all? Will any of the original Five Fingers return to Marseilles, or do they all need to fall in the wilderness for the town and themselves to be truly free?

DIRECTOR'S PROFILE

Michael Matthews has directed over 60 short films, music videos and creative works.

These include award-winning branded content, commercials, shorts and music videos for MTV (UK, USA and Africa), Axe/Lynx, Nike, Kulula Airlines, Wrigleys Gum and the Loerie Awards. He regularly directs commercials in Australia. The half hour film, *Sweetheart*, is Michael's latest narrative work. It has already been screened at festivals in South Africa, UK, Poland, Russia, Germany, Switzerland, Austria, Greece, Singapore, Costa Rica and the USA and is the subject of a series of academic papers on African genre cinema in early 2013. *Sweetheart* has caught the attention of top agents representing a few of the world's top studios. These include Fox, Warner Brothers and WME.

PRODUCER'S PROFILE

An Honours degree in screenwriting and documentary film and experience in media and marketing set Sean on the path towards film producing. With a background in stage and performance, his visual sensitivity to pace, tone and character have seen him develop into a complex screenwriter and a strong creative and conceptual producer, as well as an intuitive director. His debut feature documentary, *Lost*

Prophets, premiered at the 2007 Encounters International Documentary Festival, where it was voted within top South African films programmed. Recent high-profile work includes science fiction short *Sweetheart*, which toured festivals extensively and in 2013 is the subject of a series of European papers on African genre film. As of 2010 Sean directs the South African leg of the Shnit International ShortFilmFestival, promoting artistic collaboration and exchange between filmmakers from all cultures.

COMPANY PROFILE

The Be Phat Motel Film Company is owned and operated by a number of young South African industry professionals. The Motel's portfolio represents work in varying skilled fields, and includes acclaimed and award-nominated music videos, commercials, documentary and narrative work as well as a number of high-profile creative commissions. Since 2010, Be Phat Motel has facilitated the South African leg of the Shnit International Shortfilmfestival, a festival of short film held annually in multiple cities internationally. It screens approximately 350 shorts, awarding \$100,000 in global prize money.

GOAL(S) AT DURBAN FILMMART:

- Financiers
- Sales Agents
- Pre-Sales
- Funds
- Other





Nikkia Moulterie



Nikyatu Jusu

Free the Town

Director's Statement

"Sierra Leone is a country plagued by a proliferation of unjust stigmas and mythologies. It is a country thriving in spite of a gruesome decade long 'Blood Diamond' civil war that ended in 2002. Born in the USA to Sierra Leonean immigrant parents, I spent the majority of my life traveling back and forth perpetually straddling the seemingly opposing worlds.

"*Free the Town* is my attempt to dispel the circulating myths regarding Sierra Leone by illuminating true-to-life multi-layered characters who relate to the country in different ways—characters who harbour feelings of ambivalence towards their heritage: each struggling to grasp or shed identities.

"The people of Sierra Leone are often portrayed as a tragic monolith of amputee victims and starving children. So many nuances of humanity are ignored—figurative black or white shades of happiness portrayed only in the deceptively happy eyes of African children surrounding a foreigner's camera.

"Binta, Michael, and Amy are real people who, in my 29 years of existence, travelling between Sierra Leone and the USA, I've encountered. I've promised myself that I would one day immortalize their stories through film.

"All of these lives, trapped in different nexuses of contemporary Sierra Leonean society, catastrophically collide - catalyzed by their individual choices."

SYNOPSIS

Free the Town is a mosaic of characters in search of individual truths in Freetown, Sierra Leone. This coming of age drama explores three interconnected stories about the different strata of life in the small West African country. At the centre is Binta, a street smart teenager, who has her sights set on achieving the coveted Virginity Scholarship. Thriving in a country that whittles its women down to little more than sexual objects and baby making machines, Binta harbours greater ambitions. She hides a dark past that threatens to envelop her, having witnessed her mother being brutally assaulted at the hands of witch hunters. Binta bears the burden of being a

Producer: Vincho Nchogu
 Co-Producer: Nikkia Moulterie
 Director: Nikyatu Jusu
 Country: Sierra Leone
 Feature/Documentary: Feature
 Running Time: 90 minutes
 Location: Freetown, Sierra Leone
 Total Budget: \$408 990
 Finances Committed: \$50 000
 Production Company:
 Visual Asili Ltd
films@nikyatu.com



suspected witch herself. Carrying the heavy burden of this secret and having dismissed the possibility of intimate human connection, Binta soon crosses paths with Michael, an African-American who restores her faith in love. Estranged from his father, a powerful man in Sierra Leone, Michael travels from his Brooklyn home in the hopes that during the summer he can regain lost time. He struggles to bridge his two identities: born to an American mother and African father. Faint memories of an absentee father inspire Michael to romanticize his father's identity and foreign culture.

Having already secured crucial funding to shoot a documentary about the prevalence of witch hunting in Africa, Amy will stop at nothing to put herself on the documentary filmmaking map: including staging a witch-hunting exorcism. In an attempt to get her story at any cost, Amy unwittingly places Binta's delicate life in tragedy's wake. Issues of class, nationality and the ramifications of the African diaspora find continuing, if circumscribed, expression in *Free the Town*.

