

A FILM BY  
KHALO MATABANE

# STATE OF VIOLENCE

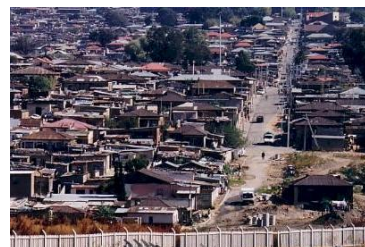
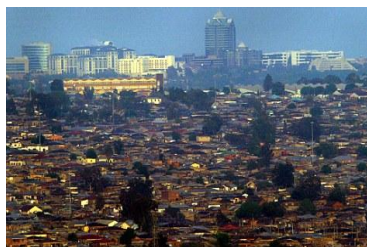


Dv8 FILMS AND LIAISON CINEMATOGRAPHIQUE PRESENT IN ASSOCIATION WITH NATIONAL FILM AND VIDEO FOUNDATION (NFVF) SOUTH AFRICAN BROADCASTING CORPORATION (SABC) INDUSTRIAL DEVELOPMENT CORPORATION (IDC) DEPARTMENT OF TRADE AND INDUSTRY (DTI) GAUTENG FILM COMMISSION (GFC) UNIDEA (ITALY) WITH THE PARTICIPATION OF FONDS SUD CINEMA MINISTER OF CULTURE AND COMMUNICATION, CNC MINISTER OF FOREIGN AND EUROPEAN AFFAIRS (FRANCE) STATE OF VIOLENCE A FILM BY KHALO MATABANE WITH FANA MOKOENA PHELELY CHIKENEYAGAE MARY TWALA NEO NHLATLENG VUSI KUNENE HARRIET MANAMELA LINDI MATSHIKIZA CINEMATOGRAPHY MATTHYS MOCKE EDITOR AUDREY MAURION 1ST ASSISTANT DIRECTOR EVA FRANZEN SOUND DESIGN JIM PETRAK FINAL SOUND MIX XAVIER THIELLIN JIM PETRAK LOCATION SOUND DIETARY KECK PRODUCTION DESIGN CARLI PORTWIG WARDROBE MAUREEN SHEZI MAKEUP/HAIR EVELYN GAMBE Co-PRODUCERS (FRANCE) DIAMA ELBAUM SEBASTIEN DELLOYE Co-PRODUCER (SA) MOROBA NKAWE PRODUCED BY MICHELLE WHEATLEY JEREMY NATHAN WRITTEN AND DIRECTED BY KHALO MATABANE

Dv8 Films<sup>+</sup>



# STATE OF VIOLENCE



**Length:** 75 min  
**Original Language:** SeSotho, English, Tsotsi-taal  
**Subtitled Versions:** English, French  
**Aspect Ratio:** 1:1.85  
**Delivery Format:** 35mm, HD, Digibeta, PAL  
**Colour:** Colour  
**Sound:** Dolby Digital 5.1 Stereo  
**Website:** [www.dv8.co.za](http://www.dv8.co.za)



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## Co-Producers

Liaison Cinematographique  
Diana Elbaum & Sebastien Delloye



Dv8 Films  
and  
Liaison Cinematographique  
present

in association with

National Film and Video Foundation (NFVF)  
South African Broadcasting Corporation (SABC)  
Industrial Development Corporation (IDC)  
Department of Trade and Industry (DTI)  
Gauteng Film Commission (GFC)  
Unidea (Italy)

with the participation of

FONDS SUD CINEMA  
Minister of Culture and Communication, CNC  
Minister of Foreign and European Affairs  
(France)

# STATE OF VIOLENCE

a film by Khalo Matabane

with

Fana Mokoena  
Presley Chweneyagae Mary Twala Neo Ntlatleng  
Vusi Kunene Harriet Manamela Lindi Matshikiza

Cinematography MATTHYS MOCKE Editor AUDREY MAURION 1<sup>st</sup> Assistant Director EVA FRANZEN  
Sound Design JIM PETRAK Final Sound Mix XAVIER THIEULIN & JIM PETRAK  
Production Design CARLU PORTWIG Wardrobe MAUREEN SHEZI Location Sound DIETARY KECK  
Makeup/Hair EVELYN GAMBE Co-Producer (SA) MOROBA NKAWE  
Co-Producers (France) DIANA ELBAUM & SEBASTIEN DELLOYE  
Produced by MICHELLE WHEATLEY JEREMY NATHAN  
Written and directed by KHALO MATABANE



## LOGLINE

The past is another country.

## SYNOPSIS

### SHORT

Bobedi is the newly appointed CEO of a large mining company but his wife is murdered during the celebrations. Frustrated by the pace of justice, Bobedi decides that revenge is his only option. But when he catches the murderer, Bobedi comes face to face with a terrible secret that connects them across time and history.

### LONG

The film tells a story of a man who has gained the world but lost his soul. A man who, like the biblical figure Saul, is struck by lightning and his journey changes. He was blind and deaf, and slowly, as he goes on the journey, he begins to see and hear.

Bobedi, our protagonist, has lived in denial and refuses to acknowledge his past. So far it has worked for him. Memory and the past frighten him. OJ is a symbol of that memory, because by attacking Bobedi and killing his wife, he is a symbol that represents his past.

Bobedi does not only want to kill OJ because he killed Joy, but more importantly, because OJ forces him to engage and acknowledge his past. Bobedi wants to kill OJ so he can kill his past. What OJ does, that he is not aware of, is that by killing Joy, the sacrificial lamb, he is actually helping Bobedi to regain his soul.

