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Durban FilmMart

at the Durban International Film Festival 2015



PROJECT DOSSIER



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INTRODUCTION

WELCOME TO THE DURBAN FILMMART 2015

The Durban FilmMart (DFM) is a co-production initiative co-founded by the Durban Film Office (DFO) and the Durban International Film Festival (DIFF), and will take place from 17 – 20 July 2015.

Over the years DFM has maintained key partnerships internationally which include Arte France, Hot Docs-Blue Ice Film Fund, IDFA Bertha Fund, IDFA, Rotterdam Cinemart, New Cinema Network Rome, Goethe, Organisation Internationale de la Francophonie and Produire au Sud.

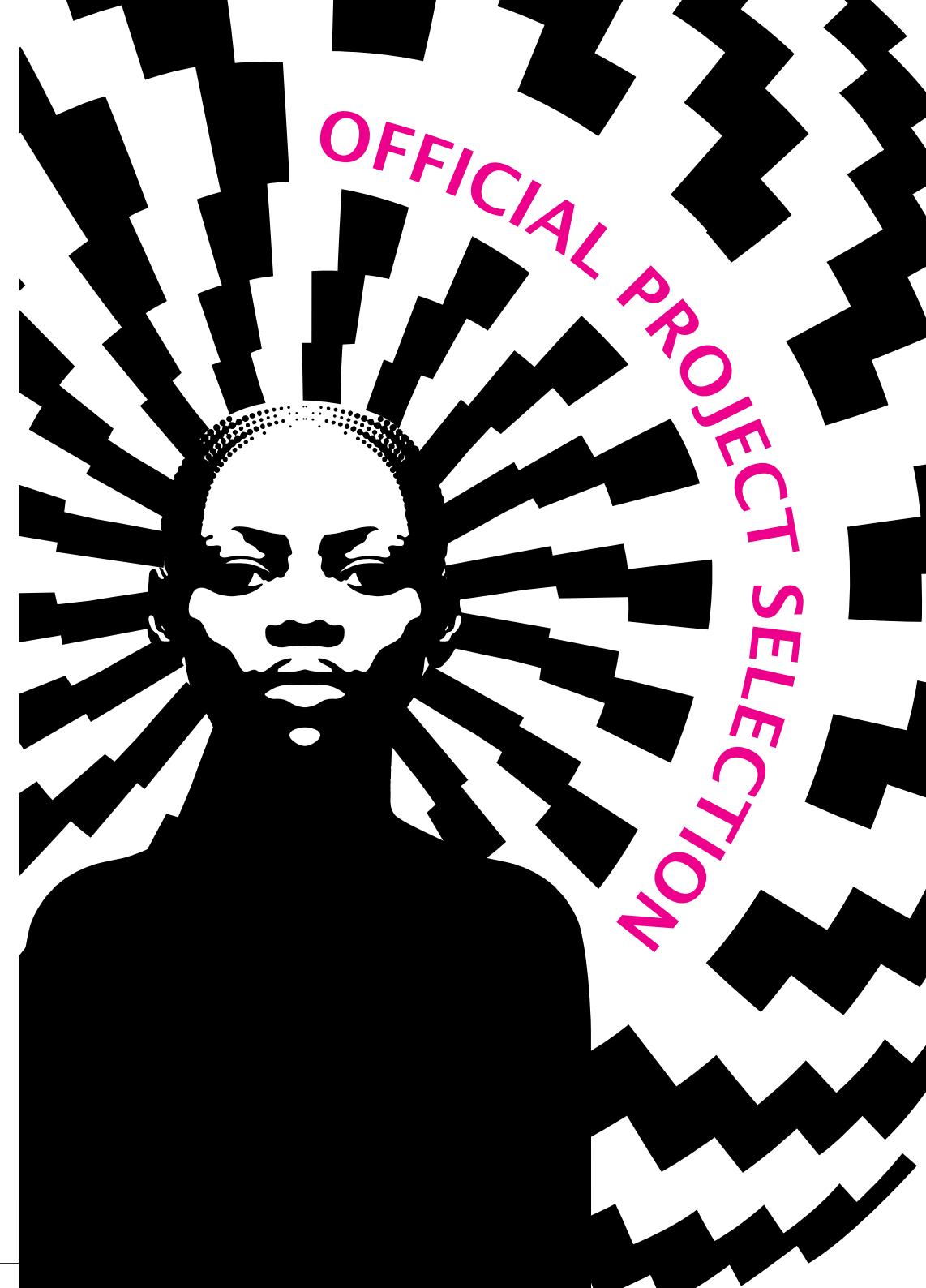
The annual event aims to bring visibility to African film projects and facilitate collaboration between African and international filmmakers, introduce new film projects to potential investors and partners, and provide delegates with the opportunity to network with experienced, established local, continental and international industry associates through a series of workshops, master-classes and interactive forums which cover topical and relevant film-production themes.

An official selection of 19 African projects in development, both fiction and documentary, will be afforded the opportunity to present to a panel of potential co-producers, sales agents, broadcasters and film funds at a Public Pitching Forum followed by a series of finance forum meetings.

Although project submissions to the Durban FilmMart are officially closed, delegate registration is open to all film professionals and the greater public who wish to attend.

<http://www.durbanfilmmart.com/DelegateRegistration/Welcome.aspx>

OFFICIAL PROJECT SELECTION





DOCUMENTARIES





Anita Khanna



Rehad Desai



Brian Tilley

After Marikana – The End of Democracy



DIRECTOR'S STATEMENT

Julius Malema became known to me in his capacity as the militant leader of a national school students organisation during the late 1990s. My interest was further piqued when he used his formidable oratory skills and political machinery to ensure Jacob Zuma got elected as leader of the ANC and then national President.

Malema transitioned in a short time from being the fiery ANC youth leader who would "Kill for Jacob Zuma," to being one who would become increasingly frustrated by the President for failing to tackle youth unemployment. When he began to openly voice his wrath, in that audacious straight speaking style he is both loved and hated for, he began to seriously grab my attention. Was Malema simply an ANC populist turned rogue? Or was he a radical politician that everybody needed to start taking seriously?

Since then, Malema has been able to give lucid expression to what I would describe as a generational revolt of many young people facing insecurity and epic levels of unemployment. Can Malema become part of the answer to South Africa's pressing socio-economic divide? Or is he simply a militant 'revolutionary' nationalist demagogue with a formal but shallow commitment to democracy.

SYNOPSIS

The Marikana massacre triggered the formation of a new party, the Economic Freedom Fighters. Led by lovable rogue, Julius Malema, the EFF represents the first serious challenge to the ANC. Malema's party is committed to direct confrontation over parliamentary accountability, land and services for the people, and they will take this fight to the streets. But the ANC, respected at home and abroad as the movement that brought down apartheid, has recently demonstrated that it will flout constitutional democracy in order to maintain its right to rule. This film follows Malema's stomp towards economic freedom, and the political storm this is creating.

Malema makes for a compelling character replete with moral and political ambiguity, whose progress demands that we take him

seriously. His story mirrors that of South Africa's transition; fragile, robust, young, in a societal crisis and seemingly without any real direction. Our nation's transition was propelled by fine political democratic ideals to reduce inequality but we remain trapped inside a local and global economic order that militates against this very goal.

DIRECTOR'S PROFILE

Following Rehad's return from exile, he completed a Masters Degree in Social History at the University of the Witwatersrand. Entering the TV and film industry as a journalist he moved on to focus his energy on politically motivated documentary. In 2000 he completed an AVEA post-graduate degree in TV and film and followed this with a post-graduate diploma from Eurodoc 2009. He has produced many documentaries, a number received with critical acclaim. *Miners Shot Down*, his most recent film, continues to receive accolades. *After Marikana* forms the second film in a trilogy, through exploring the political agency unleashed by the massacre.

PRODUCER'S PROFILE

Anita Khanna has produced and scripted a number of Uhuru's films including award winning documentaries *Born into Struggle*, *Bushman's Secrets*, and *Bhambatha*, directed by Rehad Desai. In 2010 she developed, wrote and produced the award-winning *Mating Game* a 13-part drama series for South African TV. In 2012 she produced the award winning *Miners Shot Down*. She is

joined once again by Brian Tilley, an award-winning documentary director who cut his teeth producing the *Why Democracy* and *Why Poverty Steps?* series and acted as the consulting producer for *Miners Shot Down*.

CO-PRODUCER'S PROFILE

Brian Tilley works in both fiction and documentary. His feature documentary *It's My Life* was in the Joris Ivens competition at IDFA and his drama series *The Line*, co-produced with Channel Four, sold to 32 countries. He produced the short films for the Steps' *Why Democracy* series and produced both the long and short films for the *Why Poverty* documentary series. In 2014 he directed four films for the Al Jazeera documentary series *Lifelines* and is currently series director of the documentary series *My Nigeria*. He was consultant producer on *Beats of the Antonov* and *Miners Shot Down*.

COMPANY PROFILE

Uhuru was the clarion call heard throughout Africa for many decades, announcing Africa's independence and ability to work together, which we embrace as our identity. Uhuru Productions South Africa was established in 2003 and since then has produced some of the country's most successful documentary film and drama for television.

GOAL(S) AT DURBAN FILMMART:

- To build relationships and obtain partnership to realise the film.





Mohamed Siam



Sara Bökemeyer

Amal

DIRECTOR'S STATEMENT

How did our teenage years shape the way we are today? I always think and wonder in a country that went through a massive change like Egypt, how could one take vital choices at such an early age... and where these choices might lead?

This is a film about looking at your picture when you were a teenager and inspecting how much you relate to that teenager. Did we have to drift away from what we set for ourselves?

We accompanied Amal, whenever possible during the last three years, with the camera to record her landmarks while growing up, not to lose the moment before any principal shooting happened. We knew how this could be valuable in the future and how witnessing an incredible personality like hers – developing and growing in this constantly changing country and among all these political twists – would form a unique story to share with many international audiences who could easily identify with Amal.

My previous film was about authority. I believe this film is a consequent note to the same subject of authority and repression but from a different angle, and through an opposite character who represents the generation younger than mine. My background in psychology and cinema allowed me to open the characters and let my camera identify with her, to make this distance between her and the lens invisible in order for the audience to associate with her and her explosive feelings onscreen. I believe the only part of society in which the revolutionary decline has not registered yet is the younger generation, who do not surrender or abide by the new dictatorial laws.

The older generation, who favoured security over freedom, as many elders elsewhere did before, do not have the same anger as the younger generation who only saw violence, death and instant killings in the streets. They saw their friends killed and they witnessed how the new regimes tried to shut them up or repress them again in the same old methods.