DIRECTOR'S PROFILE

Sierra Leonean-American filmmaker Nikyatu Jusu's short films *African Booty Scratcher* and *Say Grace Before Drowning* have played at festivals around the world garnering her NYU's prestigious Spike Lee Fellowship Award, a Princess Grace Foundation Narrative film grant and Director's Guild of America Honorable Mention, to name a few. *Free The Town* was one of 12 invited feature films to participate in Sundance Institute's inaugural 2013 Diverse Writers Workshop. She studied narrative filmmaking at New York University's MFA film program.

PRODUCER'S PROFILE

After graduating from the Kenya Institute of Mass Communication, Vincho moved to Uganda where she produced several documentaries including *The Wonder Stove*, a documentary commissioned by the Ugandan ministry of energy and *The Trail*, commissioned by the European Union. She is currently producing and directing a documentary on up-and-coming Kenyan athletes being trained by Olympic medallist Patrick Sang.

CO-PRODUCER'S PROFILE

Nikkia has worked on various international films that include *Quai D'Orsay and Per Fly's*, while domestically she puts her name to *Yelling to the Sky*, *Motherhood*, and *Exhume*. In 2011, she co-produced the short film *Canyon Candy*, a silent western, scored by electro-rock band Javelin. The film was later developed into an installation at the Clocktower Gallery in Tribeca, NY.

COMPANY PROFILE

Visual Asili Ltd is an independent audio visual production company formed in 2009 by an award-winning team of documentary and film professionals. Its mission is to tell the world's best stories through cinema. The company produces documentaries, infomercials, films and promotional videos.

GOAL(S) AT DURBAN FILMMART:

- Looking to forge relationships with potential financiers and receive guidance in the fund raising process.





Kingsley L. Madueke



Julius Morno

Life More or Less

Director's Statement

"Although *Life More or Less* is a fiction story set in Lagos, I believe that the characters are present in real life in cities around the world; ordinary people who wake up every day struggling hard against all odds to make a living and chase a better life that comes with some respect. These people may be lost in a very populated city such as Lagos or anywhere else in the world but their story deserves to be told in a special way."

"Each of the characters represents a particular kind of demography and the inherent struggles in their group. I asked myself, what if I wake up in the morning and I'm one of these people? It is a drama about aspirations, the journey to self-dignity and the obstacles on the way. It is a journey through which each character's personality undergoes change and is reshaped. It is also a story about persistence and new beginnings."

"The story deals with multiple parallel sub-plots. It is a story rich with characters and situations ranging from tear dropping poignancy to subtle humour and everything in between."

SYNOPSIS

Nine characters, whose lives are inextricably linked, make up *Life More or Less*. It's Lagos life as seen through the eyes of teenager Sani and the people who cross his path. It delves into the lives of Papa Lee, an ex-soldier who refuses to be relocated, and his son Deji. Onos is Deji's promiscuous girlfriend while Tobi is a Cambridge graduate. The show off of the town is Tobi's mother Tokunbo, who boasts about her family's wealth, yet does not pay her domestic worker Bassey on time. Bassey has a daughter who is gravely ill with sickle cell and getting her sick child to a hospital is a challenge for Bassey who is not paid timeously. We meet Kola, an aspiring rapper who makes ends meet by driving a taxi cab, and Anya, the mother of two daughters. The children's father, Anya's husband, is mentally ill. But Simon, Anya's neighbour is proposing marriage and promising Anya a better life. Everyone's life changes drastically somehow - from the winning of large sums of money, to imprisonment, to a tragic accident.

Producer: Kingsley L. Madueke
 Director: Julius Morno
 Country: Nigeria
 Feature/Documentary: Feature
 Location: Lagos, Nigeria
 Total Budget: €357 000
 Finance Committed: €40 000
 Partners Attached: NEXIM Ban, NFC
 Production Company:
 GrayRevsolution



DIRECTOR'S PROFILE

Julius graduated from the National Film Institute in Jos, Nigeria. He was trained as a writer and director at Imagine Centre in Ouagadougou, Burkina Faso under the tutelage of prominent African Filmmaker, Gastone Kabore. Morno is behind the direction of short films that include *The Camera* that was funded by The Goethe Institute and Art in Africa Foundation as part of the Pan-African short film competition titled *Latitudes-Quest for the good life*. The film premiered during the Berlin International Film Festival in 2010. *The Camera* has also done its rounds at FESPACO in Ouagadougou, the Durban International Film Festival and Carthage Film Festival in Tunisia.

PRODUCER'S PROFILE

Madueke is an English graduate and holds a Post-Graduate Diploma and Masters Degree in Conflict Management and Peace Studies from the University of Jos, Nigeria. Madueke has worked on several conflict related projects like *Jay-Town Hustle*, a TV drama series in development centred on the prolonged ethno-religious crisis in Jos, Nigeria. He just concluded work on a comprehensive documentary film he wrote and produced on the peace building process in Jos due to be released soon. Because of his undying passion for film making, he founded GrayRevsolution together with Julius Morno and has been an executive producer of the short films, *Sun Dancers* and *Free*. Both films were screened within and outside Nigeria.

