



THE SECRET





everyone keeps

A COUNTER-NARRATIVE

RUNNING TIME

80 min

BUT SOME

Secrets

KEEP CULTURES ALIVE.

THE SECRECY is a counter-narrative about a young Zimbabwean Shona girl who challenges the real appropriation of her people's traditional medicinal knowledge for pharmaceutical patents. Embedded in the richness of resilient cultural traditions and spun around factual documented cases of "biopiracy" its unfolding reveals the ways in which Zimbabweans both can and *do* respond to contemporary health inequities intersecting with AIDS and other structural afflictions in sub-Saharan Africa.

The 'secrecy' is treated as ethnology of the real behavior of individuals led by varied interests in Zimbabwe's botanical healing treasures. The botany at stake, however, belongs to traditional healers who keep it as *Mishonga ChiShona* - "the magic and medicine of the Shona people" - and as a source of symbolic healing which rests upon an ancient compact with ancestral spirits. Yet, when pharmaceutical gold-diggers strike two *mishonga*, the African Potato and the African Snake Bean, the story's protagonist conjures popular *resistance* through her invocation of customary authority, symbolic magic, and a cultural view capable of swallowing the fetishism of biomedicine's 'magic bullet' whole.



Narrative Summary

SECRET HEALING

Act I

CHIPO GROWS UP learning traditional healing practices from her grandfather - a powerful healer - in the very poor Selinda Village, in Zimbabwe. One day, a rich clansman returns to the village with a thrush of the mouth. But what would have been a spotlight on Chipo's own rising healing talents is quickly diverted by her older brother Tonderai who directs the attention to his own plans for a business venture in the cure: the African Snake Bean (*Swartzia madagascariensis*). When this same plant becomes one of the latest 'finds' of scientists from the University of Lausanne, accusations of 'biopiracy' and questions of ownership garner international media attention and rivet the country as well as Chipo and Tonderai into asking not only 'who is a healer?' but also 'who has the *right* to heal?'

"NOVELTY" & TRANSFER

Act II

THE QUESTION SPREADS into the international arena as Zimbabwe, joined with other members of African Union (AU) and other biodiversity-rich countries (India, China, and Brazil) oppose the United States at the World Trade Organization (WTO) Ministerial meetings in Seattle where the main item on the agenda are patents over botanical medicines and indigenous varieties of plants. As tension at the meetings rises with the protests of civil society and indigenous peoples representatives from around the world, the ministerial relations begin to break down. A debate between a Zimbabwean Minister of Trade and the US Trade Representative reveals the crux of the differences - intellectual and cultural secrets - *and* which markets get to define them, access them, keep them, and most importantly, benefit from them?

COUNTER-ACTS

Act III

BACK IN ZIMBABWE, even the rural villagers are gaining awareness of the ongoing exploitation of their customary medicinal plants by outsiders: "First our land, then our labor, our language, our music, our sculpture and now even our health, what can they tax us for next, the air, the water?" The only way to resist this disenfranchisement through the deportation of 'green-gold' is a renaissance of health narratives, rooted in the customs - the *mbira*, *chimurenga* (liberation) music, and the rare consecrated performance of *kupiwa* (healing) rituals. When Chipo discovers an additional case of *mishonga* misuse - with the African Potato (*Hypoxis hemeracallidae*) - she is fed-up. The ensuing 'carnival of resistance', drawn from customary symbols, spirits, and figures, takes on a new stage - all of the world that currently is existing in encapsulated markets.





CHIPO A customary heir to the gift of traditional medicinal knowledge, a spirit-medium and a *makumbi* (an apprentice-medium). Chipo believes that the *mapipi* (a personalized craft) of traditional medicinal plants should only be shared with members of one's own family in order to keep the power *kushanda* (effective). For a majority of the film, Chipo is 16, but dressed like she is 40. Whores and madmen alike call her 'amai' for mother.

TONDERAI Chipo's brother and research assistant to an ambitious professor in the Department of Chemistry at the University of Zimbabwe

OLIVER SIBANDA The 'hip' urban son of a ZINATHA (Zimbabwe National Association of Traditional Healers) Press Officer who sells general and "lucky" *mishonga* in Pendanzamo - "The Peoples Market" in the capital

DR. KURT BURSTON (REAL - HOSTETTMAN) Head of Berne University (real - of Lausanne) Chemistry who signs an agreement with Phytera, Inc. for patent rights over the *mucherekese* - the African Snake Bean (*Swartzia madagascariensis*)

"DR. LOVE" A *muti* (plant) merchant with many commercial fakes, potions, charms and the occasional real *mishonga* for "love"

DR. GORDON CHAVUNDUKA President of the Zimbabwe National Association of Traditional Healers (ZINATHA) who makes an official comment about the African Potato on ZBC - the state-owned television station

DR. CHITSIKE A professor at the University of Zimbabwe who works with the African Union to develop unique (*sui generis*) legislation through cultural rights for traditional healers over their cultural and ethnobotanical resources. This legislation is meant to retroactively respond to the injustices already perpetrated upon indigenous Africans through misappropriation of their traditional plants. His controversial goal is to install access and benefit-sharing arrangements

AMBUYA ESTHER Was once a primary spirit-medium (*svikiro*) in Selinda village. She is concerned with culture loss. After having been interrogated by scientists back in the 80s about her traditional medicinal knowledge, her patron spirit frequently announces that there is no compatibility between western science and traditional medicine

A CHIGURE a traditional trickster figure who appears as a wayward symbol of the "market" with its winding, almost treacherous treadmill/carnival of desires, fetishes, and distortions

TWO DUTCH-SOUTH AFRICAN SCIENTISTS The "inventors" of U.S. Patent Number 4,652,636 - for active compounds with pentene-diphenyl-diglucoside in the *Hypoxis hemericalidae* (The African Potato). Siegfried Drewes and Roelof Liebenberg formed Roecar Holdings in Amsterdam in order to get rich off its immunity-boosting properties plus its potential in helping HIV/AIDS victims. Neither realized that the 'patent' would spur a health hazard in sub-Saharan communities when a rumour of the potato's potential led hasty merchants to sell a false potato to the public with an advertising slogan of "*gutchu*", meaning 'cure-all'





A baboon is sitting at the edge of a highland rainforest. It's eating a spongy red fruit from a nearby tree. The pit is exposed momentarily, but is consumed along with the fruit whole. A Zimbabwean man approaches. He is a bit crooked looking and as he arrives the baboon stands and gives a feisty hoot. Then saunters away haughtily, leaving a small pile of feces.

In the direction the baboon walks, a hail of white falls on a grassland laying low and west of the Eastern Highlands.

The man plucks a fruit from the tree and puts it in his bag. Then he considers the feces and picks it up as well, depositing it in the bag.

ON A TRAIN TO CHIPINGE

An image in the window of Zimbabwean pharmacy markets Combavir -a drug for HIV/AIDS in the local language, Shona. A well-dressed Zimbabwean business man is driven past a pharmacist's office in the capital of Harare -his assistant asking if he doesn't need to pick up a dose of Combavir there. The businessman, shakes his head while suddenly coughing vigorously. A white foam hints of

infection at the edges of his mouth. The two are next boarding a train with his assistants to Chimanimani. 'On board', in first class, to Chipinge he is dreaming in black shades.