I believe tackling their issues and anger now is the most intuitive and reasonable choice for me because if we neglect them we will be faced with the fact that we are sleeping next to a ticking time bomb.

Amal is, to me, that child of the revolution. Her name literally translates into 'Hope' in Arabic. She represents many things to me and I wanted to explore if there's any hope left for my country to reconcile, grow up and change.



EGYPT

SYNOPSIS

When violence became a language, anger became her destiny and destination.

Amal is an angry young girl from Cairo who likes boxing, football and wandering around all night in Cairo. After witnessing her friends getting killed among 73 others while watching a football match on February 2012 in Egypt she tries to recover. Meanwhile, she is discovering her own place, identity and sexuality growing up in a macho, violent society within a constantly changing country.

DIRECTOR'S PROFILE

Mohamed Siam is a director, producer and cinematographer who has received several international grants in support of his projects, including Sundance Documentary Fund, ITVS, Jan Vrijman Fund (IDFA Bertha), Fond Francophone, HotDocs, Arab Fund for Arts and Culture, Screen Institute Beirut Film Fund and Gucci Tribeca Doc Fund.

A Berlinale and Durban Talent Campus Alumni and winner of the Berlin Film Festival Robert Bosch Stiftung Prize and AfriDocs Prize in Durban 2014, he participated in the Berlinale Campus Editing Studio with his feature film project to work with the renowned Molly Marlène Stensgaard, Lars Von Trier's editor.

Siam has worked on several feature film projects as a First Assistant Director including the feature documentary *The City Of The Dead* – a Portuguese/Spanish co-production funded by Canal Plus, which premiered in IDFA 2009 and won Best Film at Documenta, Madrid in 2010. More recently he acted as AD on Tamer Said's feature film *In the Last Days of the City*, winner of World Cinema Fund, Global Film Initiative and Cinereach grants. His cinematography for films such as *Awakening*, *Trials of The Spring* and *The Path*, among many others, were directed by Oscar-nominated filmmakers and funded by ITVS,

Sundance, Tribeca & MacArthur Foundation. Additionally, he served as a board member and Vice President of the Arterial Network for Arts and Culture for the African continent.

PRODUCER'S PROFILE

Sara Bökemeyer is a junior producer from Berlin, Germany. She graduated in Culture Studies and Linguistics in Bonn and Berlin and gathered practical experience in the fields of visual and performing arts, as well as in cultural management. From there she entered the field of film production when she worked on several independent film projects.

Besides realizing her own projects as a freelancer, she works for Detailfilm, a production company based in Hamburg and Berlin, Germany. With Detailfilm she worked on different short and feature film projects, including the German Turkish co-production *Kuzu* by Kutlug Ataman, which had its premiere at Berlinale Panorama 2014, and *Rhino Full Throttle* by Erik Schmitt, one of the most successful German shorts in 2013/14.

Her latest film is the Greek/German co-production *// (Two)* by Efthimis Kosemund Sanidis. It premiered at Festival del film Locarno 2014 and is currently touring film festivals all over the world.

COMPANY PROFILE

Siam is the director of the ArtKhana film company in Cairo, which local-produced many film projects shot in Egypt and in co-productions with several international film projects; and also the founder and artistic director of ArtKhana film Centre in Alexandria, an established art space since 2006 that caters to filmmakers' technical and training needs, alongside the animation and visual arts.

GOAL(S) AT DURBAN FILMMART:

Finding co-production and pre-sales from TV channels.





Francois Verster



Neil Brandt

Life and Times of John C



DIRECTOR'S STATEMENT

I completed my MA Degree under JM Coetzee's supervision and consider him one of the formative influences in my life. Even given his dislike of public attention, it is surprising that there has been no in-depth film about him or his work and we here have a unique opportunity to reconsider the meaning and legacy of a massively influential author. The manner in which his autobiographies and novels mirror the process of documentary adds further attraction, as well as many cinematic possibilities. Coetzee faced his own historical complicity in white oppression with deep ethical self-questioning, whichever way his books were eventually interpreted. The debates around *Disgrace* (and between Coetzee and Gordimer) go to the heart of the crisis faced by white liberals in South Africa and perhaps by liberal democracy globally. The film looks at the generation of white leftists whose political parameters made increasingly less sense after the end of apartheid. Coetzee's earlier work starkly probes the question: under what conditions and in what ways is a white voice valid? Now, at a time in South Africa when non-racialism is viewed as having woefully failed to achieve redress, where do his work and life decisions fit?

SYNOPSIS

Life and Times of John C is a partly fictionalized exploration of the life and work of Nobel Prize-winning JM Coetzee, South Africa's most famous and enigmatic literary figure. Having been hailed as an artistic and ethical beacon by an entire generation of leftist whites - particularly for how he articulated unavoidable complicity in a brutal apartheid system – he was publicly criticized by the ANC government for the politically controversial post-freedom novel *Disgrace*, and many considered his emigration to Australia a wholesale abandonment of the country's concerns. But what if his work was starkly prescient of deeper conflicts around race, power and white identity faced within South Africa a decade later?

With unprecedented access – and partly in collaboration with the author himself - this film presents a dramatic story of a "white

life in Africa" conflicted by history, of the art it produced over a great period of change, its often painful episodes, and its last years in Australia. After Coetzee's (staged) funeral, a fictional biographer sets out to make sense of the man, his work and his legacy... Fictional and real interviews blend with filmic impressions, innovative use of novelistic dialogue, real and fake archive material and an emotional personal quest.

DIRECTOR'S PROFILE

Francois Verster is an Emmy-award winning documentary filmmaker based in Cape Town. His films follow creative and observational approaches to social issues and have all won local and international awards - these include *The Dream of Shahrazad* (2014), *Sea Point Days* (2009), *The Mothers' House* (2006), *A Lion's Trail* (2002), *When The War Is Over* (2002). He has taught or held fellowships at Columbia University, NYU, UCT, UWC, Wits and elsewhere, and published on documentary in journals and anthologies. He has appeared on various festival juries and had nine local or international festival retrospectives or special focus series on his work.

PRODUCER'S PROFILE

Neil Brandt heads up the development slate of established South African-based production and distribution company, Fireworx Media. His documentaries have broadcast in all major territories worldwide and won numerous best-film awards at festivals globally. He is a regular contributor to Al Jazeera Witness and Artscape strands and is executive producer for the weekly CCTV *Faces of Africa* series. His latest feature documentary, *The Dream of Shahrazad*, is

currently on the international festival circuit. *Life and Times of John C* will also be co-produced by his partner at Fireworx Media, Dan Jawitz who is an Emmy Award-winning producer and head of factual production at Fireworx Media.

COMPANY PROFILE

Fireworx Media (Pty) Ltd is an integrated production and distribution company. It produces original content for multiple platforms and provides distribution to African films seeking global audiences. Fireworx is proud to be one of the most awarded production companies in South Africa with a slew of best film awards from around the world. Between the principal partners Neil Brandt, Bridget Pickering and Dan Jawitz, they have produced fiction and non-fiction films for television and cinema that have earned them a reputation for producing quality content. Their documentaries have been broadcast on Arte, Al Jazeera, Sundance Channel, BBC, PBS, ZDF, NHK, TVO, MNET & SABC, amongst others. Fireworx Media films have been funded by private equity, institutional funders and broadcasters including most top-tier film funds such as the National Film and Video Foundation (NFVF), ITVS, the Sundance Documentary fund, Fonds Sud, the IDFA Bertha Fund, the HotDocs Blue Ice Fund, the Hubert Bals Fund and the CBA WorldView Fund. Fireworx Media has just opened up an office in Sao Paulo, Brazil.

GOAL(S) AT DURBAN FILMMART:

Looking for coproduction and presale funding towards development and production.





Kurt Orderson



Crystal Orderson

Not in my Neighbourhood

DIRECTOR'S STATEMENT

Despite the new focus on gentrification, general discourse on the topic has failed to make the link between new and old forms of spatial violence, geographical exclusion and the legacies of architectural apartheid. The ways in which spaces are used are always changing. We must ask ourselves what kind of spaces are we moving towards with this type of planning? Changing, controlling, and privatizing these spatial assets can have incredibly adverse effects on the people who use them.

I grew up on the Cape Flats of Cape Town, a strip of townships built by the architects of apartheid in the 1960's. Both my parents and extended family were victims of racially motivated forced removals from areas like District Six and Woodstock.

The experience of spatial violence and architectural apartheid has affected my life in deep and profound ways. However, geopolitical links can be drawn between localities all over the world. Whether it is through the similar legacies that post-colonial cities live with or the homogenization of urban form in a capitalist city, spaces are connected and can be used as a point of solidarity between victims of spatial violence. This film creates a platform for these stories to be told.

SYNOPSIS

The city is a marker, placed at a particular point in history, a manifestation of the social condition of our time. It is made up of a million intersecting flows - its form and function constantly transformed by its users.

As cities around the world catapult themselves into 'World Class', Global City status, we have to ask ourselves, "at what cost"? The documentary *Not in my Neighbourhood* gives the account of three people from three, seemingly world class cities. It follows their daily struggles, trials and triumphant moments, as they try to shape the cities they live in, from the bottom up!

The audience will travel through three globalised cities, exploring the nature of urban transformation and the various ways in which communities articulate a response to this changing urban fabric.

In São Paulo, Brazil, a young man uses his voice to shed light on the daily lives of favela inhabitants in creative new ways. Service



delivery is at the top of his agenda.

In Cape Town, South Africa, Ursula Benjamin, forcefully evicted from her home three years ago, now lives in an abandoned horse stable. She mobilizes the people around her to fight for a respectable home in the community she has always lived in.

In Bedford-Stuyvesant, Brooklyn, Kendall Woods, a community activist, is now living on the streets after losing his job. He is harassed daily by the New York Police Department. He equips himself, and the people around him, with an understanding of their civil rights, protecting them against legalized state violence.

Exploring the parallels, history and effects of our current urban environment, the film will investigate urban processes such as gentrification, urban renewal and the legacy of architectural apartheid in São Paulo, Cape Town and New York.

DIRECTOR/PRODUCER'S PROFILE

Kurt Orderson is an award-winning independent filmmaker from Cape Town. Orderson has produced work for the SABC along with other production companies.

Achievements: *Definition of Freedom* (2004), Hip Hop during the South African Liberation struggle. *The Prodigal Son* (2008), where he retraced the journey of his great-grandfather from Barbados to District Six, Cape Town. *Agrarian Reform* (2010), Lack of transformation and land reform in South Africa. *Eldorado* (2011), (Special Mention at DIFF 2011). *Breathe Again* (2012), Black swimmer Derrick Orderson, screened at DIFF. Currently raising funds for two feature narratives, *Writers Block* and *The Benni McCarthy Story*.