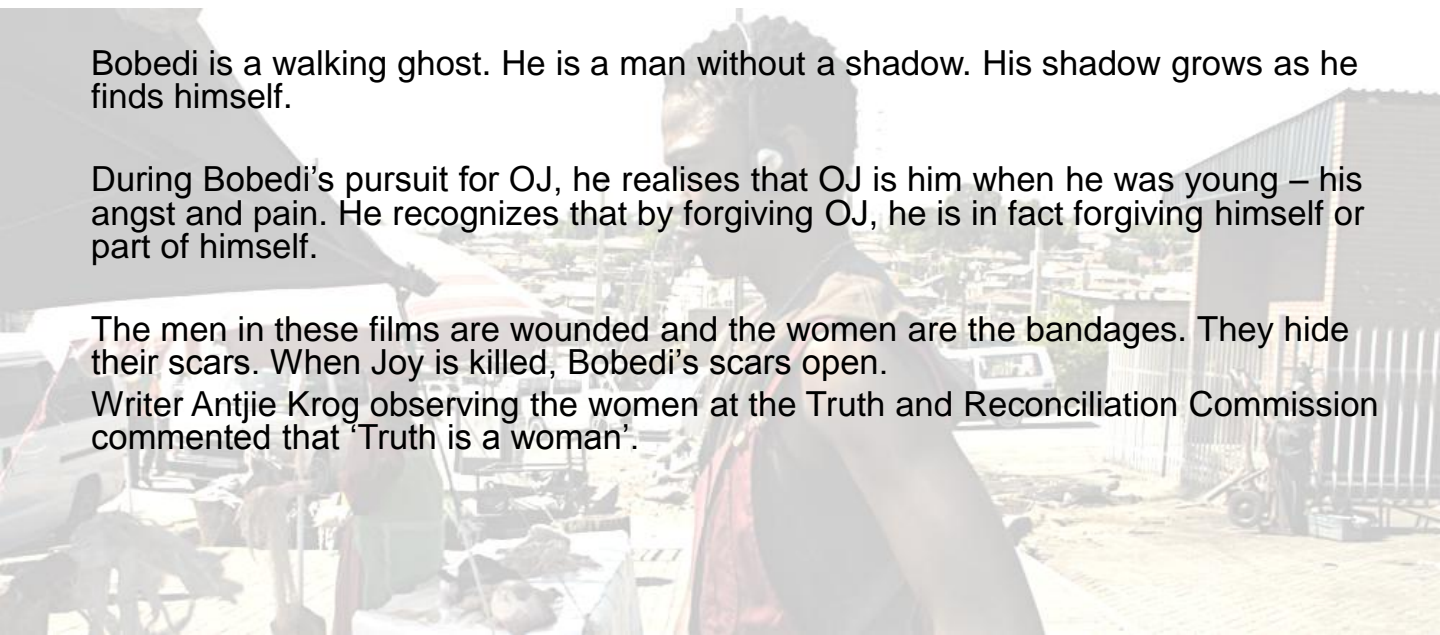
The film is really about men: two generations of men who cannot articulate their emotions, who don't take responsibility for lives, and use violence as a way of resolving issues. But ultimately both learn about forgiveness.

Bobedi is a walking ghost. He is a man without a shadow. His shadow grows as he finds himself.

During Bobedi's pursuit for OJ, he realises that OJ is him when he was young – his angst and pain. He recognizes that by forgiving OJ, he is in fact forgiving himself or part of himself.

The men in these films are wounded and the women are the bandages. They hide their scars. When Joy is killed, Bobedi's scars open.

Writer Antjie Krog observing the women at the Truth and Reconciliation Commission commented that 'Truth is a woman'.



# DIRECTOR'S VISION

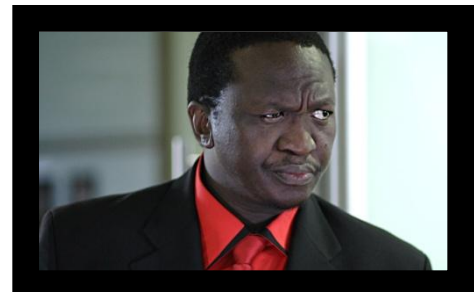
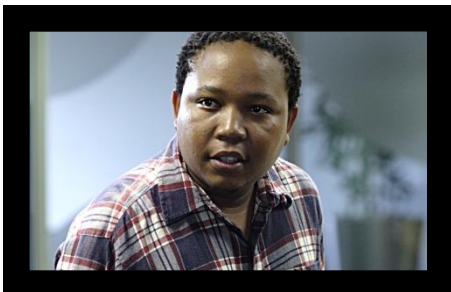
*State of Violence* is part of a trilogy of films on topical issues that affects South Africa and the world. I wanted to explore violence in a way that goes beyond dinner table discussions and sensational news headlines and soundbytes.

I wanted to look at violence within a historical context. I wanted to explore it in a fresh way, a way that has never been seen, in an intimate way, from a perspective of a man who is torn between ideology and family bond, and the result of his actions. I wanted to show a portrait of a man who is caught between ideology and family and decides to choose the former. A man who kills his uncle, who was a traitor during the struggle and has to live with himself.

The film does not judge or offer moral solutions but rather intends to provoke and leave an audience to make their own minds about violence, especially in a world where the marginalised increasingly feel the need to resort to violence as an act of desperation to make themselves heard. And those in power use violence to keep it. There are consequences to whatever decision one makes and that is what the film attempts to deal with and the resolution, like in life, is open ended. I wanted to avoid a moral resolution with the film.

In order to live with himself, Bobedi decides to reinvent himself and is successful at it and he becomes wealthy. For our protagonist Bobedi, the past is dead and he is a new man in a new country. But what he does not count on, is that people live with scars in their hearts and those scars cannot be easily discarded.

When his wife is killed, Bobedi is forced to go in search of the killer. The killer forces him out of his comfort zone and back into Alexandra township, a place of buried memories. When he finds out that the killer is his own cousin, his dead uncle's son, he is forced to deal with his family, that he left behind. It is obvious he wants his mother's love and his brother's approval.



# DIRECTOR'S VISION

Bobedi, played by Fana Mokoena, had a difficult task, that of a man who is internal and does not show much emotions. I wanted the role to be played by a man who physically, emotionally and intellectually has seen hell and even though he is scarred, he does not reveal his pain. An actor who, you never know what he is thinking and is always on the edge.

Presley Chweneyagae, known for his role in *Tsotsi*, plays Boy-Boy, a vulnerable young man who still lives with his mother in the township backyard room. He has a son, and family is important to him. He questions his brother's values. What's interesting about him, is that he plays an emotional young man, the opposite of his brother, and goes against the stereotype and cliché of a tough township guy who is scary.

The way the film was shot was interesting because it was a collaborative effort and we all had freedom on set and the cast and heads of departments came with ideas. It was during this process that the story became even more intimate and I realised that the strength of the story was in the family dynamics and also because of Presley's strong performance as the brother, we decided with the producers to make more out of his character and it has paid off.