Far away, dream/soundtrack from an unknown interview: { An anthropologist's voice } " *...it's only because we lack empirical evidence as to whether or not these healers can cure AIDS. But by combining their magic-medicines it's not much different than the current 'cocktails' of HIV/AIDS drugs that merely manage the symptoms. Anyway, HIV/AIDS is an entire syndrome of symptoms, linked by a deficient immune system, yes, but mostly perpetuated as a 'disease of development' - meaning lack of nutrition, stress, bad luck, poor quality of water, bad relationships and/or exposure to others with tuberculosis can exacerbate it. And some of the symptoms like TB or thrush have incidence rates that correlate to particular social conditions more than they do the actual virus...*"

The businessman spasms and coughs roughly, going into a fit which raises the concern of an usher and his assistant. Their eyes are shown worried.

Sekuru Majiki, is looking closely at his 8-year-old granddaughter, Chipu, concerned that she learn the lessons of healing. It is dawn and they have hiked the mountain's rigorous trails to collect a particular plant that Majiki's ancestral spirit informed him the location of in his dreams the night before. There is an absolute quiet as they stand clapping to the spirits of the forest to give them the plants.

Chipu and Sekuru are walking slowly from collecting the *muti* when Mr. Successful arrives in a hired car wheezing from

the thrush that is blocking his breath. Villagers are alarmed and Tonderai is sent to find him. Before he does he catches a glimpse of vision of the hailstorm of Combavir being dropped on the veld by an American helicopter crisscrossing the land. He yelps with excitement as if the drugs represent the cure for Mr. Successful.

But Sekuru and Chipu hear his yelp, ignore his exclamations about the vision and rush to help Mr. Successful. The plant needed is the bark of the *mucherekese*, the African Snake Bean which Chipu and Sekuru have just collected more of. The parts of its bark have been made into an anti-fungal tonic and rests in Sekuru's hut. There is quiet again. Sekuru points to the bark they have collected and then draws out his forefinger to indicate the hut. A close-up on his eyes indicate that this is a secret just for himself and his granddaughter as he will not name the plant since she has been taught to identify it by sight. It's a visual language that Tonderai cannot share in as is visibly registered as frustration on his face.

Chipu runs for the hut. Sekuru swabs out the white foamy junk in Mr. Successful's mouth with his own fingers and directs Successful to come to his hut at nightfall.

At nightfall, drums and the waterfall peals of the thumb piano reign. Sekuru is dressed in ostrich plume, a black cloak, and carries a traditional staff. Chipu also wears nothing on her top but a strand of white, red and black beads and also a green one. The community is there and Mr. Successful is brought to hear Sekuru's diagnosis. He accepts the *bute* (tobacco snuff) Mr. Successful as brought and falls into a trance. His voice is like



Treatment (continued)

the heaviness of stones, becoming the voice and spirit of his grandmother. Chipo responds to this and he addresses her as if she were the grandmother. The grandmother says that “*in pasichigare (ancestral times), these diseases did not exist because the people did not run with them. Kufamba sei (where are you going?)*”

She queries the community in the mother tongue demanding they realize their inability to answer.

Sadly, one in the audience thinks he already has the answer: Tonderai grins broadly as the *mucherekese* tonic is drunk by Mr. Successful. “*I’m going to use that ‘cure’ to become successful myself,*” he says to himself.

In the next moment, Mr. Successful almost gags on the harsh tonic, but swallowing it, looks up deliriously victorious for this. Tonderai applauds him and coos, ‘*a ‘green-gold’ for sure, eh Uncle*’?!’

With eyes widened in realization which turns to a happy grin, Mr. Successful acknowledges Tonderai and says, ‘*yeah we got something here with these mishonga don’t we nephew?*

But what is they got? a voice from before asks.

IN HARARE

In Pandanazhamo market in the capital, a *chigure* side-winds its way through the streets ‘welcoming’ and scaring shoppers alike. Chipo is tense in the face of the market and is easily ‘goosed’ by

the traditional ‘trickster’ – although she recognizes his play of magic and ritual through his costume (beads, ostrich feathers, white, black and red cloth). She finds Tonderai meeting with a ‘muti merchant’ in the market – a ‘Dr. Love’ (he is the man seen earlier picking up the baboon feces). Tonderai wants to know if the Swiss scientists have been there looking for *mishonga*. They have been coming to the chemistry lab at the University of Zimbabwe to test a few of these medicines and he is not sure where they are learning all of the names of the plants.

Sekuru Love recalls these same scientists visited his sister, Ambuya Esther, in Chaminikire Village and harassed her about it. When he last visited, she was agitated, saying if they take the knowledge of the medicines she will not be able to continue healing with her customary spirits. Standing up for his sister, Dr. Love says, “*Ambuya said if you mix mishonga chishona with modern medicine she will no longer have the powers.*”

Meanwhile Chipo is looking over his own market of medicines with a fierce, yet dignified bird-like look (she is from the royal bird totem). A young hip hop muti merchant in the stall over laughs at her. But Tonderai is already dragging her off.

CON(S)PIRACIES – EUROPE (Switzerland)

Dr. Kurt Burston (real – Hostettman) is on his cell phone giving directions to Berne University (– of Lausanne) chemistry lab in Lausanne, Switzerland. He is scheduled to meet his team of chemists at the university where he is the department chair to test a new medicinal plant he has brought from Zimbabwe. Absolute quiet reigns in the lab as the graduate students assembly-line themselves into their specialties: grinding the bark, boiling it, distilling its active ingredients through an alcohol-

based isomer, infecting a petri dish nasty strain of thrush bacteria (kept frozen in the fridge).

Several hours later, Burston and a representative from Phytera meet at the lab and dinner is suggested – that dinner be on Phytera since they’ll be very happy.

During dinner, a call from the chief executive of Phytera:

“*So have we something I can capsule into lots of money? Zimbabweans have little access to the trade lawyers or WTO sanctions court that we do, we know that. They are still relying upon getting protection at the WTO ministerials, but even at that point, any claims they have will only be retroactive.*”

CON(S)PIRACIES – ZIMBABWE

Tonderai is meeting with an aged, but seemingly healthy Mr. Successful. He mentions the Swiss scientists. Successful asks him to go meet with Chavunduka – the President of the University of Zimbabwe and says that he’ll be expecting him.

Back in the market Dr. Love is selling a load of *mishonga* to a young woman headed to the local bars. The young woman leaves and Chipo purchases some from her. She goes somewhere to examine it. Smelling it, tasting it and spits it out – with yet another disquieted look on her face.



Treatment (continued)

CON(s)PIRACIES - NORTH AMERICA

Chipo's youthful female face is shared in energy and sentiment by the disgust of a young female health aid whose girlfriend has just been gassed and shoved by a police officer.

"She's pregnant, you ass!" yells the aid.

But the 'ass' of a police-officer is just part of a line of police officers extending all the way to the Seattle conference center where high level officials are meeting inside about patent legislation [archival footage from the Seattle Indymedia Center].

POSSESSIONS

Chipo, sitting alone, attracts the attention of the *chigure* again and doing so also attracts the attention of passersby including the young man from the stall next to Dr. Love. While taunting her and her anger he gives her some *bute* (tobacco snuff). A *mbira* player happens by at that moment and this is what Chipo says, while possessed:

(tbd: natural description from real character)

POSSESSIVENESS

Inside a room, labeled 'The Green Room' a Zimbabwean Minister of Trade is very frustrated with the U.S. Trade Officer. They are with other heads of state from India, China, Brazil, Japan and the Netherlands. The Minister insists that the African culture has existed long before the industrial ones and that is why it needs special protec-

tions, *sui generis* legislation, so it is not abused by industrial property 'rights'.

Cheered by the crowd Chipo takes off to Dr. Chavunduka's office in the suburb of Glendale just as Tonderai is arriving. *"What are you doing here?!"* he exclaims.