CO-PRODUCER'S PROFILE

Crystal Orderson has twenty years of experience in media and development in Africa and South Asia. She has been reporting on socio-economic and political issues in

South Africa and the African continent since 1995, reporting in different capacities in radio, television and printed media.

Between 2007 and 2010, she was responsible for planning and coordination of the SABC's West Africa office based in Dakar, Senegal. Orderson was the Ruth First Fellow for 2010, investigating gender and social poverty in Cape Town. She has worked for several international broadcasters, including Aljazeera English as a senior producer and locally the award winning television show, the *Big Debate*. She was also senior researcher on the award winning documentary, *A letter to Nelson Mandela* and currently the Southern Africa Correspondent for the Africa Report Magazine.

COMPANY PROFILE

Azania Rizing Productions was founded in 2008 by acclaimed filmmaker Kurt Orderson. The formation of the company was a direct response to mainstream film and television which exclude the voices of the marginalized and maintain a status quo. Its mission is to create alternative narratives to those favouring the privileged and powerful. Azania Rizing Production confronts the issues facing the masses, the working class and underrepresented. This independent production company endeavours to inspire young people by telling stories about Africa and the African diaspora at large, including teaching about Africa's legacy in world heritage to revive political consciousness and honour the struggle of our foremothers and fathers.

GOAL(S) AT DURBAN FILMMART:

- To continue our efforts to create global awareness of the film
- To broaden feedback on our content
- To secure a co-production deal
- To identify and secure broadcasting platforms
- To obtain additional funding for the production and post-production phases





Karin Slater

Project Delight



DIRECTOR'S STATEMENT

After my 3rd near death experience, I checked into therapy with a few big questions. What was pulling me away from life into death with these accidents? What was needed for me to fully embrace life? And why was I un-present with my children. I decided to use the tool that helps me transform the most, a video camera, and document the process purely as a way to heal and find some resolution for myself. I wanted to do for myself what I find happens to others when they are filmed.

SYNOPSIS

As a society propped up with coffee and with constant over stimulation of media through our mobile phones, computers and daily overwhelm, we live in our minds with the past and the future spiraling around, we miss the present moment, the now.

A near death experience sends filmmaker Karin Slater, on a journey questioning everything about her life. A burnt-out mother of two, an over-worked filmmaker and a wife feeling like a mule carrying a heavy load, she picks up her camera and starts to film only the things that bring her delight. Together with the everyday delightful pieces she shoots in India, South Africa, Canada, USA, South America and Europe she interviews modern day experts that talk of living in delight through the present moment. These include Mooji, Lama Yeshe, Ursula Franke. Beautifully interwoven, the film takes us on a journey of looking deeply into ourselves and has us chuckling at the way we live our lives, leaving us in awe of life itself.

DIRECTOR/PRODUCER'S PROFILE

Karin Slater received the Mipdoc Trailblazer Award in Cannes 2008, an award for creative and innovative work in the field of documentaries. Her films have premiered at Sundance, Hot Docs, Berlinale and the museum of Modern Art, New York. Her film '*50 years! Of Love*' received a Best South African Documentary award at Durban Film Festival. Starting out in film school in 1988, she

received the best student director award. Thereafter she made wildlife documentaries and 10 years later turned her attention to people, using the same observational approach. She shoots, directs and produces and is a published photographer. She has also been head mentor at Big Fish Film School in Cape Town and has taught at Selkirk College, Canada.

COMPANY PROFILE

In De Light started out as Durga Shakti Films in 2000 and is owned by Karin Slater.

The company has produced

documentaries for BBC, Arte, First Hand Films, National Geographic, Animal Planet, BOS to name a few. Awarded Best South African film at Durban Film Festival 2008 and at Apollo Film Festival for *'50 Years! Of Love'*. Mentoring other filmmakers through projects is a large component of their work.

GOAL(S) AT DURBAN FILMMART:

- Find funding
- Meet broadcasters
- Learn
- Networking projects
- Watch inspiring documentaries

Director/ Producer: Karin Slater
Country: South Africa
Running Time: 85 min with 52 min version
Location: South Africa, Botswana, Namibia, Mozambique, India, Peru, Germany, Netherlands, Canada
Total Budget: 2 459 413 ZAR
Production Company:
 In De Light
 7 Oakhurst Ave, Hout Bay
 7806, Cape Town, South Africa
 Tel: +27 21 790 5742
 Cell: +27 82 934 9464
 Email: kslater@icon.co.za
www.indelight.co.za





Bouna Cherif Fofana



Sitou Ayite



Madjé Ayite



Elisabeth Guthmann

Directors: Bouna Cherif Fofana & Sitou Ayite

Producers: Madjé Ayite & Elisabeth Guthmann

Country: Togo

Running Time: 75 minutes

Location: Mali

Total Budget: 62 187 USD

Finances Committed: 17 967 USD

Production Company:

Universal Grace Production
08 BP 80416 Lomé, TOGO

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Terre Jaune



DIRECTOR'S STATEMENT

Terre Jaune is our way of alerting African governments and the whole world to what populations live in villages with gold deposits. It's also a way to focus on African youth and women, showing their fighting instead of fatality. Despite the problems surrounding them, our characters choose to fight. Their fighting is set in an environment well organized that people don't know. From a Damantigui to a Tomblooma, every class has its name and its function.

Where as many films show artisanal gold mining as a man's activity and a messy job, this film shows the opposite. Artisanal gold mining is organised and not only men but also involves women and children. The locations of the film: Kenieba (Fatoumata village) and Finkolo Ganandougou (the commune of the representative of the mayor Kalilou Togola).

SYNOPSIS

Mali is the third largest exporter of gold in Africa. Despite this, it is classed as the third poorest country in the world. The origin of this paradox is a Machiavellian plan imposed by the World Bank which threatened to cut off aid if Mali did not adopt an "attractive" mining code to pay its debts. In 1991, the Malian government made reforms which left it a minority shareholder in its own resources. In the years since there has been a proliferation of shady deals and phantom companies. The result? An international mining mafia sucks profits overseas while 90% of the Malian population lives on less than a dollar a day.

Our film unfolds within a sick ecosystem which has existed for years in the mining areas of Mali. Beyond the fence which separates the high-tech Canadian-owned mine and its millions of dollars of gold from Sikasso and Kayes regions, local people are taking matters into their own hands; their own traditional mines...their own traditional rules. It is here we find Kalilou, who embodies the hope of a whole community, and Fatoumata, a 35-year-old widow and mother, who embodies the spirit of resilience needed to survive this complex and chaotic environment.

DIRECTORS PROFILE

With a Master's in Management and a DUT in Finance Accounting,

Bouna Cherif Fofana started as a trainee at the National Center of Cinematography of Mali, where he acquired much experience with great films.

He directed his first film in 2004. His last film *Allah Kabo* was selected in many international festivals like Vues d'Afrique (Canada), FESPACO, Black Screens (Cameroon), the Festival of Vaulx-en-Velin (France). He has co-directed many international documentaries and participated in the International Cannes Film Festival twice. He is the recipient in Mali of "ateliers du regard", initiated by the international film school FEMIS, based in France.

In 2013, Bouna obtained his masters degree in Law and Innovation at Paris1 Panthéon, Sorbonne, France. Caring about the development of the Malian cinema in particular, Bouna joined the project team of *National Reconciliation and Peace* filmed by Malian youth in July 2014.

Sitou Ayite: After her bachelor degree in African literature, Sitou joined the film company Universal Grace Production, created by her brother in order to counter the lack of production in her country. Two films were produced within four years and have to national acclaim. Sitou, then, receives a scholarship to study production in France. In 2012, she became co-manager of Universal Grace Production. She incorporates the functions of screenplay writer, director and producer. Sitou is a feminist and is engaged on films involving women and children. Her second film about girls excision in Africa was co-produced by a French company. *Terre Jaune* is the third project where Sitou Ayite participates as a director.

PRODUCERS PROFILE

Sitou and Madjé Ayite are brother and sister. Their film company was created in 2005. About

20 films have been produced and broadcast on Canal France International and TV5. They are engaged in films with African social issues.

Elisabeth Guthmann has been in cinema for 15 years. After earning a degree from the ESRA University of Audiovisual Production in Paris, Elisabeth accumulated considerable experience as a location manager, script supervisor, director and production director, working on director-length films in France and aboard, telefilm features and advertisements. She has worked with leading figures like Luc Besson, Gérard Krawczyk, Catherine Breillat, Ron Howard, Fabien Onteniente, Didier Bourdon, Bruno Solo, David Lynch. She case *Timbuktu*, a film that was selected for official presentation at 2014 Cannes Film Festival and was awarded multiple prizes from all over the world.

Her experience as a location manager, assistant director and production director for large-scale films has enabled her to develop exceptional organizational and team and budget management skills. Throughout 2013 and 2014, her professional assignments regularly took her to Mali, enabling her to build up an understanding of the local context and acquire an effective network of contacts. She has co-managed Blenden Films since 2015.

COMPANY PROFILE

Universal Grace Production film company was established in 2005 and is based in Lome, Togo. The company is managed by Sitou Ayite and Madje Ayite. Universal Grace Production has 20 films in its repertoire, which deal with African social issues.

GOAL(S) AT DURBAN FILMMART:

- Find co-productions
- Film financiers
- Meeting international filmmakers
- Meeting distributors and broadcasts channels





Tapiwa Chipfupa

The Other Half of The African Sky



DIRECTOR'S STATEMENT

I want to put into perspective and unpack what it means to be a woman in today's Zimbabwe; a process that will simultaneously unravel contemporary Zimbabwe. This film is not a gender motivated outburst nor does it have a political agenda; its beauty lies in the emotion of personal stories about aspirations, thwarted promises and the frustrations of humankind. I believe that in its subtext this film will ask some potentially tough questions that will provoke fiery debate around the issues affecting women today, the state of our country, the structure of our society and in a broader sense the world. However at its core it will remain a film about people - with hopes and dreams - and what they do to attempt to overcome obstacles in a difficult social, economical and political landscape. The time is right to present this kind of deeply personal, but informative film. As the filmmaker, I bring a unique perspective – a personal one that is not beset with any agenda except to reconcile my situation with my family and in the process unravel the situation of women in my country. I want to understand why things have not changed for women in Zimbabwe; why my country is so, and, in the process I hope to come to terms with my family situation, whatever the outcome. In doing this, I become the voice of the ordinary woman in the street; the means by which the viewers around the world come to understand what it means to be a woman in Zimbabwe today.