The film is told from Bobedi's point of view, it is his journey and we are with him all the way. The attack and killing of his wife, Joy, forces him to go back to his past, to memory and a landscape that he has so far refused to interact with. What he is not aware of is that as painful as the death of his wife is, the journey into his past will free him and he will regain his soul.

The film does not use scored music but different sound designs. We hear the sound that he hears and sometimes it's a sound that haunts him, like his wife sobbing before she dies or it's a distorted sound. The sound of wealthy Sandton is different from the one in Alexandra township. The suburb is quiet except for the birds and dogs barking and alarms going off, while Alexandra is very loud - traffic, different musical styles, loud radios playing, taxis hooting.

# DIRECTOR'S VISION

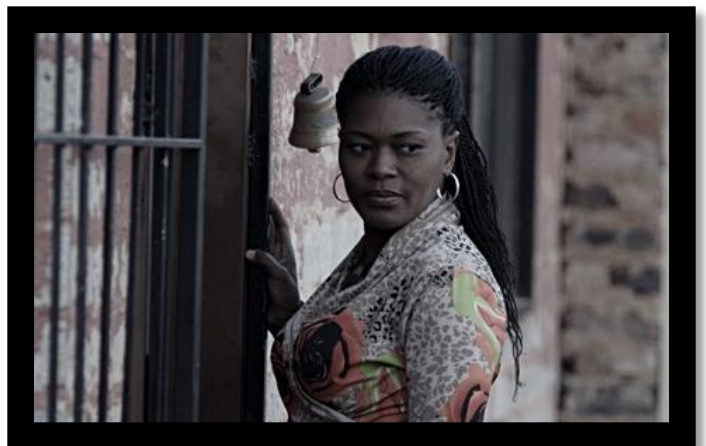
The film deals with themes of memory, denial, ideology versus family, the wealth of Sandton versus the poverty of Alexandra township in a subtle way. Is it better to remember or to forget and when should we forget and when should we remember?

The colours of Sandton before Bobedi's wife dies are warm in contrast to being cold after she has been killed. Alexandra township colours are bleached and white, it's hot, everything is grey and brown, a decaying brown of everything that is old. The colours accentuate the wealth in Sandton and the poverty in Alexandra township.

I worked with the same cinematographer (Matthys Mocke) and editor (Audrey Maurion) I have worked with on previous projects because I wanted people who understand my working methods. It was important that I did my first fiction film with Producers who understand the importance of bringing a directorial voice to the screen, and I think it is visible in this film. The themes that fascinate me - history, memory, religion and the process of filming, part conventional, part improvised.

*Violence* is a film in which I try to find my cinematic voice, one that is influenced by my growing up in a village with a strong oral traditional of story-telling, my experiences as a documentary filmmaker, my love for different genres of cinema, from different eras and continents and ideologies. It in the end a cinema of a film traveler and lover, one who likes to provoke with cinema. It is what I call the cinema of the dreamers.

Khalo Matabane  
Johannesburg, May 2010



# PRODUCTION NOTES

Khalo approached Dv8 Films over five years ago with a rough outline and concept for a feature film, about a comrade from the struggle for liberation, who had risen from debilitating poverty, to a position of great wealth in the new South Africa. Key to the plot was the fact that our lead character, as an angry young kid in the 1980's fighting the apartheid regime, its police and soldiers, had killed a sellout in his own community – a policeman.

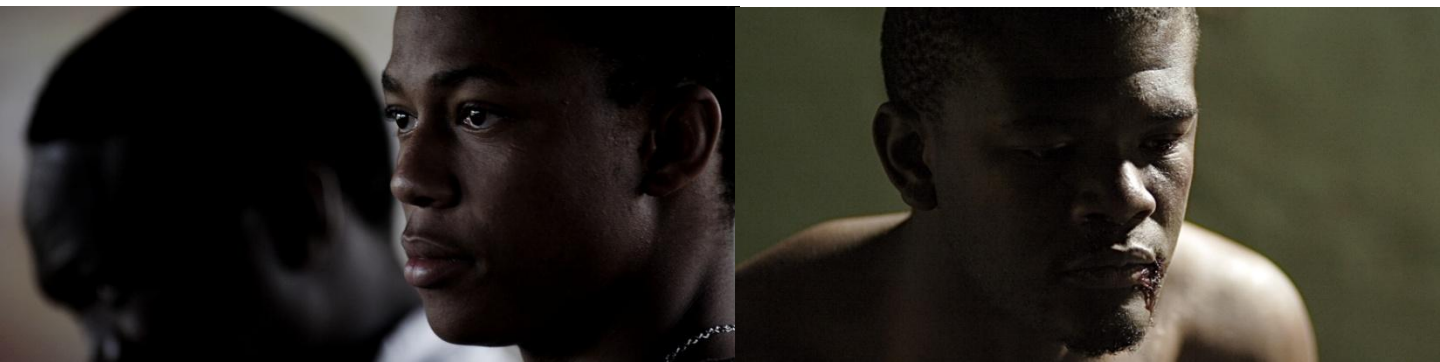
At the core of Khalo's investigation was his deep desire to understand why violence is so embedded in our national psyche, how poverty, perpetual conflict and the long history of colonization and apartheid have created a nation of extremely violent people, who continue to perpetrate acts of violence so easily.

Having seen Khalo's previous work, and through lengthy discussions, we designed the most appropriate creative process which would allow Khalo to discover, reveal and strengthen his cinematic voice.

Thus the scripting, casting and production process became part writing, much debate and discussion, and part workshop, an inclusive creative process allowing input from everyone on the team.

The script process included workshops with Jacques Akchoti, our tough French based script editor, input from our various partners and funders, and deep discussions with the cast and crew. Constantly Khalo watches films, from anywhere in the world, obsessively, texting ideas to his large group of socially networked friends, testing his political and storytelling thoughts to an initial virtual audience. Many ideas were dropped, the best made it through to the script.

Having evolved over five years to a point of critical mass, we felt ready to shoot the script, but it now need to be funded, produced and marketed. Building a film family is core to Dv8's approach to filmmaking, across the process chain, from development through to audience interaction. We needed a team of funders sensitive to Khalo's unique approach and quest.