He has attended several workshops on film production in Nigeria like the yearly SHOOT, organised by the Nigeria Film Corporation (NFC). He is constantly active

in debates and workshops on community peace-building projects in Jos and the rest of Nigeria, where he has engaged in and given passionate talks to youth based organisations. He describes himself as “fanatical about his passion for films with meaning” and adds, “as an African, I don’t have the luxury of being banal and pretentious when it comes to film, because we still have a lot of work to do.”

COMPANY PROFILE

GrayRevsolution is a production company established by Julius Morno and Kingsley Madueke in Nigeria in 2006 to cater for independent productions of feature, short films, documentaries and TV contents that are aimed at provoking questions and dialogues among audiences, rather than “barrel down” conclusions. The company has worked on short films and documentaries which include *Sun Dancers*, *Free*, *The Camera*, screened to both Nigerian and international audiences.





Victor Viyuoh

Njangi Fifty-Fifty

Director's Statement

"*Fifty-Fifty* revolves around women's inheritance rights, still a major problem in many rural areas in Africa. This issue is close to my heart because my mom fought hard to keep the little my dad left when he died. To this day she is battling chiefs and divisional officers who sold her land without her permission. Still, she has remained an enigma. On the one hand she fights the establishment to protect what is rightfully hers, while on the other hand she steadfastly defends tradition and its rituals, insisting that we learn everything that we possibly could about our village and its norms. Why a woman who was pronounced an outcast (and banned from speaking with her clansmen) would defend the ways of her village has always fascinated me.

"In *Fifty-Fifty*, I chose to represent this great dichotomy by splitting her character in two. The woman who didn't get the opportunity to see what possibilities lie beyond her culture – Kinu's mother, Nah, and her schoolmate, Agnes versus the woman who did experience the kind of lives village woman couldn't even dream of – our protagonist, Kinu."

"In their male counterparts we find a range of character evolution as well. We have village men steeped in tradition and loving it, versus educated bank manager-types who have a different perspective on the role of women, even if that perspective still needs some finessing. Issues of language and identity are explored in a film appropriately set in a country of over 260 languages and several ethnic groups, where the two national languages are foreign and the complexion of choice is several shades lighter than any native son's or daughter's skin tone."

"Although there is directness in style, *Fifty-Fifty* is not preachy. When the women refuse to do any housework until their demands are met, the comedy is reminiscent of *Aristophanes' Lysistrata*. The colourful backdrop of Africa sets the stage for both a song and dance bonanza and a very emotional journey. The intention is to make a vibrant, accessible movie that is the epitome of the combination of art, entertainment and social awareness."

Producer: Victor Viyuoh
 Director: Victor Viyuoh
 Country: Cameroon
 Present at the Durban FilmMart:
 Victor Viyuoh
 Feature/Documentary: Feature
 Running Time: 110 mins
 Location: Cameroon
 Total Budget: \$1 000 003.20
 Finances Committed: \$400 000
 Partners Attached:
 Yong Francis (CNTV)
 Production Company: Fintu Films



SYNOPSIS

After 13 years in the US, Kinu arrives to a hero's welcome in her African village. She left as a teenager on a scholarship her father helped secure. Now, with the festive song and dance still going strong, Kinu learns that her mom's house was seized when her dad died because women don't inherit property. Adding insult to injury, Kinu can't give her dad a proper burial unless the compound is theirs. Furious, Kinu tries to recover the house by going through the chief, the court system and the village elders. When these attempts all fail, she turns to women but they refuse to help her because they don't want to start trouble in their village. But one woman breaks ranks because she's unhappy with Chief Magua's ruling on her land dispute. Before long, a few more sceptical women join them. The movement grows, with women refusing to do chores at home unless their husbands support the cause. When that doesn't turn the men around, the Queen, Chief Magua's very own first wife, tells the women to withhold sex from their husbands. This new strategy hits the men hard and the showdown enters a decidedly dangerous phase.

PRODUCER/DIRECTOR'S PROFILE

Named one of Filmmaker Magazine's 25 New Independent Filmmakers to watch, Victor wrote and directed the short film *Mboutoukou*. It's played to over 100 festivals including Venice in Italy and won over 20 awards including Best Short at SXSW. He is an alumni of USC's School of Cinema-Television and Film Independent's Screenwriters and Directors Labs. His debut feature, *Ninah's Dowry*, is a recipient of the Global Film

Initiative's Spring 2010 production grant. It World Premiered at the 2012 Fort Lauderdale International Film Festival where it won the Best Film Award as well as the Best Actress in a Foreign Film Award. Its International Premiere was at the 2013 International Film Festival Rotterdam and it plays next at FESPACO 2013 in official competition.

COMPANY PROFILE

Fintu Films is one of just a handful of film companies in Cameroon. Its first feature, *NINAH'S DOWRY*, is an award-winning recipient of the Global Film Initiative's production fund. The company is fully grounded in Cameroon and is committed to producing local movies with local talent, as well as partnering with regional and international companies that share the same goals of telling African stories aimed at both African and international audiences. The company has strong relationships with key business entities in the industry such as DBS and Yong Francis's CNTV.