[Indymedia Archival Footage] Back in Seattle, the people are organizing again. Their movements seem reminiscent of the *chigure* and carnivalesque as they carry giant puppets and continue on demonstrating.

Chipo holds up the *mishonga* Dr. Love gave the young woman. *"This is where you all are going with this 'green-gold'!"* she says sarcastically.

What do you mean 'us all'? he asks.

You and your 'scientist' healers! Are you healing us or killing us she demands!

Hey! Dr. Chavunduka: *"What is this?!"*

Chipo: *"This is from commercialists who want to turn the roots and gifts and secrets of our ancestors into common commodities — as if we need to have 'health sold' to us. This is a 'vhuka-vhuka' mixture (she makes a lewd gesture to emphasize) mixed with baboon feces! And this, she pulls out a small black root out of her bag, is a 'gutchu' mishonga" (a cure-all) that is not at all. It's the wrong potato, this oh so 'hot' potato!"*

"Well, well... so you maybe right," says Dr. Chavunduka.

"We ought to publicize this since people are getting the wrong muti."

He dials the phone for Sibanda. He tells Sibanda the situation and the Sibanda calls ZBC and tells them to meet him at Pandanazahmo market.

Chipo, Chavunduka and Tonderai find Dr. Love's tall empty but the hip hop guy is there. He said he heard the news. Sibanda is seen arriving and the hip hop guy says, *'uh oh! Gotta go!'*. He takes off. Sibanda examines some of the *muti* and shakes his head.

ZBC archival footage - { Broadcaster's voice } *"The African Potato has become a 'hot' potato on the streets of Harare, not just because it has been patented by Roecar Holdings but because the tuber the muti merchants have been selling as a 'gutchu' — cure-all for even HIV/AIDS has been proven wrong. Dr. Chavunduka, President of the Zimbabwe Association for Traditional Healers says this of the incident.*

Chavunduka: *"This incident just reminds us that more important than finding the 'right' mishonga is finding the 'right' individual to give it to you. Our traditional healers have been degraded and laughed at long enough. Beginning with Colonialism and continuing today their medicines have been stolen and used by those who do not care about the health of our communities and then want to charge us when they do have medicines. Our healers heal out of obligation to the tradition and their shave (spirits/ancestors). They do not charge because it is a gift. Their secrets need to remain secrets for them because this kuchengetera (preserves) its mapipi power."*

[The background TEXT READS ACROSS a black SCREEN...]



OF 1,800 LIFE SCIENTISTS INTERVIEWED IN THE UNITED STATES, 44 PERCENT OF GENETICISTS WITHHOLD DATA FROM THEIR COLLEAGUES AND 32 PERCENT OF OTHER SCIENTISTS WITHHELD DATA.

OF 1,000 GRADUATE STUDENTS IN THE LIFE SCIENCES, 25 PERCENT REPORTED THAT REQUESTS FOR DATA HAD BEEN DENIED.

50 PERCENT SAID THAT A DENIAL FOR DATA HAD A NEGATIVE EFFECT ON THEIR OWN RESEARCH.

“SECRECY IN SCIENCE REDUCES THE EFFICIENCY OF THE SCIENTIFIC ENTERPRISE BY MAKING IT HARDER FOR COLLEAGUES TO BUILD ON EACH OTHER’S WORK.” DR. DAVID BLUMENTHAL, DIRECTOR OF THE INSTITUTE FOR HEALTH POLICY AT MASSACHUSETTES GENERAL HOSPITAL IN BOSTON.

INDUSTRIAL WORLD OWNS 97 PERCENT OF ALL PATENTS.

RESIDENTS OF INDUSTRIAL COUNTRIES OWN 80 PERCENT OF PATENTS GRANTED IN DEVELOPING COUNTRIES.

MOST OF THE TOP 150 PLANT DERIVED PRESCRIPTION DRUGS CORRELATE WITH TRADITIONAL MEDICINAL KNOWLEDGE FROM COMMUNITIES AROUND THE WORLD.

“GENE GIANTS” AVENTIS, DUPONT, MONSANTO, ASTRAZENECA, AND NOVARITIS WHO OWN THE \$31 BILLION GLOBAL PESTICIDE MARKET, THE \$30 BILLION SEED MARKET, VIRTUALLY ALL OF THE GENETICALLY ENGINEERED SEED MARKET, ARE NOW MERGING WITH THE \$300 BILLION DOLLAR PHARMACEUTICAL INDUSTRY.

TRANSNATIONAL CORPORATIONS HOLD A MAJORITY OF THE LOCAL MARKETS IN PHARMACEUTICALS FOR SUB-SAHARAN AFRICA, WHICH COMBINED WITH THE MIDDLE EAST, ARE ESTIMATED TO BE OVER \$8 BILLION IN 1997.

BIOPROSPECTING - THE EXPLORATION OF BIODIVERSITY FOR COMMERCIALY VALUABLE GENETIC AND BIOCHEMICAL RESOURCES IS A BOOM INDUSTRY.



Treatment (continued)

IN-DIVISIBLE LOSS...

[ANIMATION] A capsule bullet had been shot through the very root of things in Zimbabwe. The hole opens up into the circle of a *dare* – a traditional council. Back in Selinda Village, Chipo is talking to her chief and advising them about the situation she has encountered in the city. The elders listen gravely and begin to ask questions. She asks them to come watch the footage of the ZBC tape she brought from home. They are all murmuring.

...BIRTHS NEW EMPLOTMENTS

Later that evening, a *bira* ceremony is held for the ancestors. Drumming, thumb pianos and ritual clothing is brought out. The villagers act out what they have seen and heard and Chipo along with several other healers act out the answers (Participatory Video – Liberation Theatre Methodology)

In attendance:

Chipo

Dr. Chavunduka

Sekuru Majiki

Dr. Love

Ambuya Esther

Tonderai

Chloe Frommer

Tsitsi Dangarembga

Villagers

Extras

DIAGNOSES FOR DIESEASES OF DEVELOPMENT

{ Chloe FROMMER – Anthropologist/Filmmaker, introduces the purpose of the theatre } *“In the case of aid for AIDS in Africa, never mind the lack of infrastructure or available personnel for health, the US will likely spend its scheduled 6 billion for AIDS on a product of its own research and development. Then if we were really cynical we could see it fulfilling its ‘aid’ by GIS targeting of the epidemic regions and scheduling ‘drops’ of Combavir (an older generic drug for HIV/AIDS). Of course, we’re really smart semioticians we’ll probably see Bono or Angelina Jolie riding along in the helicopters as this happens.*

“In line with the aggressive trade policy benefiting industrial nation’s pharmaceutical patent rights we’ve seen in the WTO meetings in Seattle and elsewhere, the prediction from a skeptical anthropologist does not seem that far off. There has been little assessment, that I am aware of, of the actual resources or ‘needs’ of African communities who will be ‘beneficiaries’ of the package. And as a result the prevailing pharmaceutical agenda, targeted with the help of the US will likely only re-colonize the health care and health resources of many

Africans, Zimbabweans included. This is imperialist medicine, not social medicine. Why don’t the heads of state in the US meet with the real authorities of health in the African countries – the traditional healers? Instead, they make their unilateral decisions in consultation with other G8 ministers and pharmaceutical company executives, and celebrities who bring attention to their causes, but with little attention to how the cause can be affected and have effect.”