SYNOPSIS

The end of the war of independence ushered in a new era for the people of Zimbabwe. Women, in particular, hoped that independence would bring gender equality. Although women were uplifted significantly and there are now constitutional guarantees of gender parity, archaic cultural mores often usurp these guarantees. A huge disconnect exists between what is on paper and reality. Opinions on the true state of affairs remain divided.

Filmmaker Tapiwa Chipfupa confronts this phenomenon when, at 36 years of age, her father invokes his cultural powers to veto her plans to marry – reducing her to the equivalent of a minor. She

stands her ground, triggering a dispute that has estranged her from her family for over two years. Having defied her conservative culture's contempt for independence, Tapiwa discovers that many Zimbabwean women are in similar predicaments. She questions the fabric of her society hoping to come to terms with the anguish of the stalemate that now exists between herself and her family. This film follows her attempt to find closure.

An explorative observation into the psyche of Zimbabwe; part historical documentation, part artistic expression; the film is a creative social commentary that melds various expressive elements. Tapiwa strives to find healing through personal encounters with other Zimbabwean women, against the backdrop of conversations, observations, art, song and dance with her peers. The film gives voice to the frustrations, hopes, challenges, fears and dreams of the ordinary Zimbabwean woman. The women who emerge as the tale progresses present a fascinatingly unprecedented glimpse into the mechanisms of the country shedding light on the complex frictions between modernity and tradition. The film is both a woman's journey through an identity crisis and a valuable insight into what ambiguity lies in being a woman in today's Zimbabwe.

DIRECTOR/PRODUCER'S PROFILE

Director, Writer and Producer, Tapiwa Chipfupa is a left field eclectic creative driven by the desire to harness her gift to influence the world. She loves to push boundaries and experiment creatively to produce thought provoking work. Since 2000, she has worked on various films, documentaries, music videos and corporate projects in the region. Wanting to hone her skills, Tapiwa

graduated Cum Laude from AFDA in 2008 and continued to further her studies. Her undergraduate and postgraduate projects have been acquired by various broadcasters including SABC, MNet and YLE Finland, and have been screened and won several awards worldwide. Her current project, *The Bag On My Back* (2013), obtained several sales from European Broadcasters and was selected as a Louma catalogue project for distribution in West Africa. The film premiered at Encounters Film Festival to very positive reviews. *The Other Half of The African Sky* is her second documentary project.

COMPANY PROFILE

A young vibrant independent Zimbabwean production company, TC Pictures is keen to develop and explore diverse relationships through working beyond its borders. The company is driven by the desire to give a platform to unique and novel perspectives of Africa through film. It seeks to incubate, develop, produce and co-produce original content that has multi cultural appeal, impact and flavour. Its main thrust being to explore, expand and cultivate authentic story telling. Since its foundation in 2012, TC Pictures has produced films that have been screened at several festivals worldwide and broadcast internationally. It has several projects throughout the region in various stages of production.

GOAL(S) AT DURBAN FILMMART:

- Co-producers
- Financiers
- Sales agents
- Pre-sales
- Funders





Niren Tolsi



Antoinette Engel

The Rainbow: Jazz for the Struggle, and the Struggle for Jazz



DIRECTOR'S STATEMENT

The 34 year-old Rainbow Jazz Club creaks with a history of politics, music and sweaty Sunday afternoons when the two combined with quarts of beer to inhabit the bi-polar edges of (un)reason that are embedded in the South African identity – political, socio-economic, psychological. Yet, the country's jazz memory – dominated by the Cape Town-Johannesburg cultural axis – ignores both the tavern and the KwaZulu-Natal jazz scene.

This documentary aims to address this historical and contemporary shortcoming by examining The Rainbow's history through interviews with its founders, regulars (poets, academics, photographers, politicians, trade-unionists, anti-apartheid activists, students and ordinary punters) from the 80s until the present. In doing so, the documentary will not only reflect, examine and interrogate the trajectory of South African jazz music (and musicians), but also consider the evolution of post-apartheid South Africa.

The Rainbow has also been the subject of some of the best jazz photography to emerge from South Africa. AfriPix photographer, Rafs Mayet, has documented almost all of the gigs at The Rainbow starting from the late 80s (and he has set lists for every one of those gigs). Including a collection of the socio-political work created by photographers who documented the killing fields of KwaZulu-Natal in the 80s and 90s will further contextualise the importance of The Rainbow at a chaotic and violent time in South Africa.

The Rainbow: Jazz for the Struggle, and the Struggle for Jazz will ask the question: Has the "Rainbow Nation Dream", as seen through the lens of the Rainbow Jazz Club, been deferred?

SYNOPSIS

The Rainbow, a desegregated jazz space in 1980s Durban; alive with the music of the greats, testament to the fight of a people under siege.

The Rainbow: Jazz for the Struggle, and the Struggle for Jazz is a documentary chronicling the history of one of the few desegregated spaces in apartheid South Africa in the 1980s. Home to legends who lay bare life under apartheid through their music, it was here that Busi Mhlongo cried out her Zulu Blues, and here where Winston

Mankunku could play jazz without having to hide behind a curtain because white audiences preferred his music but not the colour of his skin.

Situated opposite Pinetown's taxi rank, a small-town industrial hub 20 kilometres outside Durban, The Rainbow was founded by Ben Pretorius and Billy Mthembu at a time when the fire and brimstone of township protests were at their height, the ANC was in exile and school children were moving the revolution forward.

In an increasingly claustrophobic country, people came for the music and freedom that was protected in this space – the workers, students, trade-unionists, members of the ANC underground, commuters, activists, jazz lovers, artists, musicians and regulars – to drink away the pain and trauma of a country in flames. To laugh and get drunk with people it was otherwise banned for you to know. To talk late into the night while they listened to some of the most revolutionary music available in South Africa at the time.

The Rainbow's story is not over. It still opens six days a week serving locals and Sundays are still reserved for jazz, as it has been for over two decades. Now, it offers a trajectory of South African jazz music and musicians and is a place of significance in the evolution of South Africa after apartheid.

DIRECTOR'S PROFILE

Niren Tolsi is an award-winning journalist who writes about music, test cricket, social justice and the politics of the judiciary. He is currently completing his first book, *A People's History of Marikana*. Tolsi is a co-founding editor of *The Con*, an anti-media media platform and has previously worked at the Mail & Guardian, Times Media Group and Sunday Tribune.

PRODUCER'S PROFILE

Antoinette Engel is an independent producer who has worked in documentary

programming since 2009. In 2011 she wrote and directed her first film, an investigative look into South Africa's meat industry, called *Swallow This!*, commissioned by the South African Broadcasting Corporation.

Following this she took up the role of production manager on 26-episodes of the 2015 SAFTA award winning talk show, *I Am Woman/Leap of Faith*, a series produced by Plexus Films for the SABC that centres on the personal life stories of women in their fight to live authentic and inspired lives.

In 2013 she was selected to participate in the Durban International Film Festival's Talent Campus.

COMPANY PROFILE

TEZETA Productions is too old to be new, too young to be veteran.

Bigger than the sum of its parts, TEZETA believes in strong relationships and meaningful storytelling as well as a documentary aesthetic that is cinematic and unhurried. Committed to sharing stories from Africa and the global South that don't recycle outdated, simplistic views of the continent or the 'developing world', we want to tell you how art, music, identity politics and persuasions, technology and the digital space are ours as much as they are global.

TEZETA is an Amharic word for nostalgia. We acknowledge our past to remain rooted in the future of our storytelling. Forward ever, backward never.

GOAL(S) AT DURBAN FILMMART:

- Secure Development Funding
- Industry engagement through the pitching forum and events
- Industry feedback on potential sales or distribution avenues for our project
- Strategic partnerships for creative development
- Advice on music rights and licensing





Zipporah Nyaruri



Peggy Mbiyu

Truck Mama



DIRECTOR'S STATEMENT

Truck Mama is a story of inspiration and hope.

As a Kenyan who lived in Uganda, I plied the notorious route that my character drives. Together with my co-director, we experienced its difficulties and its pleasures. This instilled a great admiration for Evelyn's bravery and passion.

Her hard work and ambitions are encouraging. As a woman and independent filmmaker, I have learnt to appreciate the daily struggles of women with great interest to women who challenge the social and cultural norms that confine them to specific roles.

This story will not only appeal to independent women, it will also appeal to Africa lovers, road movie enthusiasts and documentary watchers.

SYNOPSIS

A feisty, sassy, funny and hardworking mother of two is doing things out of the norm. She is not only logging thousands of miles driving a big wheel, 30-foot truck, across East Africa's notorious highway, The 'Devils Highway' she is conquering a world dominated by men. Long haul truck driving is considered to be a man's job.

Evelyn Mutuku is an inspiration to the youth and to both men and women. Her driving skills command respect, earn her stunned admiration, provoke ridicule and pose challenges as she dares to do a man's job.

While eight months pregnant, Evelyn is unjustly got laid-off from work. Her passion for being on the road drives her to sue the multi-million dollar company while fighting to get back on the road, where she storms the highway kitchens, jokes with the highway police, juggles the money exchangers language and shares banter with lodging keepers, as she works to earn a living to bring up her 12- and two-year old sons.

DIRECTOR'S PROFILE

Zipporah (Zippy) Nyaruri is an independent Kenyan filmmaker. With her journalism background she has been involved in making short

commissioned documentaries. *Zebu and The Photo Fish*, one of her first fiction films, travelled around the world and was shown at numerous film festivals.

Zippy won an unprecedented amount of awards, including Grand Prix at Festival Lumière d'Afrique, Besançon and Best Director at Auteur Film Festival, Cape Town.

Zipporah is currently in production of her feature length documentary, *Truck Mama*, for which she was selected for the Berlinale Doc station and Blue Ice Hot Docs.

CO-DIRECTOR'S PROFILE

Peggy Mbiyu is a Kenyan director, editor and screenwriter. She has a diploma in mass communication (2003).

From 2004 to 2009, she worked as a feature documentary editor, producer and director on TV productions in Uganda. In 2009, she directed the 10-minute documentary *Computer*, at Maisha FilmLab, which screened at several international festivals.

Peggy attended talent campuses at the

2011 Durban International Film Festival (where she received the PUMA Mobility Award), 2012 Berlinale and the 2014 Sheffield Doc/Fest. She has worked in various functions on films and documentaries in East-Africa, and is currently working as a co-director on *Truck Mama*.

COMPANY PROFILE

Visual Asili Limited is a small, yet ambitious company that incorporates filmmakers who support each other in East Africa. Films like *Resurrect* (2009) funded by Les 3 Continents, *Demon's Hour* (2010), *Zebu and The Photo Fish* (2011) and now *Truck Mama* have received support by the filmmakers involved.