GOAL(S) AT DURBAN FILMMART:

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





Stuart Forrest



Mike Buckland



Anthony Silverston

Sea Monster

Director's Statement

"The inspiration for this story starts from the premise: *What if the only way to save the world was to hide its greatest discovery?* And what if this discovery was made by an OCD science geek who uses knowledge to feel secure in the world? The central theme running through the narrative is the relationship between knowledge and power, and most importantly, the consequences when knowledge is used for personal gain."

"The *Sea Monster* represents the relationship between humans and nature, and what is at stake if knowledge falls into the wrong hands or is revealed when the world is not quite ready for it. In discovering the *Sea Monster*, the hero goes on a journey of self-discovery in which he, paradoxically, learns to embrace the unknown. It is a story that encourages us to realise that our fears of the unknown, of taking risks and opening ourselves up to possibilities, can sometimes prevent us from immersing fully in life."

SYNOPSIS

Keto is an obsessive-compulsive teen who longs to make a discovery that will impact the world. He visits a fishing town on the west coast of South Africa where he meets the world-renowned Professor Belcher and Dr Putanoff. On arrival he unwittingly discovers the *Sea Monster*, an ancient creature that has a mysterious effect on marine life. But Riley, a mysterious, solitary girl, already knows of the *Sea Monster* and has a telepathic-like connection with it. Keto shares his findings with Professor Belcher and Dr Putanoff who double cross him and capture the creature.

Riley is furious when she discovers that Keto has been conspiring with the two villains. Once removed from the ocean, the full extent of the ancient creature's power becomes apparent. Keto will have to face his deepest fears to free the *Sea Monster* before the fate of the planet is changed forever.

Producer: Stuart Forrest & Mike Buckland
 Director: Anthony Silverston
 Writer: Raffaella Delle Donne
 Country: South Africa
 Feature/Documentary: Feature
 Running Time: 90 minutes
 Location: South Africa
 Total Budget: R88 690 752
 Finances Committed: R150 000
 Production Company: Triggerfish
anthony@triggerfish.co.za



DIRECTOR'S PROFILE

Anthony Silverston is the co-writer and director of the the upcoming feature film, *Khumba* starring Laurence Fishburne, Steve Buscemi and Liam Neeson. He was part of the team that wrote the hit animation, *Adventures in Zambezia* and has completed three independent shorts, one of which, *The Slipper Cycle*, won Best Independent Animation at The Independents' Film Festival in Florida, USA. Anthony is one of the co-founders of Animation SA, the representative animation body of South Africa. Last year he was selected as a judge for the 2012 International Emmy Awards.

WRITER'S PROFILE

Raffaella Delle Donne co-wrote *Adventures in Zambezia* and *Khumba*. She lectured at the University of Cape Town and holds a PhD. Her articles have been published in both national and international publications and she has written several children's books.

PRODUCER'S PROFILES

Stuart Forrest is CEO of Triggerfish Animation Studios which Forbes referred to as "Africa's answer to Dreamworks, Disney and Pixar". He is the Producer of *Khumba* as well as Triggerfish's box office hit, *Adventures in Zambezia*. His previous work includes six seasons of *Sesame Street* animation, and production of several animated shorts ranging from commercials to a half-hour DVD special. Forrest won the 2012 Sanlam/Business Partners Innovator of the Year award. He is a member of the International Academy of Television Arts & Sciences and was selected as judge for the 2012 International Emmy Awards.

Mike Buckland has over 15 years experience in CG animation, from commercials and short form entertainment to full length feature film productions such as *Adventures in Zambezia* and *Khumba*. He is a producer on *Khumba* and a member of the Triggerfish founding team. His broad background in all aspects of the CG production process has enabled him to structure the crew to facilitate the animation process at Triggerfish.

COMPANY PROFILE

Triggerfish is a Cape Town-based media and entertainment company established in 1996 as a boutique stop-frame animation studio. Triggerfish produced animation for the first season of the local version of US educational program, *Sesame Street*, which won numerous awards and nominations at festivals around the world.

Their first CG animated feature film, *Adventures in Zambezia*, starring Samuel L. Jackson, Leonard Nimoy, Jeff Goldblum & Abigail Breslin, is Africa's most successful film export. The film screened at Anecy and won the Best South African Feature Film category at the 2012 Durban International Film Festival. It is also the first African film to be nominated for two 2012 Annie Awards. The studio's upcoming feature, *Khumba* has been picked up by Millennium Entertainment, for US distribution in 2013 and has sold in over 25 international distribution territories.

GOAL(S) AT DURBAN FILMMART:

- Financiers
- Sales Agents
- Pre-Sales
- Funds





Juliette Grandmont



Rungano Nyoni

Solidarité (Solidarity)

Director's Statement

"Zambia is one of the few countries in Africa that have never been through civil war. I was always proud of that fact. However, as I grew older I began to explore the drawback. As a nation, we are peaceful and highly tolerant. It is this tolerance that has kept us at peace."

"*Solidarité* aims to look at the absurdity of a community, who rather than take action against the incompetence of a declining system, continually make allowances for it. The story of *Solidarité* was inspired by a frustrating period of time I spent in Zambia in an area of the city that was continually experiencing blackouts. It struck me how easily accepting people were of the huge disruption the power cuts had caused to their business and standard of living. It seemed to me that the blackouts were a symptom of a much larger problem."