“I mean, how can we not imagine it from the perspective of the heirs of healing and medicine in African countries, like Chipo here for instance. When one listens to them, or their teachers who are also their ancestral spirits, we learn that some of the oldest, most potent secrets of healing through medicinal plants are still kept alive in the cradle of sub-Saharan Africa’s flora and fauna. And in Zimbabwe, for instance, these traditions remain in deep areas. It’s known there for instance, that beyond the veld and kopjes - surrounding the communal lands of Mount Selinda village in the Eastern Highlands is an area renowned for its proximity to the town of Chipinge. When a healer says to a patient in the capital of Zimbabwe, Harare, ‘I’m going to Chipinge for you’ it’s a common idiom meaning the patient’s case is very serious because the outstanding healers, called the ‘Gorobori’, are found in Chipinge.

QUESTION FOR LIBERATION THEATRE: Are other ways we might identify, honor and/or preserve the power that’s in healing?



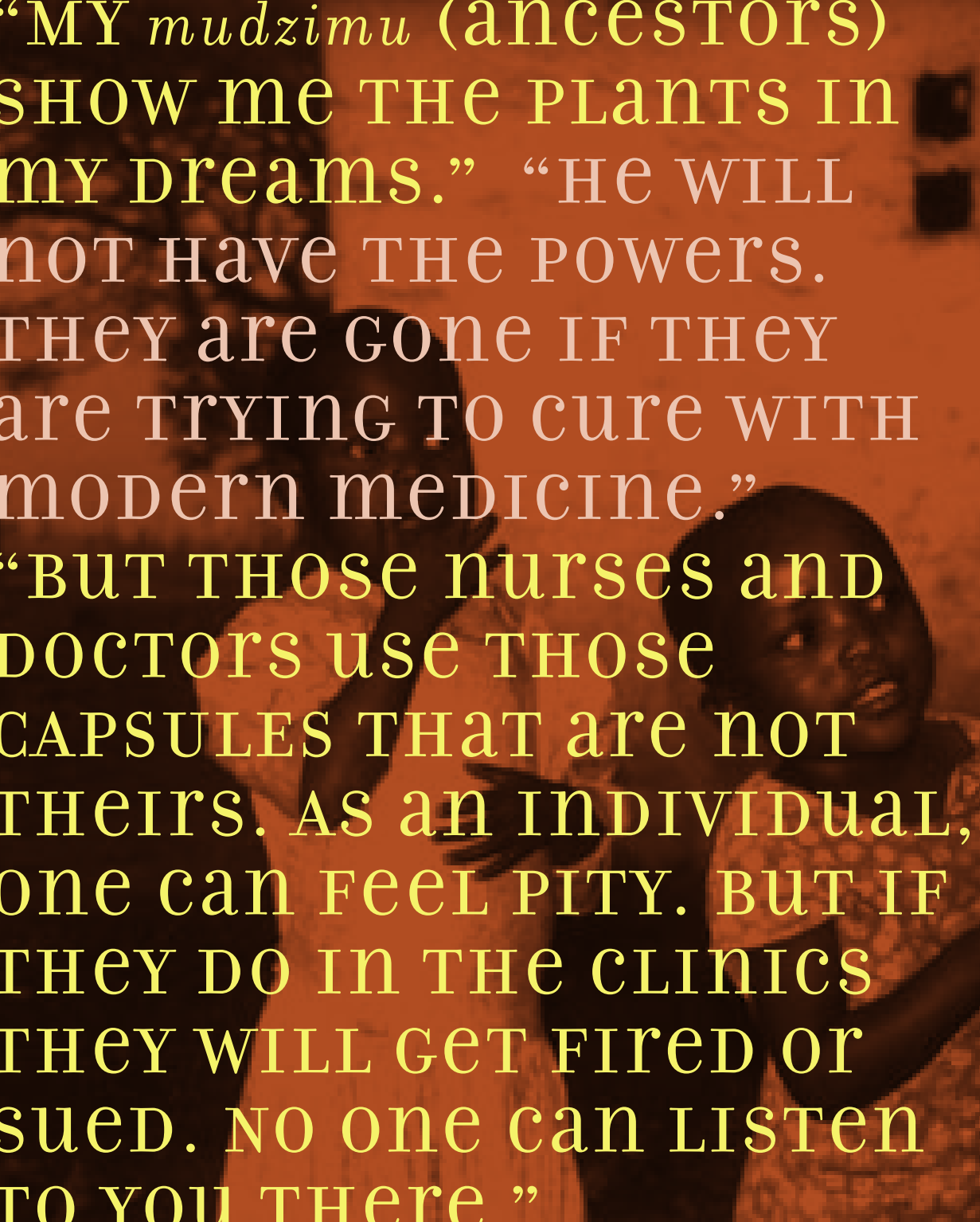


PARTICIPANTS

CHIPO
DR. CHAVUNDUKA
AMBUYA ESTHER
CHLOÉ FROMMER
PASIPAMIRE GUNGUWO
DR. LOVE
SEKURU MAJIKI
TONDERAI
VILLAGERS



!liberation Theater!

A photograph of three young children in a rural setting, overlaid with text. The children are standing in front of a mud-brick wall with small, dark, rectangular openings. The child on the left is a girl with her hand near her face. The child in the center is a boy looking towards the camera. The child on the right is a girl with her hand near her face. The text is overlaid on the left side of the image.

“MY *mudzimu* (ancestors)
SHOW me THE PLANTS in
my dreams.” “He WILL
NOT HAVE THE POWERS.
THEY are GONE IF THEY
are TRYING TO cure WITH
modern medicine.”
“BUT THOSE nurses and
DOCTORS use THOSE
CAPSULES THAT are NOT
THEIRS. AS an INDIVIDUAL,
one can FEEL PITY. BUT IF
THEY DO IN THE CLINICS
THEY WILL GET FIRED OR
SUED. NO one can LISTEN
TO YOU THERE ”

(A GIFT - *chipo*)
SEKURU GIDEON

(CULTURE LOSS)
AMBUYA ESTHER

(PRICE OF PITY, PRICE OF PROGRESS)
SEKURU - UNCLE
*from Manjolo Communal Lands, visiting the capital of
Harare for 'madness' (kupenga)*