# PRODUCTION NOTES

Our network of funders, partners and collaborators, all appropriate and necessary to the successful realization and promotion of the film, included the National Film and Video Foundation (NFVF), SABC, the Department of Trade and Industry (DTI) Rebate, the Industrial Development Corporation (IDC) and the Gauteng Film Commission (GFC) in South Africa.

The French CNC's Fonds Sud and Italy's Unidea came on board, together with Diana Elbaum and Sebastien Delloye's Liaison Cinematographique, the French co-producer, who also brought the sales company, Pyramide International, to the film.

Shot in thirty days, mostly in the poverty stricken township of Alexandra, five minutes from Sandton, the wealthy heart of Johannesburg, the film visually contrasts the harsh differences between two worlds – one unbelievably rich and modern, the other almost medieval in its poverty.

The point of view is that of a man conflicted, caught between his past and the present, who grew up in the grinding poverty of Alex, and now lives the high life in Sandton.

The film stars some of South Africa's leading actors. Fana Mokoena plays the lead *Bobedi* with a confidence beyond his years, revealing an emotional range throughout his journey, which leaves one shattered.

Presley Chweneyagae, famous globally for his performance in *Tsotsi*, plays opposite Bobedi (Fana), with an incredible depth and sensitivity. Veteran actress Mary Twala, Vusi Kunene, Lindi Matshikiza, Tinah Mnumzana, Harriet Manamela and Neo Ntlatleng worked long and hard with Khalo, constantly searching for the truth in their performances, providing a wonderful ensemble cast.

# PRODUCTION NOTES

Khalo's consistent intensity both inspired the cast and crew, and encouraged everyone to question their own responses to the nature of violence.

What differentiates *STATE OF VIOLENCE* from other films originating out of South Africa, is that it does not ever deal with simplistic racial violence. Uniquely, it focuses on the brutal affects of poverty and apartheid on the black family unit, and how this family unit has been devastated over time, its fragility sustained largely by women.

By linking our behaviour in the present, to the consequences of our actions in the past, the film raises questions more than giving answers, about whether true forgiveness in a post colonial, post apartheid society, is actually really achievable.

Khalo's combination of both formal structure and improvisation has given the film a sense of reality and tension beyond our ambitions. The strong point of view in the film is that of the film's lead character, *Bobedi*, which will give you a unique insight into the emotional landscape that is present day South Africa.

We invite you the viewer to experience this journey - it is certain to move you emotionally.

Michelle Wheatley/Jeremy Nathan

Dv8 Films

Johannesburg, May 2010



# CAST BIOGRAPHIES

## **BOBEDI – Fana Mokoena**

Fana Mokoena is best known in South Africa for his lead roles in the television series *Yizo Yizo*, *Generations* and *The Lab*. His biggest film role to date is the supporting role of General Bizimingu in the 2004 film, *Hotel Rwanda* (directed by Terry George). Fana has also had supporting roles in films such as *Blood Diamond* (directed by Edward Zwick), and *Dangerous Grounds*, and *Jump the Gun*.



## **BOY-BOY – Presley Chweneyagae**

Presley Chweneyagae is a South African actor best known for his starring role in the film *Tsotsi* by director Gavin Hood, which won the Academy Award for Foreign Language Film at the 78<sup>th</sup> Academy Awards. Presley made his TV acting debut in 2000 in *Orlando* for SABC TV. He was also cast as The Poet in the 2006 mini-series, *When We Were Black*, by Khalo Matabane. In 2007, Presley starred in the feature film, *More Than Just A Game* by Junaid Ahmed.



## **MICHAEL – Vusi Kunene**

Vusi Kunene's television and film career has developed widely in the past two decades. In 1996, he was cast in *Homelands* directed by Neal Sundstrom, in 1997, *Deafening Silence* directed by Etienne De Villiers, and in 1998 he was cast in *Justice for All* directed by Peter Goldsmid for which he won an Avanti award for Best Actor. In 1996, he was cast in two feature films, *Fools* directed by Ramadan Suleman and *Kini et Adams* directed by Idrissa Ouedraogo. 1998 saw *A Reasonable Man* directed by Gavin Hood and *The King Is Alive* directed by Kristian Levring. Later, film roles included *Final Solution* and *Diamond Hunters*.



## **OJ – Neo Ntlatleng**

Neo Ntlatleng has recently graduated in a Bachelor of Motion Picture Medium degree at AFDA where he focused on directing, but is also a well-rounded performer. He has since been involved in television series like *90 Plein Street*, *The Mines*, *Zone 14* and *Justice for All* as well as theatre productions *Footballers for Life*, *The Lie of the Mine* and *Foot Prints on Keys*. He also appeared in the feature film *Odyssey*.



## **MAMSY – Harriet Manamela**

Harriet Manamela's television career started in 1998. She has featured in television series such as *Soul City*, *Isidingo*, *Yizo Yizo II*, *Justice for All II* and *III*, *Zero Tolerance*, *Soul Buddyz*, *Behind the Badge* and *When We Were Black*. Her film experience includes *Life, Above All*, *Dr Lucille*, *Hijack Stories*, and *Yesterday*. She has also appeared in international movies *Country of My Skull*, *Hotel Rwanda* and *Catch A Fire*.



# CREW BIOGRAPHIES

## **Khalo Matabane – DIRECTOR/WRITER**

Khalo Matabane was born in South Africa and has directed numerous television documentaries, including *Young Lions* (2000), *Love in the Time of Sickness* (2002), and the feature documentaries *Story of a Beautiful Country* (2004) and *Conversations on Sunday Afternoon* (2006). He directed the 4 x 52 minute television drama series, *When We Were Black* (2008), set during the Soweto student uprisings of 1976. *State of Violence* is his first fiction feature film.

## **Jeremy Nathan – PRODUCER**

Jeremy Nathan has been involved in the South African film and television industry for nearly twenty five years. He has produced numerous features, television dramas, documentaries and short films. He has lectured in many local institutions and written widely about the industry.