GOAL(S) AT DURBAN FILMMART:

- Funding
- Pre-sales
- Co-production opportunities
- Access to markets
- Feedback
- Network
- Financing

Producer/Director: Zipporah Nyaruri

Co-Director: Peggy Mbiyu

Country: Kenya

Running Time: 60 minutes

Location: Kenya, Uganda, Tanzania

and South Sudan

Total Budget: 1 28 889 EUR

Production Company:

Visual Asili

P.o Box 24957

Zip code: 00100

Nairobi, Kenya







Hala Elkoussy



Hossam Elouan

Cactus Flower



DIRECTOR'S STATEMENT

Individuality is dangerous. Dreaming is lethal. It is exceptionally difficult to be an independent young woman like Aida, possibly more difficult to be an independent older woman like Samiha, but the youth like Yassin possibly are the most vulnerable. Society is collectively shunning the freshness, idealism and impulsiveness of its bulk component- youth, in favour of stability, even if the stability is only a very poor semblance. How does it feel to be in the majority and considered marginal? I identify with Aida, Samiha and Yassin. I know them. I have been there. I am there. What do you do when all is lost, on the collective level and on the personal level?

Cactus Flower works on the multiple layers of any given moment for Samiha, Aida and Yassin: the real, the imaginary, the memory and the wishful thought. Where there continues to be life, there continues to be hope for something better. This is a story of survival through human solidarity. This is a story of resistance through dreaming. This is the story of Cactus flower that I want to tell.

SYNOPSIS

Aida (35), a struggling actress, came to Cairo from the Delta as a University Student; and like many others before her, she stayed on. She struggles to make ends meet with odd jobs, while keeping her dream of the theatre alive. One night, she and her neighbour Samiha (55), a fading beauty of bourgeois origins, are kicked out onto the street. To make matters worse, Samiha's leg is broken. With no money and nowhere to go, the two women, aided by Yassin (21), a street-savvy youth from their area, embark on a labyrinthian journey across physical and mental mine-loaded terrains. They struggle to move in a city seized by an out-of-season heat wave, massive traffic jams, security check points and power cuts. They seek refuge with characters from their past, opening some old wounds and healing others. Amidst the funny and the disastrous turns their journey takes, they move on a parallel journey of self-discovery. An extraordinary friendship grows between the unlikely trio like a delicate flower blooming out of a thorny cactus. Together, their resolve to survive is renewed and they find the strength in each other to keep their dreams alive.

Producer: Hossam Elouan
Director: Hala Elkoussy
Country: Egypt
Running Time: 90 minutes
Location: Cairo
Total Budget: 555 608.73 USD
Finances Committed: 10 250 USD
Production Company:
 Transit Films
 Tel: +20160528732
 Email: hossamelouan@gmail.com

DIRECTOR'S PROFILE

Hala Elkoussy is a visual artist, who lives and works in Cairo and Amsterdam. She mainly uses photography, video and installation in her work, which focuses on her city of birth: Cairo. She has exhibited in biennials, museums and film festivals, including the Tate Modern, Stedelijk Museum Amsterdam, Rotterdam Film Festival and Istanbul Biennial.

PRODUCER'S PROFILE

In 2008, Hossam Elouan received his M.A. degree in Cinema Studies from San Francisco State University, and received a post graduate diploma in International coproduction from EAVE, European Audiovisual Entrepreneurs, in 2011, and post production training at EP2C Workshop in 2012.

COMPANY PROFILE

Transit Films is a Cairo-based production company initiated by EAVE 2011 graduate producer Hossam Elouan. Transit Films aims to make Egyptian arthouse films, situated between visual art and cinema. Transit Films' recent productions include: *La Dolce Siria* by Ammar Al Beik, selected for Forum Expanded at the 2015 Berlinale Film Festival, and *Dry Hot Summers* by Sherif El Bendary, winner of the Robert Bosch Foundation Prize in 2014. Transit Films is now also producing '*Ali, the Goat, and Ibrahim*', a first feature film by Sherif El bendary.

GOAL(S) AT DURBAN FILMMART:

- Seeking partners, co-producers, sales agents
- Funds from all over the world





Norman Maake



Peter Pohorsky

Inkabi "The Hit Man"



DIRECTOR'S STATEMENT

In Africa we aspire to the democratic ideal of the first world order, its comfort and promises of a better society as the generations progress into the future.

Unfortunately we are constantly failed by the systems that are supposed to guard against such evils that threaten our freedom. One such evil is corruption i.e. More specific to *Inkabi*, the corruptive nature of greed, birthing injustice and moral decay.

For me *Inkabi* is like an African western. Its protagonist being an anti hero who is damned but whose only chance at redemption is to protect the innocent victim who's on the verge of being corrupt herself.

As a filmmaker, I am drawn to the nature of the western genre. Its ability to deal with social issues about the evils of human nature in a fictionalised manner, offering a heightened moral dilemma for the protagonist.

At the centre of this moral tale, I try to realise, along with the protagonist, that it's up to the individual to do what is right; this is the true nature of what a just society is made up of. This sometimes requires the sacrifice of one's freedom and self damnation.

SYNOPSIS

Frank, a retired hit man, has chosen to disappear and start his life over again as a private taxi driver. He has one rule, never to get involved, but deep down he needs redemption, he is haunted by his past, the cruelty of his true nature.

He meets Lucy, a young woman who works at a downtown shady casino. She is desperate to win the custody of her daughter Angela.

Lucy's money troubles lead her back to her sketchy past of drugs and high-class prostitution. One night she witnesses the murder of a prominent millionaire. She escapes, but the hit man, Inkabi, is hot on her heels.

She has no one to turn to except Frank, but he is unwilling to

help, suggesting she seek custody from the police. Lucy's permit has expired, going to the police could get her deported and she will never see her daughter again.

Frank has no choice but to protect Lucy against the evils he knows all too well. Before Lucy, Frank had only killed for money but now he has to kill to protect the only person who's never had anybody to stand up for her or even care.

DIRECTOR'S PROFILE

Norman Maake started his career at the age of 22 with the highly acclaimed feature film *Soldiers of The Rock* which premiered at the Toronto Film Festival. It has since won awards around the world.

Maake is a diverse filmmaker, whose experience entails directing documentaries such as *Vuma* about youth culture and commercials for major brands like Simba network BBDO and Hansa.

Norman Maakes work has been featured across the South African television with titles such as *Man of Music*, *Ngempela*, *Homecoming*, and *Skeemsaam*.

He is the founder of Fictitious Films and is currently in development for a number of films.

PRODUCER'S PROFILE

Peter Pohorsky is the director/owner of

Plank Film Productions, established in 2003 in Cape Town. For the past 19 years he has worked in the film industry as a respected commercials director. He is known for his strong performance and storytelling style, with a distinctive South African slant. Peter and director Norman Maake of Fictitious Films have been friends and colleagues for many years. They now team up for Maake's latest project, *Inkabi*.

COMPANY PROFILE

Fictitious Films aims to develop and produce movies that are purely genre-based with a distinct African style and taste. Most of our ideas are based on original material with a mainstream appeal.

Our audience is the African movie consumer who wishes to escape into a fantasy of the African identity, and the international movie-goer who is curious about the African adventure, and its not-so-factual aspirations.

The company founder, Norman Maake, is an African filmmaker, whose films have played in prestigious film festivals including AFI, Rotterdam and Toronto. 'Making small budget films big' is our motto.

GOAL(S) AT DURBAN FILMMART:

Our ambition at the Durban FilmMart is to acquire distribution and pre-sales for both local and international territories.

Producer: Peter Pohorsky
Director: Norman Maake
Country: South Africa
Location: South Africa
Total Budget: 4 000 000 ZAR
Production Company:
Fictitious Films
Email: normanmaake@gmail.com





Chike Ibekwe



Mohammed Musulumi



Laughter is the Best Colour

DIRECTOR'S STATEMENT

My intention is to give an authentic expression to the story by letting it unravel in its own world – the Hausa region of northern Nigeria with Hausa being the language of the film as it will best accentuate the rhythm of the heart and sound of the environment in a very innocuous and natural way.

From the eyes of an 11 year old girl whose life is just unraveling we probe sexual maturity, domestic violence and abuse, human right violation and child rights.

The purpose of the film project is not to delve into religiosity, its implications or trappings, but to give a voice to one whose voice has been taken away, whose self esteem has been suppressed, whose wings have been clipped and whose future has been forcefully seized.

In telling this story visually, I am guided by the core tenets of creative expression and cinematic leaning to not come across, unnecessarily, as a moral judge but to make a film that will entertain while it initiates or furthers a global conversation on these challenges of the time.

SYNOPSIS

The story is about Aishat (11), who against the desire of her dreams and aspirations is married off by her father Hassan to his creditor Kabiru (52). Finding herself in a new, strange and seemingly unwelcoming lonely place without the love and warmth of her mother, instead, faced with the staggering figure of an uncouth husband whose sexual yearnings she cannot quench with her undeveloped female organs.

When she falls victim to the aggressive sexual tendency of Kabiru, she is left with paleness, bruises and tears but finds an unusual friendship and consolation in the hands of Ramatu; Kabiru's 15 year old daughter, whose world view is at variance to her father's compulsive and often times unscrupulous lifestyle.

In order to keep her head afloat over the murky pool of sorrow,

loneliness, boredom and deprivation that might threaten her sanity, she visits Sekinat, an older friend whom she heard escaped from the hands of the insurgents.

In the midst of uncertainty, uprising, killings, maiming, and displacement, and the constant capturing and recapturing of territories by the insurgents and the military respectively, Aishat finds a renewed hope of freedom and a fulfilling future in a phone conversation with Ramatu.

DIRECTOR'S PROFILE

Chike Ibekwe studied Business Administration and Management at Yaba College of Technology, Lagos. He studied filmmaking at London Film Academy as well as training at the Nigeria Film Institute and DW-Akademie Deutsche Welle.

His first short film was screened at the inaugural Goethe Short Film Festival in 2005. His first feature length film *Eternal* won the Ecran d'or at the Ecrans Noirs Film Festival in 2010.

PRODUCER'S PROFILE

Mohammed Musulumi is an accomplished filmmaker and sound dubbing and post synchronization expert. He trained at CIFAP in France, NAFTI in Ghana and has facilitated workshops in Nigeria, Benin Republic and Burkina Faso. His short film \$50 won award at the Inshort Film Festival. He has also produced a film – *Obinrin se ju be lo*.

COMPANY PROFILE

Exxcel MediaVision is a media production outfit based in Lagos. It is registered with the CAC as a limited liability company. Established as a media affiliate of Reel Big Deal productions, It has over the years produced media content/TV shows such as Inspire, TV adverts and documentaries.