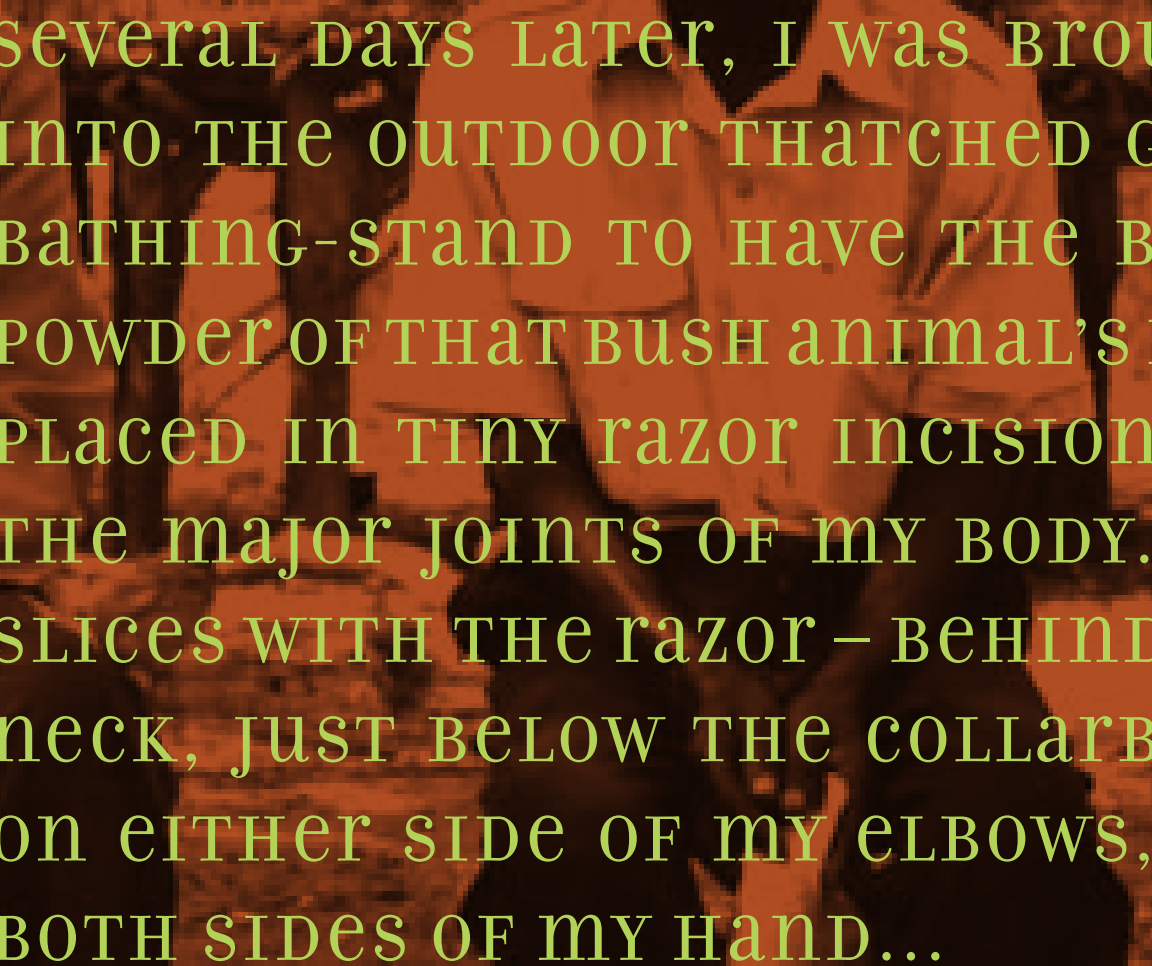
“FOR AN INDIVIDUAL *n’anga*,
THE PRACTICE OF SECRECY
(*kuchengetera*) DEMANDS A
CONSERVATIVE GUARDIANSHIP
ACCOMPANIED BY A KEEN AND
ACUTE SENSE OF APPROPRIATE
TIMING.” THE CUSTODIAN OF
MAGIC SKIRTS A FINE LINE
THAT MAY BE PLAUSIBLE
FICTION AND AN UNLIKELY
FACT . DEPENDING ON THE
NARRATION, PARTICULAR
mishonga CAN BE MAGICAL
TO SOME BUT WOULD NOT
BE MAGICAL TO OTHERS,
INCLUDING THE WIELDER.

(CUSTOMARY SECRECY)

(PRACTICING *mishonga*)

FROMMER

writing on magic in *The Cultural Right to Reproduce
Traditional Medicinal Knowledge in Zimbabwe* (2002).



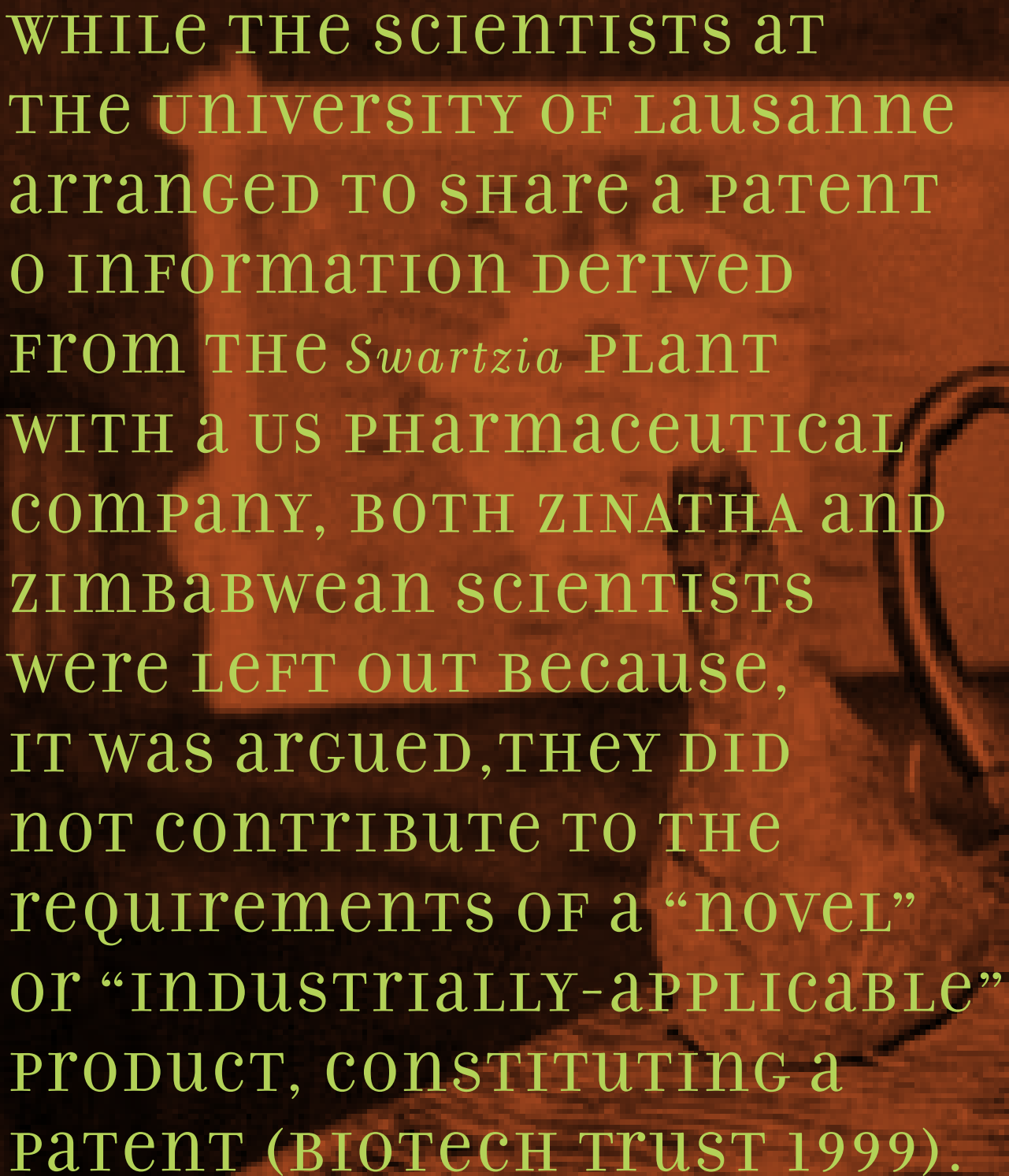
SEVERAL DAYS LATER, I WAS BROUGHT
INTO THE OUTDOOR THATCHED GRASS
BATHING-STAND TO HAVE THE BLACK
POWDER OF THAT BUSH animal's nose
PLACED IN TINY razor incisions on
THE MAJOR JOINTS OF MY BODY. TWO
SLICES WITH THE razor – BEHIND THE
NECK, JUST BELOW THE COLLAR BONE,
ON EITHER SIDE OF MY ELBOWS, AND
BOTH SIDES OF MY HAND...