## **Michelle Wheatley – PRODUCER**

Michelle graduated from the AFDA Film School in 1998. She joined Devereaux-Harris, producing numerous music videos, documentaries, and live shows for Channel O. For DV8 Films, she production managed *Max and Mona* and produced *The Flyer*. Michelle has produced the world's first feature film shot on mobile phones, *SMS Sugar Man*, and co-produced John Barker's *Bunny Chow*. Michelle has recently been made MD of DV8 Films.

## **Moroba Nkawe – Line Producer**

Moroba Nkawe completed a BComm Degree in Economics at the University of Cape Town in 2002. She then entered the film and television industry working in various aspects of production. In 2005 she studied Producing at AFDA. She has worked on various commercials, TV Series (*Jozi-H*) and feature films, including *Country of My Skull*. She was production manager on DV8's *Izulu Lami* and line producer on *Shirley Adams*.

## **Eva Franzen -1<sup>st</sup> Assistant Director**

After getting her start as a Production Coordinator in Germany, Eva moved to Los Angeles in 1993 where she attended film school at UCLA. Afterwards, she worked her way up the ladder and started working as a 1<sup>st</sup> Assistant Director in 1996. She joined the Directors Guild of America in 2000. In 2003, a project brought her to South Africa and she fell in love with the country. She moved to Cape Town in 2004 and is now working as a 1<sup>st</sup> Assistant Director and Production Manager in both commercials and feature films.

## **Matthys Mocke – Director of Photography**

After completing a Fine Arts degree Matthys studied Theory of Film at the University of Cape Town. He taught lighting and camera at the Wits Dramatic School of Arts and City Varsity. He has been Director of Photography on numerous Drama series, documentaries and music videos since 1984. He has also been D.O.P on three features like *Long Street*, *Jezile* and *Conversations on a Sunday Afternoon*. In 2002 he received two shared NTVA Stone Awards for camera work and lighting for the productions “*Bread and Water*” and “*Guilty*”. In 2007 he received the Golden Horn Award for Director of Photography for the drama series “*When We Were Black*”.

## **Audrey Maurion – Editor**

Audrey Maurion is a French film editor who works on documentary films with Eyal Sivan (The Specialist, Road 181, Jaffa, The orange’s clockwork), Christopher Otzenberger, David Rosanis, Philippe Lainé and on fiction films with Julien Sicard, Laure Marsac, Bertrand Bonello and Mathieu Amaric.

She work with Khalo on *Conversation on a Sunday Afternoon*, *When we were Black* and *State of Violence*. She is also the co-director with Eyal Sivan of a documentary selected in the Berlinale 2004 “I love you all”.

## **Jim Petrak – Sound Designer and Co-Sound Mixer**

Jim Petrak is South Africa’s most prolific and experienced ADR recording engineer and 5.1 surround sound mixer specializing in Dolby digital for film. Jim has mixed many full length features, short features, documentary features, television features and mini-series. He’s worked on many local and international projects with directors such as Bronwen Hughes on *Stander*, Darrel Roodt on *Lullaby* and *Yesterday*, Terry George on *Hotel Rwanda*, Philip Noyce on *Catch A Fire*, Tom Hopper on *Red Dust*, Leon Schuster on *Mama Jack* and Gavin Hood on the Oscar-winning film, *Tsotsi*, among many others.

## **Xavier Thieulin – (Paris) Sound Mixer**

After completing his studies in music and cinema, Xavier had the opportunity to work at Dovidis, a firm in Paris, based on two 5.1 studios used for both TV and Film. He started out as a technical manager where he worked on 50 films but he used this experience to learn from some of the most famous French recording mixers. Xavier is currently focusing on mixing feature films and loves to work on this very special material.



# FRONT CREDITS

Dv8 Films  
and  
Liaison Cinématographique  
present

in association with  
National Film and Video Foundation (NFVF)  
South African Broadcasting Corporation (SABC)  
Industrial Development Corporation of South Africa (IDC)

and  
Department of Trade and Industry (DTI)  
Gauteng Film Commission (GFC)  
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FONDS SUD CINEMA  
Ministère de la Culture et de la Communication CNC  
Ministère des Affaires Etrangères et Européennes  
France

a film by  
Khalo Matabane

# State of Violence

# DV8 FILMS

## **Feature Films**

*State of Violence* by Khalo Matabane

*How To Steal 2 Million* by Charlie Vundla (2010 – post production)

*The Italian Consul* by Antonio Falduto (in post production)

*Shirley Adams (Locarno, Toronto, Durban, Best 1<sup>st</sup> Film, Best SA Film, Best Actress 09, Dubai, Best Actress, Editing 09)* by Oliver Hermanus

*Izulu Lami/My Secret Sky (Dubai, 08, Tarifa, Zanzibar, Durban 09)* by Madoda Ncayiyana

*Zimbabwe (Rotterdam 08)* by Darrell James Roodt

*Bunny Chow (Toronto, AFI LA, Rotterdam Tigers 07)* by John Barker

*The Flyer (Locarno 06)* by Revel Fox

*Max and Mona (Toronto 05, Fespaco 06)* by Teddy Mattera

*Forgiveness (Locarno Main, 05)* by Ian Gabriel

## **Past Projects by Dv8 partners include**

*Boesman and Lena (New York, 2000)* by John Berry

*Promised Land (Rotterdam, Tokyo 04)* by Jason Xenopoulos

*The Quarry (Montreal, 1998)* by Marion Hansel

*Jump the Gun (Berlin, 1997)* by Les Blair

*Shot Down (Mannheim, 1988)* by Andrew Worsdale

## **Short films include:**

*Portrait of a Young Man Drowning (Venice Best Short Film Silver Lion, 1999)* by Teboho Mahlatsi

*Husk (Cannes Main Competition, 1999)* by Jeremy Handler

*So Be It (Venice Best Short Film Silver Lion, 1997)* by Joseph Gai Ramaka

*The Foreigner* by Zola Maseko

*New Voices, New Visions* (6 x 26 min documentaries for Discovery Europe).

## **Television**

*In a Time of Violence* (aka The Line, 3 x 52 min, Berlin, 1994) by Brian Tilley

*Africa Dreaming* (6 x 26 min dramas, Rotterdam 1996), by various directors

*Short and Curlies* (5 x 11 min), by various directors

*Ulibambe Lingashoni* (5 x 52 min documentary series) by various directors

80 music videos, music documentaries, live shows for Channel 0 and MTV Base.