GOAL(S) AT DURBAN FILMMART:

This includes meeting with international financiers, sales agents and commissioning editors.

Producer: Mohammed Musulumi
Director: Chike Ibekwe
Country: Nigeria
Running Time: 90 minutes
Location: Nigeria
Total Budget: 521 411 USD
Finances Committed: 10 000 USD
Production Company:
 4 Toyibat Street, Gbagada, Lagos.
 Tel: +234 802 330 2514
 Email: Chikeibekwe@gmail.com





Sara Blecher



Imraan Jeeva



Omar Khan

Producer: Imraan Jeeva
Co-producer: Omar Khan
Director: Sara Blecher
Country: South Africa
Running Time: 90 minutes
Location: South Africa
Total Budget: 8 300 000 ZAR
Production Company:
 Cinga Productions
 Tel: +27 083 647 9038
 Email: sarab@afrika.com
realeyes.wozaonline.co.za

On the Way to Paradise



DIRECTOR'S STATEMENT

On the Way to Paradise is a classic gangster story – and we will be true to genre in both look and feel but our film is also told through the unique prism of a young Muslim man in Mayfair. This is a community in the throes of change as the more affluent flee to the formerly white suburbs, and the Somalis move in. This sense of a community in flux is something we will explore in a similar way to which the Godfather explored the Italian/American community in post war America and it will equally dictate the style of the film. At its heart this film will explore the idea of moral codes. Far from the simplistic divide between 'good' and 'bad' there are conflicting codes to live by, with many gray areas amongst them. This will be articulated both in wardrobe and set design.

SYNOPSIS

On The Way To Paradise is The Godfather... in Mayfair; it is the story of a young man, the son of a white collar criminal, who tries to save his family when his father's money laundering scheme go awry – at the cost of his soul.

Our protagonist Zaid Randera wants desperately to do the right thing – but finds that the 'right thing' is a nebulous beast. The film opens with Zaid Randera returning home to Mayfair for Eid. He has been away for four years, working for an AID organisation in Syria – saving lives. The family is happy to see him, and his father, Aziz, wants to know if Zaid has got 'the charity out of his soul', and is ready to use that very expensive education he paid for. This is a point of contention between father and son. Aziz would like to groom Zaid to take over the family business, but Zaid is intent on resuming his life of good deeds – which he believes will help compensate for his father's life of crime.

This film is an exploration of ethics, and how ethical stances can come into conflict within one person.

DIRECTOR'S PROFILE

Sara Blecher is a co-founder of Cinga, a Production company that has made a number of award-winning feature films, drama series and documentaries. A graduate of NYU she also works as a drama and documentary producer/director. Sara has made some noteworthy documentaries including *Surfing Soweto* and *Kobus and Dumile* for which she won CNN's African Journalist of the Year Award. She is co-creator, director, and producer of the award-winning drama, *Bay of Plenty*, and directed and series produced the local version of *Who Do You Think You Are?* Sara currently lives in Johannesburg where she has just completed production on her second feature film *Ayanda and the Mechanic*. Her first feature film, *Otelo Burning*, has been screened to great acclaim, winning numerous awards around the world.

PRODUCER'S PROFILE

Imraan Jeeva is a director of Ichor Capital, a real estate investment and advisory firm. Prior to working at Ichor Capital, Imraan was an equities investment analyst at Allan Gray Ltd at Afena Capital, both firms based in Cape Town. He holds a Bachelor of Business Science from the University of Cape Town. In addition to his role at Ichor Capital, he works as a freelance Financial Analyst for EldoEnergy. In recent years Imraan has begun making inroads towards a career in the film industry.

CO-PRODUCER'S PROFILE

Omar Khan is a commercial property professional. He has served as Asset Manager at the Public Investment Corporation's

Property Investment Division. Prior to that he was a Property Risk Manager at Investec Bank Ltd. Omar has gained a wide range of experience in a range of real estate related transactions both nationally and internationally. He holds a B.Sc in Property Studies from the University of Cape Town and a Masters in Real Estate Finance & Investment from the University of Reading in the United Kingdom. Omar has always harbored a passion for the film industry. He is hoping to put his financial and investment skills to use in producing his first feature film.

COMPANY PROFILE

Cinga Productions is a small boutique, 100% female owned, production company with a track record of producing high quality, low budget feature films.

To date Cinga Productions has produced six feature length made-for-TV films; three drama series and a number of award-winning documentaries, the most recent of which was *Surfing Soweto*, the story of the train surfers in Soweto. *Otelo Burning*, which has played in over 70 cities around the world and garnered numerous awards, is the company's first feature film. *Andani and the Mechanic* is the second feature film and will be premiering in 2015.

GOAL(S) AT DURBAN FILMMART:

To raise funds for production, seek talent and distribution partners





Marina Niava



Tosin Coker



One More Night in Lagos

DIRECTOR'S STATEMENT

As an African filmmaker, my dream is to provide film lovers of the Ivory Coast, my home country, Africa and beyond with quality productions from Africa.

*After directing several shorts, I am about to direct my first feature length movie, a romance entitled *One More Night in Lagos*. The script was inspired by my first trip to Lagos, Nigeria, in 2012. The story is set in three countries: the US, Ivory Coast and Nigeria. *One More Night in Lagos* resembles its author is more than one way: it travels a lot, it is ambitious, optimistic and it is a winner.*

*Our romance discusses several topics our target audience is familiar with: internet and relationships and the little culture shock of a returnee. It also uses the Abidjan-Lagos Road Project, an actual ECOWAS project, as a tangible link between our two main characters: Deji, Nigerian, and Alice, Ivorian-American. Besides being a romance between two people, *One More Night in Lagos* is a romance between Alice and the African continent. It is also two West African countries engaged in mutual discovery.*

*All in all, *One More Night in Lagos* is an 'afro-optimistic' picture that will appeal to both Francophone and English speaking audiences in Africa and among the diaspora.*

SYNOPSIS

Alice is a 26 year-old Ivorian-American who is passionate about her African roots. She decided the Ivory Coast was where she wanted to live after her studies in the United States. When her boyfriend tells her he no longer plans on joining her, Alice throws herself headlong into her new job as a web journalist in Abidjan, with the secret ambition of being promoted Editor-in-Chief.

At a press conference dealing with the Abidjan-Lagos road project, Alice runs into Deji, an old social media friend on a business trip to Abidjan. Deji invites her to visit Lagos, his home city.

Alice gets a few days off and honours the invitation. As Deji guides her through the streets of Lagos, the vibrant city does not

leave Alice indifferent; nor does the young man. He has a girlfriend and she has yet to recover from her breakup but it doesn't take long until they fall into each other's arms. For Alice, it was nothing more than a stupid impulse and she cuts all ties as soon she returns to Abidjan. However, life can't seem to be the same after that special night in Lagos.

DIRECTOR'S PROFILE

Marina Niava is an award-winning writer/director and media producer from Cote d'Ivoire (Ivory Coast). She holds a degree in Journalism and Media Production and is currently pursuing a Masters in Motion Pictures and Television in California, USA.

She earned her spurs as a radio editorial manager in Cote d'Ivoire, TV journalist for Africa24 TV (France) and Director of Communications of the African Culture Center in Oslo, Norway before focusing on film. Her first narrative short premiered at the Oakland International Film Festival and was awarded the African Short Film Prize at the 2014 GPACT festival in Abidjan, Cote d'Ivoire. Niava also collaborated on Hollywood productions such as Advantageous (Sundance 2015 Special Jury Award) by Jennifer Phang.

PRODUCER'S PROFILE

Tosin Coker is an award winning filmmaker of West African and American heritage with a background in entertainment marketing and licensing at Viacom, and Universal Music Publishing. Tosin received a bachelor's degree in Media Arts and Animation at the Art Institute International, Los Angeles. He later ventured in filmmaking and received

an MFA in Motion Pictures & Television from The Academy of Art, San Francisco.

Tosin has produced, directed and edited music videos, documentaries and short narratives including the award winning 'Doorways' starring Emmy Award Winner Diahnna Nicole Baxter and Elimu Nelson (*House of Lies*). The short served as a proof of concept for the theatrical feature *Finding Neptune*.

COMPANY PROFILE

Skylar Pictures LLC is an independent film production company focusing on short films, feature length movies, documentaries and television productions.

Skylar Pictures was formed in 2010. The company is managed by a team of five individuals belonging to the African American/African Diaspora community, with a total of over 20 years experience in the field of film production.

As a company, Skylar Pictures tries to dictate new standards as well as raise the current standard of production within the industry by thinking outside the box and awarding innovative explorations in the course of bringing wholesome entertainment packages to the public.

GOAL(S) AT DURBAN FILMMART:

We are currently looking to forge strategic partnerships with companies that will bring value and ingenuity to '*One More Night in Lagos*' especially in the current independent motion picture climate. We are very interested in collaborators within motion picture finance and film funds, marketing, product integration and distribution.





Zinaid Meeran



Jean Meeran

Riot Waif

DIRECTOR'S STATEMENT

*Abandoned by parents who joined the revolution never to return, living underground in a post-revolutionary society leery of those who prize a fluid sense of self, this film shadows my life. The films of collective Team Tarbaby, founded by myself and *Riot Waif* producer Jean Meeran, portray identity as fluid and fragmented. Our characters fight for this freedom against antagonists who would have them boxed in and labeled.*

*Riot Waif reflects on our experience as exile babies. Usually the exile baby, child of freedom fighters, grows up exiled from the home country, returning after liberation to a land that both accepts and rejects them. *Riot Waif*, however, portrays the experiences of a brother and sister left to fend for themselves while their mother slipped into exile, returning as a celebrated freedom fighter. This is one of the many untold stories of postcolonial liberation.*

Riot Waif will create a world realistic but off-kilter. The film is wistful but angry, realised in a hyperreal style and innovative music. The precarious sanctuary of the riot waifs is set against the hungry big city. With this film I will carve out a haven for all riot waifs, wherever they prowl.

SYNOPSIS

Brother and sister Seb and Deli are a pair of downtown Mowglis who brought each other up when their mother ran away to join the revolution. Deli is a singer in an electropunk band, Seb her DJ. They supplement their meagre takings with vittles foraged from the urban wilds. Near-incestuous, they swear to the Pact of Neverever: to never kiss others more than once. Secretly they have been violating their pact for years, and with more than kisses.

When Deli falls in love with master gleaner Geronimo and über-waif Hemmie falls for Seb, their love is thrown awry.