(PRACTICING MAGIC-MEDICINE)

FROMMER

*writing on extending magic 'Bodies, Capsules and
Fetishes: The Transfer of Control over Traditional Me-
dicinal Knowledge, Centre for Developing Area Studies,
Discussion Paper, No. 97. (2001).*



WHILE THE SCIENTISTS AT
THE UNIVERSITY OF LAUSANNE
ARRANGED TO SHARE A PATENT
ON INFORMATION DERIVED
FROM THE *Swartzia* PLANT
WITH A US PHARMACEUTICAL
COMPANY, BOTH ZINATHA AND
ZIMBABWEAN SCIENTISTS
WERE LEFT OUT BECAUSE,
IT WAS ARGUED, THEY DID
NOT CONTRIBUTE TO THE
REQUIREMENTS OF A “NOVEL”
OR “INDUSTRIALLY-APPLICABLE”
PRODUCT, CONSTITUTING A
PATENT (BIOTECH TRUST 1999).

(BIOPIRACY)

FROMMER

on sui generis entitlements for healers in
“The Cultural Right to Reproduce Traditional Medicinal
Knowledge in Zimbabwe.”



STATEMENT of OBJECTIVES

Code-shifting and **cosmopolitanauti* characters provide new trajectories from the linear narrative - on frontiers that are still just traces in the global imaginary. This more subtle character, by default, hauls into common alliance the likes of artists, indigenous peoples, healers, mothers, families as well as members of the 'streets'. But, like I told my cultural anthropology class, the appearance of new social movements from such individuals congeals multiple special (*sui generis*) interests that burst into the public consciousness through 'carnivals of resistance'. When the liberation parades are mapped on the globalscape (from Seattle, Prague, Québec City, Mexico City, Johannesburg, and Rome) and exhibited in global 'indymedia' there seems to emerge a new topographical tissue: The 'understories of globalization'.

An understory now forming muscle from similar tissue is from sub-Saharan Africa. Its' emplotment grows from the weight faced by traditional healers. These customary authorities, while resilient, have yet to fully activate a resistance to the exploitation of their secretive spiritual traditions around medicinal plant knowledge that are now *promiscuously* spread through out the globe. Ironically, as the mined and manufactured 'magic-bullets' of big Pharma circulate and divest the healers of their roles for their community, those same communities- with crippling rates of HIV/AIDS - are blamed for this with allegations of 'promiscuity'. This reason alone insists traditional healers 'counter-narrative' join the growing collection of globalization's understories.

Hence, this is an ethnological story: An ethnological story, with an ethnogenesis (liberation theatre) as its method.

So it can't be just a travelogue. Nor can it just follow the neutral travelogue form, with those semblances of faux anthropology. This story is emplotted with ritual and intention foregrounding it, as the late avante-garde poet-filmmaker Maya Deren would also insist. Especially then, this recall of the realms of symbolic firstness, the body and the embodied, work at the level of healing. Thusly, this is the point of this story: Healing.

So *the* objective of this docu-drama is to support and uncover a real individual, whose very life, runs counter to the stranglehold of pharmaceutical companies and their patents. She is one who listens in order to dream. And to dream, she holds the secrets, and these dream-secrets allow her to heal.

** cosmopolitanauti* - like the *literati* of previous eras, these pose a new politics. in this case, they are individuals who can escape time and space confinements through indulgences in imagination, flight and privilege.



STATUS of PROJECT

August 15, 2007

PRE-PRODUCTION PONDERINGS, PLOTS AND THE
UNINTENTIONAL RIDE ~ *chloé giselle frommer*

This story, like the main character, needs a magician's relish - that dances a fine line between a plausible fiction and an unlikely fact.

And our dance is rising as the ethnographic research that fuels this project faces translation, etoliation and articulation within the new medium of video, that hosts different and strange new codes for interpretation.

To travel deeper within 'code' we attended a Visual Anthropology conference at Manchester University in the UK. And have just now returned with new momentum bridling with ideas of the social reciprocity held in the photo.

To refine technical methods, Valenzes has also invested in a Super 8 camera to film a cine-poem by Frommer.

As well, this project watches its friends start new projects or make new successes. Among the friends is Michael Lucker (screenwriter of *Mulan II* and *Vampire in Brooklyn*) who is starting a new independant production and distribution company in Atlanta. And also friends are Loaded Pictures, a young Montreal film collective, who has gotten their film, *Wal*Town* distributed through National Film Board of Canada.

And meanwhile, Tsitsi Dangarambga (our director) is taking on a film project with the Goethe Institute, called *Healing Africa, Killing Africa* that is also very close to what we're trying to do, albeit with a different audience and background.

So it just goes to say that the status of this project, exists within a nexus of other projects, friends, institutions and/or paths. It has nearly two years of anthropological research behind it. It has a treatment and a preliminary script. The content within it has moved as much as a Zimbabwean granite *kopje* - it is solid, heavy and connected still, to ancient times.

Yet, I am water. And I both take and make my cracks at this story and getting funding. I can begin to apply a feint pressure of sculpture to make its shape visible. And I have seen it yield at points - some of the fissures even seeming critical. Pasipamire

(our Sound designer) saw something here from the very beginning, but who creates from a desert?

I do.

Particularly as friends and well-wishers watch for me still -when and where to strike. Right here, right now, they say and advise to make the cracks grow and spread like lightening across its previously unknown form. The invisible becomes visible.

I sit with it.

I wait.

After our pre-production budget is filled, I will go to Zimbabwe. Tsitsi has already written to say she is prepared to be involved in everyway she can while insisting from the beginning that this is a very important story. Permits can be gotten easily from the Ministry of Education, so says Rumbizai Katedza, former director of the Zimbabwe International Film Festival. Our casting director is also poised to find us our real individuals who will play characters, but we'll take a 'star' too if need be.

A 'real' Chipso already exists.



MARKET POSITION

Recent movie box office successes (recorded at www.imdb.org) that have similar structures and content to *The Secrecy* include: *The Weeping Camel* (nominated for an Oscar); *Whale Rider* (nominated for an Oscar), *Rabbit Proof-Fence* (nominated for a Golden Globe); *Life and Debt* (Prague One World Film Festival Audience Award, *Syriana* (won an Oscar), *A Place Called Chiapas* (won a Genie Award) and *Born Into Brothels* (won an Oscar). These movies' great distribution and response is likely because of either their innovative narratives (*Brothels*, *Syriana*, *Life and Debt*), compassionate advocacy for cultural resilience (*Whale Rider*, *Rabbit Proof-*

Fence), or for their potent illumination of the globalized modern condition (*A Place Called Chiapas*, *Syriana*, *Life and Debt*).

Yet, with authenticity, transparency and meaning now demanded by Generations X and Y - on everything from brands to media - this story will not only step off the edge those recent successes forged, but it will do so with a lilt in the step of the one next taken.

Since *The Secret* invited with the pure allure of its title, and the Harry Potter series fired the imagination of growing and grown children alike, *The Secrecy* will nourish many of the the same acolytes with a rewarding transcultural exploration of the topic. Once its audiences are 'in' on its secret - initiated into the first layer of its 'sorcerer's circle' - they'll want to know more! It's like the portal that doesn't end after the

first door but engages a hungry internal 'lens' for how 'the secrecy' builds a path for deeper revelations.

This path is part of the Production Company - Valenzes - methodology: A layered looking at life. Just like somatic conditions are read through multiple levels of meaning, we look at everything through the 'lens' of 'other's' in order to forge an amalgam of multiple interests that is true sorcery!