# LIAISON CINÉMATOGRAPHIQUE

Liaison Cinématographique was founded in 2003 by Patrick Quinet, Claude Waringo, Jani Thiltges and Christophe Rossignon, four producers with a substantial background in Europe, in order to produce or to coproduce films on a European level, with supra-national financing and exploitation.

Since 2003, LC produced or coproduced :

- « **LA FEMME DE GILLES** », directed by Frédéric Fonteyne in 2004, in competition at the Mostra di Venezia and coproduced with Artémis Productions (Belgium) and Samsa Film (Luxembourg).
- « **BUNKER PARADISE** », directed by Stefan Liberski, coproduced with Artémis Productions, released in French theaters on March 22nd 2006, First Film Award at the Namur Film Festival.
- « **IRINA PALM** », directed by Sam Garbarski, with Marianne Faithfull, coproduced with Entre Chien et Loup (Belgium), Pallas Films (Germany), Samsa Film (Luxembourg) and Ipso Facto (UK). In competition at the Berlinale Film Festival, the film was pre-sold in more than 40 territories. Released in France in May 2007.
- « **J'AURAIS VOULU ETRE UN DANSEUR** », directed by Alain Berliner, coproduced with Artémis Productions (Belgium), Ipso Facto (UK), Samsa Film (Luxembourg), a musical played by Vincent Elbaz and Cécile de France, released in France in August 2008.
- « **COMME T'Y ES BELLE !** », Lisa Azuelos first film, with Michèle Laroque, Aure Atika, Marthe Villalonga, Alexandre Astier, Francis Huster, coproduced with Belgium, United Kingdom and Luxembourg, released in France in May 2006.
- « **OU EST LA MAIN DE L'HOMME SANS TETE** », by Guillaume Malandrin, with Cécile de France, coproduced with La Parti Production (Belgium) and Graniet Films (Nederland), released in France in May 2009.
- « **LE PREMIER VENU** », by Jacques Doillon, coproduced with Artémis Productions (Belgium), France 3 Cinéma, released in France in April 2008.
- « **RESTLESS** », by Amos Kollek, coproduced with Hamon Hafakot (Israël), Amérique Film (Canada) and Paradise Films (Belgium). The film was in competition at the Berlin and Toronto Film Festivals.
- « **DIAMANT 13** », by Gilles Béat, coproduced with MK2, Artémis Productions (Belgium) and Samsa Film (Luxembourg). Released in France in January 2009 by MK2 Distribution.
- « **LES BARONS** », by Nabil Ben Yadir, coproduced with Entre Chien et Loup (Belgium). Released in France on January 2010 by Haut&Court Distribution.
- « **LA RÉGATE** », by Bernard Bellefroid, coproduced with Artémis Productions (Belgium) and Samsa Film (Luxembourg). Released in France by Pyramide Distribution in Feb 2010.

« **VENTS DE SABLE, FEMMES DE ROC** », by Nathalie Borgers :

First documentary feature film by Nathalie Borgers, coproduced with Lotus Film (Austria) and Entre Chien et Loup (Belgium) which should be released in France in June 2010.

« **SANS QUEUE NI TÊTE** » by Jeanne Labrune, coproduced with Artémis Productions (Belgium), Samsa Film (Luxembourg) and Art-light Productions (France).

With Isabelle Huppert, Bouli Lanners, Mathieu Carrière, Didier Bezace, Valérie Dréville ...

The film is currently in post-production and should be released in Autumn 2010.

« **STATE OF VIOLENCE** » by Khalo Matabane, coproduced with DV8 Films (South Africa).

The film is currently in post-production.

« **DEATH FOR SALE** » by Fouazi Bensaïdi, coproduced with Agora Films (Morocco) and Entre Chien et Loup (Belgium).

The film is currently in post-production.

« **MARGARIDA** » by Lucinio Azevedo, coproduced with Eban Multimedia (Mozambique).

The film is currently in post-production.

## **CURRENT POSITION**

LC is now developing the following projects :

« **FILS UNIQUE** » by Miel Van Hoogembent :

Co-written by Dominique Sampiero and Miel Van Hoogembent, the film is in preparation and to be shot in July/August 2010.

« **LOS** » or « **CONFESSIONS D'UN SALAUD** » by Sébastien Chantrel

Adapted from a book based on a true story written by Ousmane Diabakhate, Fatou Biramah et Audrey Diwan (Editions Denoël).

The script is written by Catherine Léouzon and Sébastien Chantrel.

« **FRENCH TOUCH** », by Gilles Béat. The script is co-written by Gilles Béat and Bruno Tardon.

« **TANGO LIBRE** », by Frédéric Fonteyne :

Frédéric Fonteyne fourth feature film, the script is written by Anne Paulicevitch and Philippe Blasband, Frédéric Fonteyne's usual scriptwriter. The project is currently in writing.

« **LES AMES DE PAPIER** », by Vincent Lannoo-Bourton :

The script is written by François Uzan.

« **M** », by Sara Forestier.

# FUNDERS



## The National Film & Video Foundation

It is a statutory body mandated by a progressive act of Parliament to spearhead the equitable growth and of the South African film and video industry.

### Our mission

To create an environment that develops and promotes the South African film and video industry domestically and internationally.

### Our vision

A quality South African film and video industry that mirrors and represents the nation, sustains commercial viability, encourages development and provides a medium through which the creative and technical talents of South Africans are able to reach the world.



The SABC Content Hub was formed recently in order to act as the creative centre of the SABC. All genres fall under its ambit.

Content Hub Drama is driven by a group of talented individuals with a strong drama background, composed of assistant commissioning editors, commissioning editors and the head of Drama, Ms. Kethiwe Ngcobo.

Content Hub Drama's mission statement is to be an innovator of creatively led, 'out-of-the box' drama that is internationally benchmarked – measured by artistic expression, popularity and stakeholder satisfaction.

Apart from the commissioning of local drama, Content Hub Drama also license and co-produce television and feature film projects.



The Industrial Development Corporation of South Africa Ltd (IDC) is a self-financing, national Development Finance Institution (DFI). It was established in 1940 to promote economic and industrial development in South Africa.