"I find it extraordinary how much people can endure before they explode. The moment that I really want to explore, however; is the moment when the fuse is lit; that tentative time right before the explosion."

Producer: Juliette Grandmont
 Director: Rungano Nyoni
 Country: France
 Feature/Documentary: Feature
 Running Time: 90 minutes
 Location: Zambia
 Total Budget: \$1 054 000
 Finances Committed: \$281 000
 Production Company:
 Clandestine Films

SYNOPSIS

There is mounting unease as a series of power cuts begins to plague the residents of a compound in Zambia. Although one of the power cuts sparks a fire, which almost wipes out the entire compound, its residents continue their lives as if nothing happened. An opportunity to study at a prestigious institution plunges Wupe an 11-year-old child prodigy, into a state of anxiety. Inspired by her re-baptism, Musunga puts all of her faith and the last of her modest savings into God's Grace Salon.

After releasing her husband Paul from prison Charity struggles to come to terms with the fact that he is an exceptional disaster. *Solidarité* is a bittersweet exploration of lives on the cusp of a new beginning brought together by a deteriorating electrical grid. It unfolds in Zambia, a country experiencing 'load shedding'. Although only 37% of the country's inhabitants have access to electricity, its nationally owned electrical company is unable to meet this demand.



As a solution, during peak periods, the company cuts the electricity in designated areas, leaving its residents without electricity for days on end. The film reveals how load shedding tends to take place in less affluent areas. Regions inhabited by politicians, the wealthy or home to big businesses rarely experience the power cuts.

A voice of authority that advises Lusaka's residents of the imminent power cuts is heard throughout the film that gives us a glimpse into the lives of characters. There is an eerie quality to the film, mainly through the constant appearances of the dead blind old man and his wife. They appear as a menace, trying to ignite a fire, but their presence is to prod a change.

DIRECTOR'S PROFILE

Rungano Nyoni was born in Zambia and currently resides between Paris and Zambia. Her most recent film, *Mwansa The Great*, which was shot in Zambia and supported by the Focus Features Africa First Programme, has been selected at over 80 international film festival and has won over 20 prizes including a BAFTA nomination in 2012 and an AMMA Award nomination 2012. In 2012 she wrote *The Mass of Men* which premiered at Locarno Film Festival winning the Golden Leopard Award, as well as 12 other prizes including Tampere Film Festival and Bilbao Film Festival. Her first feature, *Solidarité*, is currently developing in the Cannes Cinefondation Residency in Paris. Rungano graduated with honours in business studies from the University of Birmingham. In addition she has a masters degree in acting that she attained from the University of Arts, London. It's during this time that she shot her first film, *The List* that won a BAFTA Cymru three years ago.

PRODUCER'S PROFILE

For more than six years Juliette worked as a producer for Artcam International, and was involved in co-productions that include *Platform* by Jia Zhang Ke and *The Road* by Darezhan Omirbaev.

For the same company she produced more than 25 French short and medium-length films which were selected and awarded at more than 120 film festivals, such as Les Cesar and Clermont-Ferrand. Together with Elise Jalladeau of Athens and Natacha Devillers of Shanghai she started up Charivari Films. The team co-produced *El cielo, la tierra y la lluvia*, *Huacho* and *El Custodio*. She is an EAVE graduate and an ACE member.

COMPANY PROFILE

Based in Paris, Clandestine Films is an independent film company that produces feature films. Five feature films are currently under production, including *Lady Jane*.

GOAL(S) AT DURBAN FILMMART:

- Co-Producers from Zimbabwe, South Africa and Mozambique.





Travis Taute



Junaid Ahmed



Nosipho Dumisa

The Bill

Director's Statement

"I had a dream that I was blind one night and at first my helplessness frightened me. But then I adjusted and as I voyaged deeper into the dream, my surroundings changed to suit me. I was empowered to see the world differently and realised that I was in fact changing the world because I needed it to change. As I realised this, I started to believe it is true that none of us are as helpless as we believe ourselves to be.

"*The Bill* is about making the change that you want in the world possible, and it just so happens that our lead is a blind girl driven by revenge. What she comes to realise is that justice is more important than the selfish motive of revenge.

"Corruption is rife in every government of the world and every day presents another dilemma that sends us into murkier territory. It's only when civilians take a stand to fight for justice and truth that change occurs. How far someone is willing to go to fight for this justice is another question. A blind girl against a mighty government - it's David against Goliath. Timelessly relevant, this film demonstrates the power that one determined voice can have against even the mightiest of obstacles

SYNOPSIS

Set in Gauteng in 2004, *The Bill* spans nine years, unravelling a plan set in motion by Lucy, a blind girl. Two powerful businessmen in the mining industry are killed prior to the general elections, with high-ranking political figures taking lead in the cover-up. Nine years later, the same political figures are at the centre of discussions to revisit the bill regarding the nationalization of mines. With the next elections close at hand, any further investigation into the murders of the mining magnates could prove detrimental to their political ambitions. Lucy is kidnapped from her hotel room and her guardian, Maria, turns to a local reporter for help. But all is not what it seems with the captive, Lucy and her behaviour attracts the attention of a retiring police commissioner who finds out part of what she has been hiding - she is dead set on avenging her father's death that occurred nine years earlier. However, things never go according to plan and what transpires is a thrilling game of cat and mouse deep into the obscure depths of politics.