Meanwhile, Seb happens upon a TV news report on an airforce general, Lucy Matthews, back from the front. Seb is convinced it is their mother, Mommyloo, searching for her longlost babies, while Deli is dubious. Weirder, Deli spots her doppelganger on the city



Producer: Jean Meeran
Director: Zinaid Meeran
Country: South Africa
Running Time: 87 minutes
Location: Cape Town, South Africa
Total Budget: 2 400 000 ZAR
Finances Committed: 100 000 ZAR
Production Company:
 Team Tarbaby
 Tel: +27 072 278 1471
 Email: teamtarbaby@gmail.com

bus, surely their sister! Seb is enraged at this delusional distraction. While Seb is watching for TV reports on Mommyloo, the news anchor turns out to be the sister! And she also calls her mother Mommyloo!

The riot waif's hunt for family and love threatens to tear them apart and lose the only sanctuary they have known, each other.

DIRECTOR'S PROFILE

Visual and narrative artist Zinaid Meeran investigates how formal abstraction lends itself to the telling of a story. He explores how the fragmentation of form can enhance the experience of spectatorship, and portray the fluid and fragmented nature of the self.

Zinaid has an MA in Critical Studies and MFA in Film from UCLA. He developed his features with DV8, FlyingMoon and Hothouse. Developing Gazelle911, part of SABC's Commandments, he completed the Binger Directors Lab. Awards include Goteborg Best Pitch and Focus Features Africa First.

Zinaid is also a novelist, publishing EU literary award winner *Saracen at the Gates*, and *Tanuki Ichiban*.

PRODUCER'S PROFILE

Jean Meeran has an MA in film from UCT and NYU with programmes at the Binger, Rotterdam Lab, Prodiure Au Sud, Hot Docs-Blue Ice and MNet New Directions. He screened as director at various festivals including IFFR, ZIFF, DIFF, the Goodman,

Whitman Independant and SA National Galleries. Increasingly taking the role of producer in the Team Tarbaby collective, he has screened at Encounters, ZIFF, DIFF and Film Africa.

Along with *Riot Waif*, winner of a Focus Features Africa First Award, he is also producing the feature documentaries *Waithira* and *Mrs Popplestone*, funded by the NFVF and Hot Docs- Blue Ice.

COMPANY PROFILE

Team Tarbaby was founded after identical twins Jean and Zinaid Meeran won the Goteborg Award at Sithengi for their feature *P-I-G*. Its members work as a collective, writing, directing and producing. Team Tarbaby's films are largely made within a DIY microbudget ethos, often straddling the boundaries between fiction and reality, cinema and gallery.

Previous films include the feature documentary *Umbilical Cords* and the experimental feature *The Brown Europe Pageant/Rounds One to Three* screening at IFFR, DIFF, ZIFF, Encounters, Film Africa and the Goodman Gallery. Awards include Newcomers at CTIFF, IDFA Most Promising Documentary, Prodiure au Sud and Focus Features Africa First.

GOAL(S) AT DURBAN FILMMART:

Seeking financing and production partners; meeting development institutes, film festival representatives and fellow filmmakers.





Helena Spring



Junaid Ahmed



Robyn Aronstam

Producer: Junaid Ahmed/
Helena Spring
Director: Robyn Aronstam
Country: South Africa
Location: South Africa
Total Budget: 14 999 510 ZAR
Production Company:
Fineline Productions (PTY) Ltd.
P.O. Box 30201, Mayville, 4058
South Africa
Cell: +27 82 444 6682
Email: junaid@fineline.co.za



Selma and Charlize

DIRECTOR'S STATEMENT

I am determined to make a popular film that tackles challenging contemporary issues in an entertaining manner.

Respect for the land is intrinsically tied to respect for women, animals and anything weaker than the most powerful amongst us.

Selma embodies the heroic female archetype that finds the courage to rise above gender and class limitations to find her true worth.

Our contemporary eco system provides a perfect world to romp through and the rhino-poaching crisis is background to the plot, rather than the foreground issue. The genre is a subtle mix of Comedy and Drama/Adventure, mining a quirkiness that is current with what's coming out of Hollywood.

The energy and intensity of the animal world will be interwoven with the visual realization - bold, sexy and warm blooded, like its protagonist (Think Almodovar). The contrast will be strong between the jungle of the city and the calm expanse of nature under which seethes a battle for survival.

The Bush underwear range allows for great visual opportunities and irony, as well as great merchandising possibilities. The funky soundtrack will enhance the emotions, from soulful Simphiwe Dana, rollicking girl bands and Afro sounds.

This funny, feel good journey of Selma (and Charlize) will be honest about the tests around greed and corruption that face "every person" in contemporary South Africa.

SYNOPSIS

Selma Jacobs is desperate to be a "somebody" in this new South Africa.

Born on the wrong side of the tracks, supporting her mother Gloria, and 12-year-old son Tyrone, she's inspired by her hero, Charlize Theron, to never give up.

Fired from her job as an underwear-model, she resolves to make and sell an eco underwear range called "The Bush". Against her better judgement she gets involved in a business relationship with Ray, a worldly expat game farm owner, unknowingly delving herself

in the dangerous world of rhino poaching. Portia, the only female game ranger on the farm holds up a mirror to Selma and their love-hate relationship develops.

Selma's in bed with Ray and his world when she frees a caged leopard and her worst suspicions are confirmed. When Tyrone doubts his mother's morality, Selma is compelled to act. Like a hunted animal, Selma fights for survival in the bush; her only ally the saved leopard and her goddess-given instincts. When Portia finally finds her, Selma is a changed person. She wrenches herself from the world of crooked possibilities and makes Ray pay for his greed.

Back home, Selma launches The Bush, her "Charlize" dreams coming true.

It takes a woman to save a horn.

DIRECTOR'S PROFILE

Whilst at university Robyn Aronstam's student films were screened at the Cannes Film Festival and banned by the SA government. Subsequently Robyn Aronstam produced and directed many documentaries. The turning point in my career came when I met Mira Nair. I have since collaborated on all her projects over the past 20 years. My highlight was being awarded Associate Producer on *Monsoon Wedding* (Winner of the Venice Golden Lion 2001).

I have taught narrative film skills for the past 25 years and my writing and directing career has encompassed documentaries, short films and TV series.

I have worked with outstanding directors like John Boorman, Kathryn Bigelow, Sydney Pollack and inspiring actors including Juliette Binoche, Sean Penn, Reese Witherspoon, Irfan Khan, Lupita Nyong'o and David Oyelowo.

PRODUCER'S PROFILE

Award winning Helena Spring is widely recognised as one of the most accomplished and experienced producers in the South African film industry and has produced over 28 motion pictures.

Junaid Ahmed is also an award winning director/producer and he and Helena are presently working on a slate of films.

Robyn Aronstam's extensive film experience includes teaching narrative film skills, script supervision, associate producing, writing and directing documentaries, short films and TV series. She had also worked with outstanding South African and international producers, directors and actors over the years.

COMPANY PROFILE

Junaid Ahmed Productions (JAP) is a Durban based company committed towards playing a key role in the transformation of the South African film industry. The company has received support funding from the National Film and Video Foundation South Africa to produce a slate of popular genre feature films over the next two years. The first of these-the action romance, *Hard To Get*, opened the Durban International Film Festival last year. Producers Junaid Ahmed and Helena Spring are excited to be working with Robyn Aronstam's first feature *Selma and Charlize*.

GOAL(S) AT DURBAN FILMMART:

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





Nathan Magoola



Simon Mukali

Sunflowers Behind a Dirty Fence



DIRECTOR'S STATEMENT

Sunflowers Behind a Dirty Fence takes me to a world of youthful adventure, and it hearkens back to my childhood. Days when we would lose all concern for time and thrive in the company of friends while playing football on tarmac roads—when life was innocent, and things were a bit simpler and straight forward. This is a film you can connect with.

Sunflowers also inspires me because it is an adventure story that reminds us that we sometimes need a second chance to make amends. The characters mirror life; the times when we may get or even just feel caged by various circumstances, but we are not to be broken by them.

I want audiences to have an adventure when they watch this film. The feeling of breaking free from the normal way of life one is used to.

While this film has themes such as the plight of street children and child sacrifice, it is not in an overly complicated voice. Its sophistication is in the simplicity of the tone it carries.

It explores new beginnings, self-discovery and the authentic human story to connect with the hearts of the people who watch it.

SYNOPSIS

Sunflowers behind a Dirty Fence is a dramatic adventure story about Yakobo (12), a sheltered boy, who takes an ill-advised trip to Kampala city unaware that obstacles and certain danger await a young boy alone. Help comes from a shrewd street urchin called Toni (12), whom Yakobo befriends on the way.

It all begins when to teach his mean-spirited and bedridden grandpa a lesson, Yakobo steals Grandpa's favorite photograph – Sunflowers tall and radiant in the bright noonday sun. Then he loses it. When Grandpa confronts him about it, they argue and in the excitement Grandpa's heart gets stressed and he collapses. Yakobo sees his mother's distress and knows he is to blame. He sets out on an unfamiliar 55 km journey to Kampala, to find the sunflower farm in the photo so that he can recreate his Grandpa's photo, and make

things right, so that his mother can be happy again.

On the way, he meets and befriends the streetwise Toni, rescues a goat, and foils attempts by a midlevel hoodlum, Boss, to kidnap both himself and Toni for ritual sacrifice.

In the end, Yakobo makes a new friend and gains an appreciation for *Sunflowers Behind a Dirty Fence*.

DIRECTOR'S PROFILE

Simon 'Se'ydou' Mukali hails from Nairobi, Kenya. He has worked for eight years on various television productions as a writer, director and producer. He shot his first short film *Naila's Cliff*, in 2010 in Kampala, Uganda under the Maisha Film Labs initiative.

He recently spent several months filming *The Learning Curve*, a 44-minute documentary.

His feature film directorial debut, *Veve*, produced by internationally renowned German director and producer Tom Tykwer under his One Fine Day Films banner, premiered at the 2014 Durban International Film Festival before concluding a cinema tour across nine German cities.

PRODUCER'S PROFILE

Nathan Magoola is an alumnus of the Talent Campus Durban (2013), Berlinale Talent

Campus (2012) and Mira Nair's Maisha Film Lab (2009). His first feature film project, *Divizionz*, on which he served as an associate producer, premiered at the 2008 Berlin International Film Festival. In 2014, he produced the short film *Walk with me*, produced under the CPH: LAB project of CPH: DOX International Film Festival. It premiered at the 2014 International Film Festival Rotterdam in the Tiger Awards Competition for Short Films. In 2014, Nathan was selected for Eurodoc and EAVE European Producer's Workshop.