NOTE: The Secrecy has already started to splash out on the internet at: www.theseccymovie.com. At the webpage, interested folk sign up for a newsletter. We have one signer so far! Kris Petchaawarisis, former Newsday Business Editor/



DISTRIBUTION PLAN

This alternative drama is a well-researched and passionate support for the counter-narrative traditional healers give to Western medicine's appropriation of traditional medicinal plant knowledge. It is ethnographic and international in its scope. Consequently, the marketing and distribution strategies we take is modeled upon ones taken by other impactful and strongly-stated transcultural documentaries and/or docu-dramas such as:

The Corporation (DVD) - theatrical release, website, book and DVD for rental and education

The Eskimo and the Whale - ITVS/PBS television and then film festival circuit

Life and Debt - theatrical release and Canadian distribution

Born into Brothels - Amnesty International campaign, theatrical release, film festivals, and publicity with major media

Trudell - film festivals, educational presentations and panels

The Secrecy DVD will be provided for major commercial release, film festivals and educational circuits. We will aim for: The Sundance Film Festival, The Bend Film Festival (Oregon), Cascade Film Festival (Portland), *Vues D'Afrique Festival* (Montréal), the Toronto Film Festival (Hot Docs); The Human Rights Watch Festival; The Margaret Mead Ethnographic Festival; the Zimbabwe International Film

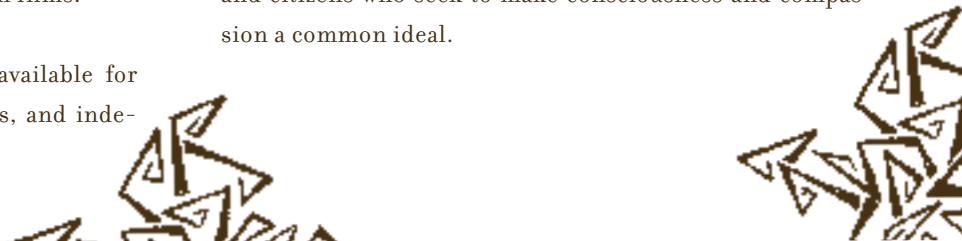
Festival and the Vancouver Film Festival. Additionally, we anticipate that Documentary Educational Resources (DER) and/or BullFrog Films may be educational releases distributors. Equinoxe Films (Montréal) and the National Film Board of Canada may be the North American commercial distributors.

Chloé Frommer and Pasipamire Gunguwo will be available to make presentations on the issues for journalists, educational purposes, development agencies and/or community interest. It is hoped that Dangarembga (the director) will attend the major film festivals and speak of her process as well as her film thesis that, "changing the black signifier can change the reception and distribution of African films."

The online web campaigns, DVDs, speakers available for presentations, and submission to film festivals, and inde-

pendent theatrical release will initially focus on Canada, United States, Europe, and Southern Africa. With greater reception we may next consider China, Cuba, India, Brazil and South America.

A book about the importance of cultural rights and its role in keeping cultural resources alive, *Saving the Secret* (written by Frommer) is also in the works and will accompany the DVD. The print format will help explain aspects of the film, particularly pertaining to magic, that are hard to perceive at first as well as provide models of the global chains impacting medicine and healing. This book will make both the DVD an especially important resource for global agencies, advocates and citizens who seek to make consciousness and compassion a common ideal.





LIST of KEY PERSONNEL

Producer/Writer/Editor **CHLOÉ GISLLE FROMMER (VALENZES)**

Zimbabwean Director **TSITSI DANGAREMBGA**

North American Director **PASIPAMIRE GUNGUWO (ZIMBABWEAN-CANADIAN BASED IN VANCOUVER)**

Art Director/Designer/Cinematographer **BENJAMIN D. KINZER (VALENZES)**

Editor **OLAF KOLSCHKE**

Videographer **PATRICK LINDSELL**

Casting Director **STANLEY MAMBO**

Director/Videography/Editing (Montréal) **SEBASTIAN LANGE, SERGIO KIRBY & ALAN KOHL**





Anthropologist/Filmmaker

valenzes

Frommer has lived and loved in Zimbabwe for what seems like several lifetimes already. And the most important thing for a foriegner, adopted as 'family' by the Shona of Zimbabwe is that you don't forget them. And so, after a a full year, studying in Zimbabwe and connecting with the United States Agency for International Development (USAID) in Zimbabwe, Frommer attended McGill University in Montreal to complete her masters degree in anthropology. For the fieldwork segment she completed original ethnographic research with traditional healers and spirit-mediums in Zimbabwe that asked 'how is traditional medicinal knowledge accessed, kept, shared, performed and valued?' The research fed right into important questions about how customary cultural laws around secrets may contradict both industrial patents as well as new intellectual property rights and recognition regimes being constructed in global trade. Since finishing her degree, the conclusions for *sui generis* cultural rights for traditional healers has seen publication, presentation and citation in arenas including the UN Nations Secretariat on Biological Diversity, the Centre for Developing Area Studies, Cambridge University Press, www.chinalaw.edu, Georgetown U. and Oxford U. libraries, the Queens Botanical Garden, *Cultural Survival Quarterly* and the World Bank's

CHLOÉ GISLLE Frommer

drama. But prior to developing its treatment Frommer worked with Loaded Pictures on the treatment of *The Seed*, as an assistant to theatre and video artist Sean Harris (*Black Hole Buddha & BadTV*), as a production assistant (recording and editing community stories) at a small media arts company in Oregon, and filmed a cine-poem based on a collection of her poems called, *The Dragontree*. Currently, Frommer teaches medical anthropology; magic, and religion, and cultural anthropology at Central Oregon Community College in Bend, OR. She is also co-founder of Valenzes and is now conceiving a new project called, *Brand New World* about brand design, cultural process and identity economics.

IK Notes (in French and English). *The Secrecy* is her first *essai* with docu-





Zimbabwe Director

NYERAI FILMS

Tsitsi published an influential novel on post-Colonial Zimbabwe, *Nervous Conditions* in 1988 which then went on to win several awards and distinctions including the 1989 Commonwealth Prize. She has since formed Nyerai Films and produced multiple documentaries and features including *Everyone's Child* and the recent short, *Kare Kare Zvako* (*Mother's Day*) which received critical and honourable reviews recently at the prestigious Sundance Festival. Tsitsi has had many leadership positions regarding film, theatre and writing and is the current Chairperson of the Women Filmmakers of Zimbabwe as well as the founder of Zimbabwe Association of Community Theatre. Further, she has completed diploma studies at the Deutsche Film- und Fernsehakademie Berlin (German Film and Television Academy Berlin), 1989-1996 and Doctoral studies in Department of African Studies at Humboldt University in Berlin, with a thesis entitled, "The exotic has always already been known: changing the content of the "black signifier as a means of improving reception of African films."

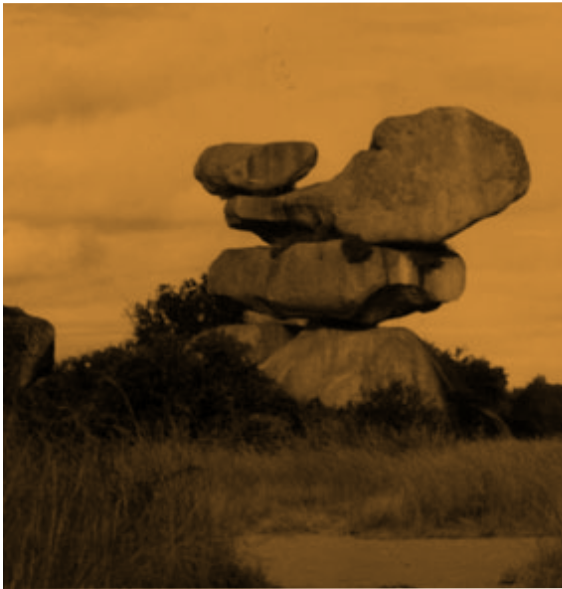
TSITSI DANGAREMBGA





FILMOGRAPHY of TSITSI DANGAREMBGA

Director



NERIA; MFD 1992.