But when Lucy must make the choice between exacting her revenge and seeing justice carried out, the sacrifices she's made along

Producer: Travis Taute

Co-Producer: Junaid Ahmed

Director: Nosipho Dumisa

Country: South Africa

Feature/Documentary: Feature

Running Time: 90 - 100 minutes

Location: South Africa

Total Budget: R6 839 674

Production Company:

Gambit Films

www.gambitfma.co.za

nosipho@gambitfma.co.za

travis@gambitfma.co.za



the way prove to have come at a cost higher than she ever imagined.

DIRECTOR'S PROFILE

Nosipho studied at the South African School of Motion Picture Medium & Live Performance where she discovered her passion and talent for working with actors. Her 12-minute graduation film *iSoldja* (a fictional story of family and relationships set against the backdrop of the longest ever public service strike in South Africa) earned her a nomination for best script in her final year. Having spent only four years in the filmmaking industry, this young lass has thrived as a commercial director and has directed lifestyle shows and short films. She's worked as production manager/director/scriptwriter on high-end television productions such as *All Access Mzansi* on DSTV and *The A-List* for SABC.

PRODUCER'S PROFILE

Travis graduated from AFDA Film School in Cape Town with a degree in Motion Picture Medium in 2008. He has written, directed and produced more than 20 short films, some of which have gone on to receive much critical acclaim and award nominations at various local and international film festivals.

He produced a music video for international Nigerian pop sensation, Pee Lola. Travis has both produced and directed commercials for clients that include Huisgenoot and the international brand Converse. Two years ago he directed a television pilot, *The Grad Life* for VUZU on DSTV. He is currently developing two feature film projects, with prolific South African producers Helena Spring and Junaid Ahmed, supported by the NFVF.

CO-PRODUCER'S PROFILE

Junaid Ahmed is an international award-winning writer/producer/director whose work boasts producing and directing credits on productions for Channel 4, Discovery Channel and South African broadcasters. Accolades include Best Sports Documentary at the Milan FICTS Festival for *"Iqakamba – Hard Ball"* and Best Short Film at over 38 international film festivals like the Oscar eligible festivals of Clermont Ferrand, Cinequest San Jose and Aspen Shortsfest. Some of Junaid's latest projects include *"More than Just a Game"*, a feature film he directed, which was acquired by Sony Pictures International (SPI) for world-wide distribution. He is presently developing a slate of NFVF supported films with producing partner Helena Spring.

COMPANY PROFILE

Gambit Films was founded in 2009 when a group of passionate filmmakers formed a multimedia agency that focuses on creating, developing and producing original and innovative intellectual property for commercials, film and television.

The company works in partnership with a series of other filmmaking companies.

Herbex Health, Allan Gray, and Glacier rank amongst its clients. The company has produced the sci-fi short film, titled *Precious Metal*, which gained the support of the NFVF and Finline Productions and is now in development to be turned into a feature film.

GOAL(S) AT DURBAN FILMMART:

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





Nyanzi Robert



Donald Mugisha

Wasswa

Director's Statement

"*Wasswa* is a narrative about a male twin, Wasswa, who was born with a snake, Nakato, as his twin sister, a birth that pre-determines that he becomes a traditional medicine man. This conflicts with his wishes because he wants to be able to make personal decisions as to how to lead his life, just like his peers.

Wasswa's selflessness in protecting Nakato is tested during a day at work in Kampala, when he notices that he has unsuspectingly brought her with him in his bag. Matters get worse when the bag is stolen by city criminals. His love and connection to Nakato drives him to rescue her. Efforts to free his sister open his eyes to his future responsibility.

We believe that *Wasswa* is a mark of respect in honour of those who have lost their lives or had their future destroyed due to ignorance, human sacrifice, child trafficking and city crime globally."

SYNOPSIS

Wasswa is an ambitious young boy from a polygamous family in a rural area of Mubende District, Uganda. Born with a snake as his twin sister puts him into the ancestral bondage of being a traditional medicine man, a practise that he does not agree with, but that is enforced daily by his father, Salongo Salambwa. Wasswa, who is mocked by his peers, wants to have the freedom to make his own life choices. His biggest desire is to learn how to ride a passenger motorbike locally known as boda boda. Trouble begins when Wasswa goes to the city and Nakato, unbeknown to him, crawls into his bag. She is then stolen by Cobra, one of Lady Fanny's boys. Lady Fanny is a city socialite who makes her living smuggling snakes, that she steals from medicine men, to Europe. She also heads a group of child criminals that kidnap children in Kampala for human trafficking. Wasswa's life takes a turn when he decides to pursue these criminals.