At the IDC we recognise the importance of a dynamic private sector in securing and stimulating rapid and sustainable economic growth, creating employment and reducing poverty.

Our mandate includes the rest of the African continent and we are active throughout the entire region. We operate in a broad spectrum of industries and with our specialized knowledge and experience, are able to offer valid and appropriate financial assistance to a wide variety of individuals and companies.



## The DTI - ensuring an economy that benefits all

The Department of Trade and Industry's vision is of a South Africa that has a vibrant economy, characterised by growth, employment and equity, built on the full potential of all citizens. To achieve this, **the dti** has become an outwardly focused, customer-centric organisation.



**The Gauteng Film Commission (GFC)** develops, promotes and coordinates the film and television production industry in South Africa's wealthiest province. An agency of the Gauteng Provincial Government, we are tasked with positioning the province as a world-class destination for film-making as well as attracting local and international investments in the film and television industry.

Our core business is to facilitate and enhance the contribution of the industry to the economic growth of the province. The GFC markets Gauteng, with its world-class industry infrastructure, recognised expertise and wide range of locations, as a destination of choice.



## Fonds Sud Cinéma

Since its creation, the Fonds Sud Cinéma has helped more than 300 film projects. To its credit is the discovery of many new talents acknowledged by international critics and rewarded by the most prestigious festivals.

This fund concerns feature, animation and creative documentary film projects intended for theatrical release in France and abroad. To date, more than 300 films have received support; most of them have been presented and awarded prizes at international film festivals.

Written and directed by  
KHALO MATABANE

Produced by  
MICHELLE WHEATLEY & JEREMY NATHAN

Co-Producers (France)  
DIANA ELBAUM & SEBASTIEN DELLOYE

Bobedi	FANA MOKOENA
Boy-Boy	PRESLEY CHWENEYAGAE
OJ	NEO NTLATLENG
Joy	LINDI MATSHIKIZA
Michael	VUSI KUNENE
Mamsy	HARRIET MANAMELA
Sophie	MARY TWALA
Maggie	TINAH MNUMZANA
Chappies	MOTLATSE MAFATSHE
Marumo	ISRAEL MAKOE
Mandla	MPHO MOLEPO
Strike	RONNIE NYAKALE
Thuli	NANDI NYEMBE
Lebo	TEBOGO MOAHLUDI
Maria	GRACE PABELA
Young Bobedi	KGOSI MONGAKE
Little OJ	SIHLE DLAMINI
Fistos	THEMBALETHU NTULI

Co-Producer (SA)  
MOROBA NKAWE  
Casting  
MOONYEENN LEE  
Cinematography  
MATTHYS MOCKE  
Editor  
AUDREY MAURION  
Sound Design  
JIM PETRAK  
Final Sound Mix  
XAVIER THIEULIN  
JIM PETRAK  
Script Editor  
JACQUES AKCHOTI  
1st Assistant Director  
EVA FRANZEN  
Production Design  
CARLU PORTWIG  
Wardrobe  
MAUREEN SHEZI  
Make Up and Hair  
EVELYN GAMBE  
Location Sound  
DIETARY KECK

**National Film  
and Video Foundation (NFVF)**

CEO	EDDIE MBALO
CFO	KAREN SON
Head of New Ventures	RYAN HAIDARIAN
Head of Development & Production	CLARENCE HAMILTON

**Industrial Development  
Corporation of South Africa  
Limited**

Head: Media and Motion Pictures Business Unit	BASIL FORD
Account Manager	KOFI AMPARBENG
Senior Account Manager	PIET BADENHORST

**SABC**

Commissioning Editor	AYANDA HALIMANA
Drama HOD	KETHIWE NGCOBO
Content Hub GM	CHARLES OWEN
SABC 2 Programme Manager	ED WOSTER
SABC 2 GM	BESSIE TUGWANA

**GFC**

CEO	TERRY TSELANE
Senior Manager: Industry Support and Development	THABISO MASUDUBELE
Unit Co-Ordinator: Industry Support and Development	NTHABELENG PHORA
Audience Development Projects Officer	KGOMOTSO TABANE

**Ster-Kinekor Distribution**

CEO	ISABEL RAO
Acquisitions Executive: Local Content	HELEN KUUN
Marketing Manager	THOBASHAN GOVINDARAJULU

**Dv8 Films**

NDODA MADALANE
DENNIS MASHABELA

**Liaison Cinématographique**

SERGE ZEITOUN
ELSA PARDO

Line Producer	MOROBA NKAWÉ
Production Accountant	BUYISILE KUBHEKA

Production Co-Ordinator	SARAH SMITH
Production Assistants	NOMFUNDO KHUMALO

ROBYN SNELL
PIKA MLANGENI
AGNES DITSHWANTSHO

2 <sup>nd</sup> Assistant Director	THABANI T. GIGABA
3 <sup>rd</sup> Assistant Director	NEO BALOYI
Assistant Director Trainee	EMILE LEUVENNICK
Script Supervisor	ZUKO NODADA

Location/Unit Manger	SIPHO DANIEL MACHAVA
Assistant Locations & Unit	DAN NKOMO FRANCE MOKOLE
Location Scout	NEO BALOYI
Armourer	KEVIN MACKRORY
Stunt Co-ordinator	KERRY GREGG
SFX	GERHARD VAN DER HEEVER
1st Assistant Camera & Focus	NICHOLAS TURVEY
VT/Camera Assistant Additional 1 <sup>st</sup>	LIPHUMILE-ILANGA GODUKA
Assistant Camera	HOUSTON HADDEN
Stills Photographer	JENNIFER WHEATLEY
Locations Stills	SOLAAM MKABELA
Key Grip	MESHACK MOLOPE
Gaffer	DANNY SMART
Generator Operator	DANIEL PITSO
Best Boy	GARY JOHNSON
Spark	JABU DLAMINI
Lighting Trainee	KARABO ANDREW MOLOPE
Boom Swinger	TUMELO MAESELA
Additional Sound	JJ LE ROUX
Props & Sets	NAZO MALOYI
Assistant Standby	TSHEPO BALOYI
Art Department Assistant	NHLAKANIPHO NDLELA
Art Department Assistant/ Intern	GERRIDA VENTER
Art Department Assistant	ANNALET OTTO
Special Effects Make-Up	EVELYN GAMBE
Make-Up Assistant	MPHO MOLETE
Wardrobe Standby	THULISILE THABETHE OUMA PHAMODI YOLISA MEKUTO
<b>Crew Agents</b>	
Call A Crew	MANDY BIART
Radical	CHETA DALA