COMPANY PROFILE

Ntice Mediaworks is a Uganda based integrated audiovisual production company started by producer Nathan Magoola in 2009. With a young, creative and innovative team of Ugandan filmmakers and film technicians, Ntice Mediaworks has provided a broad range of experience in the production of commercials, music videos, corporate and industrial videos, creatively and within budget. Of late Ntice Mediaworks has embarked on the production of high quality feature and documentary projects suitable for coproduction with international partners.

GOAL(S) AT DURBAN FILMMART:

To meet funds, co-producers, broadcasters, sales agents and distributors.





Carolyn Carew



Roy Zetisky



Malcolm Kholl

Producer: Carolyn Carew
Director: Roy Zetisky
Writer: Malcolm Kholl
Country: South Africa
Running Time: 90 minutes
Location: SA and UK
Total Budget: 23 584 610.43 ZAR
Finances Committed: 1 814 970 EUR
Production Company:
 Born Free Media
 Carolyn Carew –
 Tel: +27832741870
 Email: carolyn@bornfreemedia.co.za
 Tsholo Mashile –
 Tel: +2783 314 6974
 Email: tsholo@bornfreemedia.co.za

The Tall Assassin



DIRECTOR'S STATEMENT

I plan to create a fast-paced, action-packed espionage thriller for international release, based on facts revealed in the acclaimed book, *The Tall Assassin*, by Alan D Elsdon.

I will structure narrative around twin storylines; One following The Tall Assassin, Hendrik van den Bergh, revealing how he and his agents masterminded assassinations of numerous anti-apartheid activists, including Robert Smit, Steve Biko and Rick Turner, using local and foreign hit men in South Africa and abroad; The other following the life of junior reporter, Hanna Steyn, who while working for a Johannesburg newspaper, investigates the mysterious death of her father, in a helicopter accident. She discovers it was no accident and finds commonalities between her father's assassination and subsequent assassinations. The closer she gets to the truth, the more she endangers her life, realising that if she revealed her suspicions, it would lead to her demise. She meets young Drum Magazine journalist, Thobela Maseko, who after they become friends, offers help using ANC connections. This opens up new information, but along with it comes more danger. I will infuse the film with homegrown music from the period, from musicians like Johnny Clegg, Hugh Masekela, Brenda Fassie and others.

SYNOPSIS

At its heart this is a story about political awakening, as a conservative young Afrikaans woman, Hanna Steyn, digs to find the truth about her father's death in an apparent air crash.

What she finds is a conspiracy that reaches right into the heart of the Afrikaans establishment and a secret cabal of fanatical ideologies whose hold on power is based on the systematic murder of opponents, often from within Afrikanerdom itself. The shocking events that she uncovers find their apogee in the murder of the President, the architect of apartheid, Dr Hendrik Verwoerd, by a clique of his followers. As the story evolves we follow Hanna Steyn as she starts to peel back the dense layers of lies and misinformation, until she becomes aware of a figure at centre of the web, the Tall Assassin, General Hendrik Van Den Bergh.

Hanna uses her position as a young journalist working at one of Johannesburg's prominent newspapers, to her advantage with her personal quest. When by chance she meets Thobela Maseko, a journalist working for Drum magazine and Picture Post, new doors are opened to information from within the ANC.

The source material (The acclaimed book *The Tall Assassin* by Alan Elsdon) is written by an insider – an ex-security policeman who was close enough to the levers of power to witness their workings. The aim is to expose for the first time the inner mechanisms of the security apparatus that enabled a handful

of Afrikaners to hold sway over millions, for over 30 years. Many of the key political assassinations of the time can be laid at Van Den Bergh's door, from Verwoerd through Steve Biko, Robert Smit and Richard Turner. These events were carried out at the behest of senior figures like Prime Minister John Vorster, with the willing collusion of the State. Van Den Bergh also masterminded plots to kill International sympathizer Anton Lubowski. He mostly hired hit men from the UK and Cuba so that nothing would lead back to him or his agency.

The plans were hatched on an island in the Vaal Dam, a sanctum for the bureau and a command centre, from which to clandestinely run the country. Van Den Bergh masterminded these assassinations, while working secretly with MI5, MI6, CIA, SSD, KGB and MOSSAD to stop the communist threat to Africa. It was the betrayal by Van Den Bergh of one of his key lieutenants, which led to his eventual unmasking and resignation, alongside John Vorster, but their story started much earlier, in the dark days of World War II.

DIRECTOR'S PROFILE

Roy Zetisky has years of experience as a director, DOP and photographer. He has been filming and directing commercials and film since 1990 and was a photographer for ten years prior to that. He has been executive producer of three major South African production companies, Zigi Films, Fresh Water Films and Pistoleros Films and is also a partner and director in the feature film company Jet Black Entertainment. Jet Black launched in 2011, with the production of the feature film *The Good Man*, for award-winning Irish director Phil Harrison, on which Roy was producer and DOP.

PRODUCER'S PROFILE

Carolyn Carew is an award-winning producer of world-class feature length documentaries, television dramas, youth shows, commercials and social marketing campaign. She recently produced *Nelson Mandela, The Myth and Me*, which won the Special Jury Award at IDFA 2013; *Sobukwe; A Great Soul*, won 5 awards at the SAFTAS, Amnesty International for Human Rights in 2011 at DIFF and

Best Documentary at ZIFF. *When We Were Black* a four part series won seven awards at the SAFTAS in 2007, Best Drama at Fespaco in 2008 and Reims International Film Festival in 2009. Her feature film *The Number* based on the award winning book by Jonny Steinberg will go into production during 2015. Her work has been screened on Canel+, ARTE, ZDF, NHK, DR, YLE, SABC amongst others. She was featured in Forbes Africa for her formidable body of work.

WRITER'S PROFILE

Malcolm Kholl has a B Journ from Rhodes University, Post Grad Diploma Film & TV from Middlesex. He worked as a reader for David Puttnam and Roland Joffe, then for Verity Lambert at Thorn EMI. First broadcast work was three OB episodes of *Dr Who*. First feature film was *The Fourth Reich* in 1990 directed by Marie Van Rensburg. Thereafter he joined Focus Films as Head of Development and oversaw nine feature films in the next 11 years, including the USD\$25m *The 51st State*. He has been Head of Film at AFDA Cape Town since 2014 whilst continuing to write and produce.

COMPANY PROFILE

Born Free Media is an award-winning SA film & TV production company specialising in fiction and non-fiction storytelling. We pride ourselves on creating original work for the African continent and beyond. Our award winning dramas include *When We Were Black*: Best Drama in Fespaco, Reims IFF, 7 awards at the SAFTAS. Our feature documentary *Nelson Mandela, the Myth and Me*, won Special Jury at IDFA 2013. *Sobukwe; A Great Soul* won five awards at the SAFTAS, Amnesty Award for Human Rights at DIFF 2011. Our work has been widely screened.

GOAL(S) AT DURBAN FILMMART:

Our aim at DFM is to find either an international sales agent or distributor, finance, broadcasters, or investors. We are able to bring finance to the project through the DTI Film Incentive 35% and the UK Producer will source 25% of the finance from UK. We are looking for 40% finance.





Akousa Adoma Owusu



P. Sam Kessie

Unbalanced

DIRECTOR'S STATEMENT

I am interested in people who are heavily influenced by tradition and western culture with desires to find themselves in these social environments. This stems from my personal journey as an emerging artist seeking an authentic voice against traditional African values.

After relocating to Ghana from England at a young age, I struggled to fit into my small mining town, a very rich multicultural community. Growing up, I had dreams of becoming an artist while feeling oppressed as a woman in this environment. I eventually decided to face my fears going against the expectations of Ghanaian tradition to pursue my dream.

In *Unbalanced*, Obiyaa and her doppelganger Kyenaka are mirror reflections of each other with opposite personalities. They struggle with their identities and passions in an environment where staunch traditions do not encourage individualism. This film follows Obiyaa's journey and what she must overcome to be independent in monotonous existence.



SYNOPSIS

Set in the mining town of Sunyani, Obiyaa Yamoah strives to be an ideal wife in her community. She is sexually frustrated after spending many years living up to people's expectations. Her husband's unexpected illness causes the couple to move into a secluded clinic, where she performs 'wifely' duties. Obiyaa begins hallucinating from waking nightmares, and is forced to confront a suppressed childhood memory, which breaks down a wall that separates her traditional values and vivid imagination.

DIRECTOR'S PROFILE

P. Sam Kessie is an emerging British born Ghanaian filmmaker and artist. She has worked as a director and assistant director on many documentary, narrative and music video productions. A participant of the 2012 Durban Talent Campus, she has won international awards for her work through her production company, Sankofa

Producer: Akousa Adoma Owusu
Director: P. Sam Kessie
Country: Ghana
Running Time: 90 minutes
Location: Ghana
Total Budget: 500 000 EUR
Finances Committed: 33 000 EUR
Production Company:
 Obibini Pictures
 P.O. Box TA 387, Taifa,
 Accra, Ghana
 Email: akosua.adoma.owusu@gmail.com

Pictures. Her debut feature, *Unbalanced* has participated in the 1st Produire au Sud Script Studio in Durban and the 2014 Open Doors Co-production Market at Locarno Film Festival.

PRODUCER'S PROFILE

Akosua Adoma Owusu is an award-winning Ghanaian filmmaker and artist. She received an MFA from CalArts in 2008. One of The Huffington Post's 30 Contemporary Artists Under 40, Owusu has exhibited worldwide, including at Rotterdam, Berlinale, FESPACO, and the Durban International Film Festival. She is a recipient of a number of prestigious awards including the ARTE France International Prize at Durban FilmMart and the Berlinale World Cinema Fund. Various institutions hold Owusu's work for their permanent collections, and distribution including Arte ZDF, the Whitney Museum of Art, and Indiana University Bloomington, home of the Black Film Center/Archive. Owusu is a 2015 Guggenheim Fellow.

COMPANY PROFILE

Obibini Pictures has produced award-winning films including *Afronauts*, and *Kwaku Ananse*, which received the 2013 Africa Movie Academy Award for Best Short Film and was nominated for the 2013 Golden Bear prize at the Berlinale. The French Cesar Film Academy Golden Nights program included *Kwaku Ananse* in Best Short Films of the year. Focus Features Africa First supported *Kwaku Ananse* in 2012. Obibini Pictures was established in Ghana to produce alternative African films for international markets. Recent projects include reviving Ghana's oldest cinema, The Rex Cinema as a creative space for art, music, and film.

GOAL(S) AT DURBAN FILMMART:

- Seeking co-writers
- Co-producers
- Development funding
- Workshops





6TH

Durban FilmMart

at the Durban International Film Festival 2015



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