Producer: Nyanzi Robert

Director: Donald Mugisha

Country: Uganda

Feature/Documentary: Feature

Running Time: 50 minutes

Location: Kampala, Uganda

Total Budget: \$141 884.40

Partners Attached: World Cinema Support, Film Co-Production with Norway, Sor Fund, World View (New Genres Fund)

Production Company: Deddac Ltd
Robert Nyanzi -

Tel: +256779855645/+256701244521

Email: planet.corps@gmail.com

Donald Mugisha - Tel: +25677706331

Email: vesthatsdon@gmail.com

Supported by: Boost!



PRODUCER'S PROFILE

Nyanzi Robert is a filmmaker from East Africa, living and working in Kampala, Uganda. He holds a Diploma in Film and TV production and is a Cisco Certified Networking Professional (CCNP). He attended the 5th Talent Campus Durban during last year's Durban International Film Festival. He is a founder and director of CineYETU, a schools and community mobile cinema based in East Africa, whose aim it is to empower young people in schools and communities with information and knowledge through screening educational and entertaining African movies. His work includes having produced *Shujja*, a 60-minute film about HIV/AIDS inspired by President Jakaya Kikwete of Tanzania, and *Omubanda Wa Kabaka*, a reality TV series.

DIRECTOR'S PROFILE

Donald Mugisha lives in Uganda's capital city, Kampala and in 2002 he wrote and co-directed short films like *The Wrath*, a documentary about an employee at Ngamba Island, Tony Muhebwa, who was mauled by a chimpanzee. In 2003, he shot and edited the film, *When we shot...* which gave a behind-the-scenes look at how music videos in Uganda are produced. He is a recipient of the Golden Impala Award. Mugisha's first full-length feature film, *Divizionz*, was selected in the forum of the Berlinale Film Festival in 2008 where it picked up a sales agent and went on to screen at many festivals globally. *Divizionz* won Best Edit in a Film, and the Special Jury Award at the 2008 Africa Movie Academy Awards. It also won Best Director, Best African Film and Best Music Score at the 2008 Kuala Lumpur International Film Festival. His second feature *Yogera* premiered

at Goteborg International Film Festival and screened at Rotterdam International Film Festival. He recently completed a collaborative documentary project through Dox Lab. He is a writer and director on the *Boda Boda Thieves*, a feature film project.

COMPANY PROFILE

Deddac Ltd (Uganda) is one of the leading film production companies servicing East Africa's burgeoning film and music industry. It has been running for 11 years. The company has diversified into the production of various formats including documentaries and narratives. To date, Deddac Ltd has worked with almost all the big names on the East African music scene producing music videos in Uganda, Kenya, Tanzania and Zambia. The company has produced, amongst others, *Shujja* in 2012 and *SautiyaManka*, a feature fiction in 2009.





Jacky Lourens



Meg Rickards

Whiplash

Director's Statement

"When I first read the novel *Whiplash*, I was overcome by the roller-coasting emotion, the gripping plot, and most of all, by the protagonist Tess's momentous journey to self-acceptance. My instinct was, 'I'd give my eye teeth to direct this film.' When reading Tracey's wonderful script, I see the film playing out, scene by scene, in my mind's eye: in turn shocking, gritty, poignant and wry. We see the world from Tess's point of view – unsettling every preconception we have about prostitution."

"*Whiplash* excavates Tess's past and exposes the fact that, while many women turn to sex work out of financial pressure, many are 'groomed' for the degrading work by earlier abuse. A woman born in South Africa has more chance of being raped than of learning to read. I believe *Whiplash* would stimulate dialogue about this deep-seated scourge. But *Whiplash* doesn't preach; it is not a morality tale. Tess's journey speaks for itself. Tess is so unflinchingly honest that your skin itches, and so biting funny that you laugh despite yourself."

"You can't help but root for her as she sheds her misplaced guilt to stop feeling like a whore. Although *Whiplash* is a dark, edgy tale, this universal story also has levity and enduring warmth. Tess's path to dignity is gut-wrenchingly sore, heart-stoppingly beautiful. It is a film simply crying out to be made."

SYNOPSIS

Adapted from Tracey Farren's novel, *Whiplash* tells the story of wry, sassy 20-year-old Cape Town prostitute, Tess, who falls pregnant. When she abandons her daily ritual of popping pills, awful pictures from her past ambush her mind. But Tess does not allow herself to collapse. Instead, she learns – perhaps because of the baby in her belly – to connect with the people around her. The Congolese refugee next door treats her like a daughter. An impotent client shows her his heart. Tess finds sanctuary among strong women in a belly dance studio, and discovers she can dance up a storm. With new courage she tracks down her childhood friend, Dumi, who helps her to face the truth of her past. Yet, Tess still fights her healing. She hits the road harder, flogs her body, taking refuge in her old, worthless self. It takes a terrible duel with death – in which she has

Producer: Jacky Lourens

Director: Meg Rickards

Country: South Africa

Feature/Documentary: Feature

Running Time: 90 minutes

Location: Cape Town, South Africa

Total Budget: R6 000 000

Finances Committed: R136 000

Partners Attached: NFVD, DTI

Production Company:

getthepicture

jacky@getthepicture.co.za



to fight tooth and nail against her nemesis. Told with compassion and humour, through the eyes of this superbly-realised character, ultimately this is a redemption story. It aims to make the audience laugh and cry, and forever change the way they see prostitution and the women who work at this, the oldest profession of all.