## **Cast Agents**

MLA LIZZIE SEOKETSA  
Contractors CARLYNN DE WAAL  
Stark Raving ANDRE DELLOW  
Gaenor Artist Management LAWRENCIA MQWEBU  
Extras Casting NEO BALOYI  
THABANI T. GIGABA

Cast Driver PIKA MLANGENI  
Cast and Crew Drivers DONUS MADUMA DUMA  
VINCENT 'MASHODANE' TSENEKELA  
THEMBA TSENEKELA

## **Post Production**

Assistant Editors JOHN NYOKA  
JACO ESTERHUIZEN  
AFDA Intern ROBERT BOCKING

Digital Intermediate & Mastering REFINERY

Lustre Colour Grader ALEX MAY  
Digital Post Supervisor TRACEY WILLIAMS  
Digital Post Producer LAUREN VAN RENSBURG  
Post Production Assistant JENNY NURSOO

Sub-title On-line VINCENT MANCHARD  
End Roller ADRIAAN SMUTS  
Systems Engineer SYLVESTER MOTLOUNG  
QC Engineer AXEL KOMPAT  
Mastering Duplication JOHN BRINK  
Film Recording ARRI AT THE REFINERY  
Film Recording Engineer GERHARD KRIEL  
Laboratory Services THE FILM LAB

Post – Production HDHUB CAPE TOWN  
Online Editor & Colourist CRAIG PARKER  
Conform Editor PAUL SPIERS  
Conform Assistant TESSA VERFUSS

Audio Post Production Facility SOUND SURFERS AUDIO POST

Final Sound DOVIDIS (FRANCE)  
Mix AREA 5.1 (SA)

Supervising Sound Editor JIM PETRAK  
Additional Sound Editing AUDREY MAURION  
Sound Library Materials NICOLAS BECKER  
Audio Post-Production Co-ordinator PHILIPPE LAINÉ  
SFX Editors JACLYN RONALDSON  
MICHAEL MEDHURST  
SFX Assistant Editors SABASTIAN CLAY  
IVAN KINGHORN  
Foley Artist NOKUFIKA MDANDO  
Foley Artist Assistant CHRIS PIGGINS  
Foley Recordist CHRISTO ENGELBREGHT  
IVAN KINGHORN

ADR Engineers	JIM PETRAK MICHAEL MEDHURST
Re-recording Engineer	JIM PETRAK
Sound Mastering	CHARLOTTE BUYS
Assistants	MICHAEL BOTHA
Sound Engineer	BARRY DOUGLAS
Film Laboratory	THE FILM LAB
Film Lab General Manager	TONY BOYERS
Film Lab Printing	JOSEPH MONARENG JACK TSHWENE
Film Lab Grading	PAUL PHAHLANE
Marketing Design	ROHAN REDDY
French Translator	EMILIE DEMON
Legal Representation	ZAIN RANDEREE OLLOF ESTERHUIZEN CUZEN RANDEREE & ASSOCIATES
Film Insurance	HANLIE CARSTENS CGM INSURANCE BROKERS
Auditors	GALATIS AND ASSOCIATES
Production Office	BONGANI KUBHEKA
Catering	PEPPERED PEACH CUISINE
Set Catering	MANDI FRIEDMAN LOLLIPOPS CATERING
Set Security	A & C SECURITY VINCENT 'MASHODANE' TSENEKELA
Production Vehicles	VALUE TRUCK RENTALS U-DRIVE
<b>Additional Cast</b>	
Precious Kofi	Percy Matsemela
Jerry Mofokeng	John Whitely
Kamogelo Malakeng	Esmeralda Bihl
Julius Falola	Mthunzi Nyalunga
Mpume Mayiyane	Susana Kennedy
Richard Lukunku	Seipati Tohabangu
Saffron Baggallay	Sam Ngakane
Smangaliso Tshabalala	Xola Thusi
Camera and Lenses	VISUAL IMPACT
Lighting & Grip Equipment	MEDIA FILM SERVICES
D7 Camera Equipment	DIGITAL FILMS

Filmed with Sony 700  
& Zeiss Lenses  
and  
Canon 7D



Edited on Final Cut Pro



Filmed on location in Johannesburg and Alexandra,  
Gauteng, South Africa

Music Consultant  
LANCE STEHR

“YOU MAKE ME HAPPY Featuring HHP” Artist Unathi Album “My First Time” Publisher Ghetto Ruff & Baby Phat Copyright Ghetto Ruff	“YOU ARE DEVINE Reloaded Featuring Ishmael” Artist Unathi Album “My First Time” Publisher Ghetto Ruff Copyright Ghetto Ruff
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“MY REALITY Featuring Louis Mhlanga” Artist Unathi Album “My First Time” Publisher Ghetto Ruff, Sounds of Nabunya, Sony/ ATV, Matabane Music Publishing Copyright Ghetto Ruff	“OKOMHLEPE” Artist Jabu Sitole Album “Okumhlope” Publisher Ghetto Ruff Copyright _Ghetto Ruff
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“AMASANGO” Artist Ishmael Album “Ema a Tsamge” Publisher Ghetto Ruff Copyright Ghetto Ruff	“IMAWAZIM” Artist Malovisa No Mgake Album Imawwanzia Publisher Good Fellas Copyright Ghetto Ruff
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The Producers would like to thank the following

Alexandra Community Pal Martins Lloyd Furnitures London Models Tiaan van Vuuren from Fabrication	Ryan Fortune Bongi Bengu Imagenious Networks Vanessa Thompson
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Dv8 Films is an official internship site for students from  
The School of Motion Picture Medium & Live Performance (AFDA)



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SABC, and Unidea



A  
Dv8 Films – Liaison Cinématographique  
Co-Production

South Africa – France



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Dépôt légal 2010, visa d'exploitation n°124.063

# STATE OF VIOLENCE

A film by Khalo  
Matabane