DIRECTOR'S PROFILE

Meg is both a scriptwriter and a director. Her miniseries and feature versions of *Land of Thirst* have been broadcast locally and distributed in North America, West Africa and France with her short film *Azure* winning awards and being used by the World Population Organisation.

World renowned Singer Angelique Kidjo is attached to the *Land of Thirst* project. She's put her scriptwriting skills to work for organisations that include UNICEF, and has directed educational films in South Africa and the United Kingdom. She holds a PhD in Film Studies from the University of Cape Town and has completed scriptwriting and directing courses at the Binger Film Lab in Amsterdam. On a British Commonwealth Scholarship, Meg studied at London Film School.

PRODUCER'S PROFILE

With 22 years of experience behind her, Jacky has produced numerous documentaries on human interest and social development topics, most recently *Jumu'a The Gathering*, that focussed on modern Muslims living in Cape Town. She was the series producer for the SABC documentaries *Unauthorised* and *Till Death Do Us Part*. Jacky completed the Binger Film Lab's training course as a creative producer, and worked at the Binger Film Lab as Head of Programs.

COMPANY PROFILE

getthepicture is an independent production company based in Cape Town, with an ongoing quest to tell engaging human-interest stories. The company's output is high-quality South African films and television programmes that are entertaining, commercially viable and relevant to local and international markets. Led and owned by Jacky Lourens the company produced for Carol Bouwer Productions, *The A List*, a 13 part magazine show for SABC3 during the 2010 Soccer World Cup. This was just one of its many productions. *Whiplash*, their latest production was adapted from a screenplay and novel written by Tracey Farren.

getthepicture has also produced the short experimental film, *Cecilia's Story* and *Driving William*, 24-minute documentary about a young boy who lost his arms in an accident.

GOAL(S) AT DURBAN FILMMART:

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



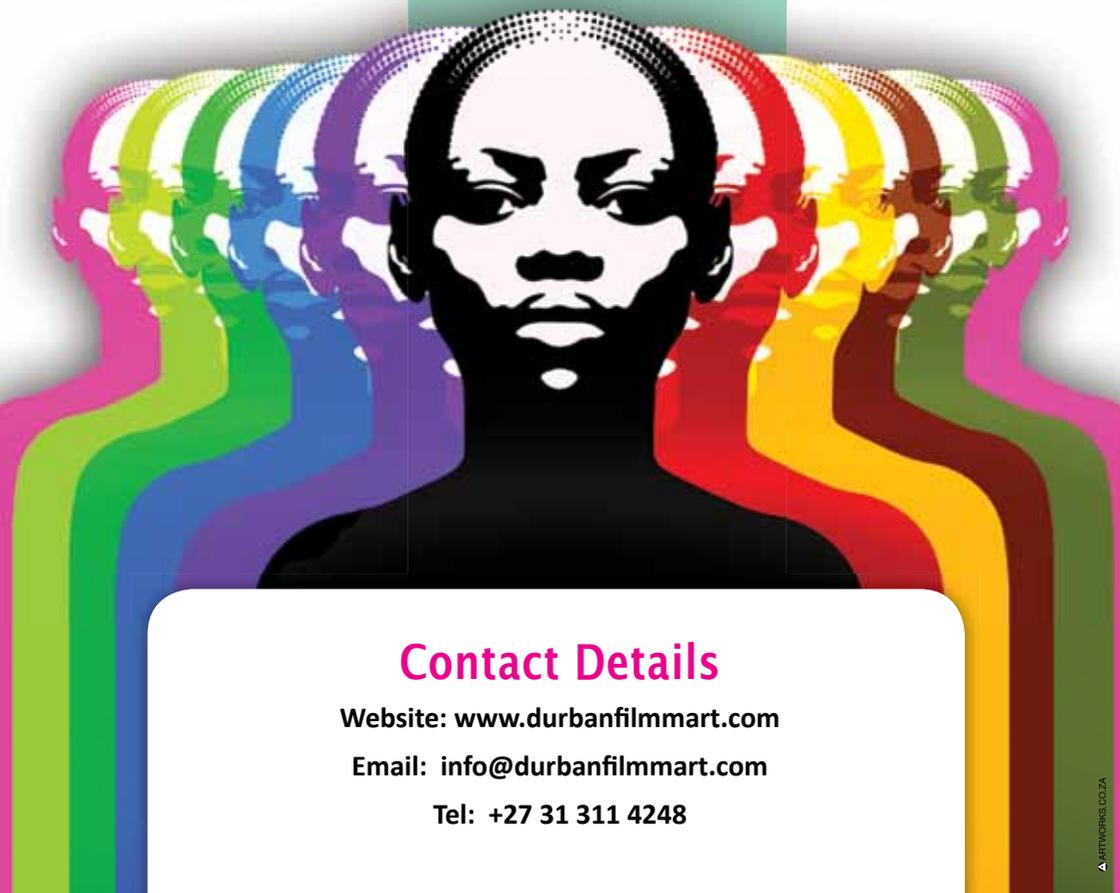
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Durban FilmMart

at the Durban International Film Festival



Contact Details

Website: www.durbanfilmmart.com

Email: info@durbanfilmmart.com

Tel: +27 31 311 4248