(Zimbabwe's most successful movie of 1993)

International Black Cinema - Award Berlin 1993

THE PUPPETEER

Reportage 28 min; Deutsche Welle 1996

EVERYONE'S CHILD

Feature c.90 min; MFD 1996. Toronto 1996, Southern

African Film Festival, Harare 1996, 3 awards Mill

Valley 1996; Carthage 1996; Ouagadougou 1997

ZIMBABWE BIRDS

Reportage, 12 min, ZDF/ARTE, 1998,

with Olaf Koschke

MINEN BIS ZUM HORIZONT

Reportage, 31 min, ORB, 1999

ON THE BORDER

Documentary, 45 min, Nyerai Films, 2000

HARD EARTH: LAND RIGHTS IN ZIMBABWE

(producer) Documentary, 75 min, Nyerai Films, 2001.

ELEPHANT PEOPLE

Documentary, 75 min, Nyerai Films, 2002

KARE KARE ZVAKO-MOTHER'S DAY

Short feature, 29 min, Nyerai Films 2004

INDEPENDANT

Gunguwo is emerging as a Zimbabwean-Canadian actor/director/producer based in Vancouver. In Zimbabwe, he has been in front of the camera in small roles including in international feature films *Lumumba* and *Flame* and chosen for lead roles for controversial commercials. Behind the camera he produced and directed a documentary on the Kids with Cameras project in Zimbabwe and was responsible for casting in Zimbabwean films, *Flame* and *Everyone's Child*. In 2000, he was Assistant Production Manager in the Danish-Zimbabwean documentary *Ancestors Online* while also translating and carrying out interviews within the production. He says that this experience gave him the view that in some filming situations, extra fairness and sensitivity to the context and subjects is necessary. After he came to Canada he produced multiple traditional and fusion music recordings including 'Mbira-Hip Hop' with artist Eddie K that made it in Toronto underground Hip Hop charts. Following this, he became the artistic director of Jabulani Worlds Rhythms Canada. His play *Muti Usina Zita* (A Tree With No Name) has just begun making appearances in Canada and is drawing on his ability to translate his Zimbabwe directing experiences to Canadian actors. On top of these entertainment industry experiences, Pasipamire is also a customary authority and performer of Shona marimba and mbira, oral traditions, folktales, theatre and dance. The deeply symbolic and customary milieu animating both his arts, methods and approaches have been appreciated in venues across Canada, the United States, Cuba, South Africa and Europe. His latest documentary short, *Playing It Alive: Music For the People* is currently being treated for television. Another documentary, *From Gods to Niggers and Bitches*, with an ethnological history of Hip Hop is in development as well.



PASIPAMIRE GUNGUWO



valenzenes

Benjamin Kinzer has had an eye on the film industry for a while now. He always knew that his talents in typography, photography, drawing, design and marketing could help turn simple story structures and treatments into compelling visually-characterized stories. Designing the film titles, overseeing the visual aspects of production, and keeping one eye on the cinematography of the docu-drama are those functions of quality control that ensure a beautiful final product.

BENJAMIN D. KINZER

While Kinzer has worked with international clients, contributed to good pro bono projects like the Future Filmmakers Festival and

art-directed multiple well-known photographers - this is his first chance to ply out his creative, conceptual and cultural acumen on top of a grounded methodology and meaningful advocacy project.

He sees *The Secrecy* as being not just an 'academic' docu-drama, but an archetypal healing story that could touch international audiences more widely. "We're taking away people's basic rights, their right to have health, a home and even their right to be. It's as if we have lost control. I really admire indigenous people for being true to their way of life and we should help in protecting their rights and culture. I feel allied with their concerns about being overtaken by tourism and development. It's because in some ways they're worse off than I am. So some of what motivates me here is fear for the future. After hearing this story, I may never be able to live a peaceful life. I might as well throw my lot in with theirs."

OLAF KOSCHKE (Nyerai Films) *Assistant Editor*

Since 1986, Olaf Koschke has been a Film & TV editor, with works for ZDF, ARTE, 3Sat, MDR, ORB, Sat 1, RTL, Premiere and Deutsche Welle (national programmes). He has also worked for various international broadcasters and has experience with mobile studios, telecines, digital 3-D effects and the techniques of live broadcasting. Since 1993, he has also been a lecturer for video and nonlinear-editing at Deutsche Film- und Fernsehakademie Berlin, DEKRA-Medienakademie Rügen, Hochschule für Gestaltung Karlsruhe, Television Training Centre at Deutsche Welle, Berlin. His work as producer with Nyerai films include the documentary *On the border about land mines* which he produced with Dangarembga and which received a Special Mention at the Southern African Film Festival. He also edited *The Mohale Street Brothers* by Michael Hammon, a 1989 documentary which won a German documentary award.

PATRICK LINDSELL (Independent, UK) *Videographer*

Cinematographer and Film and Television Educator: Patrick Lindsell graduated from the London International Film School. He has worked in multiple cultural and education films and documentaries in Africa including: the Danish-Zimbabwean collaboration *Cultural Friction*; *Zviripo Maererano neAIDS*, an HIV/AIDS educational documentary; *Traidcraft*, a British fair trade documentary; and *The Man in the Bath*, a 12-part socioeconomic documentary series. He was the 2nd Unit Camera operator for the Belgian Film TV series, *Diamonds* and the Camera Assistant for the Italian feature film, *Mal D'Africa*. In 1996, Lindsell won the Zimbabwean Tony Randall Trophy for Cinematography in Advertising as well as an Award for Cinematography from the Southern African Film Festival for *Everyone's Child*, in which he worked under direction of Dangarembga. Patrick has also brought his skills for social development and education in television curriculum he has designed and implemented with UNESCO in Southern Africa, Malawi, Zimbabwe and Zambia.

SERGEO KIRBY (Loaded Pictures) *Montréal Crew*

Sergeo Kirby comes from the world of the performing arts. Born into a traveling theatre company, (The Caravan Stage Co.) he has seen many miles through a thespian's eyes. As a young filmmaker, Sergio began by producing his own productions; from documentaries on the war in Bosnia, to horse logging in the wilds of B.C., to sprint dog racing in northern Alberta, Sergio likes to shoot on location. His most recent film *Student Politics* is about the realities of student activism and the Student Union at Concordia University. Having traveled through most of rural North America, Sergio has seen the impact of big box suburbia on small communities. His goal with his new film, *Wal*Town* having gained both National Film Board of Canada support as well as a trailer in the DVD of *The Corporation*, is to accurately portray the modern phenomenon of mega stores, while exploring their far-reaching impact on society at large.



SEBASTIAN LANG (Loaded Pictures) *Montréal Crew*

Artful Dodger, Actor, Cameraman, Editor, Sebastian was raised in an artistic household where his stepfather, painter, Chris Cran shared his skills of perception with his kids. After a brief start as a photographer, Sebastian studied movement and acting at the Neighbourhood Playhouse, as well as film studies at NYU. He then went on to further studies in theatre and directing at the prestigious Philippe Goullier College in London, England. During his 10 years in New York, Sebastian worked as AD and Camera Operator on a number of independent features. For the past 3 years he worked in association with Red Motel Pictures as a cameraman and editor on a series of productions including MTV's, *Breakout*, as well as several commercials and independent features such as *Five*; an intimate portrait of New York City. Most recently he was the DOP on a epic documentary covering the history of British Columbia commissioned by the Storyeum Museum. Since moving to Montreal in July of 2004, Sebastian has been producing a series of shorts profiling various local artists, including *Le Quartier de Glace*. Currently Sebastian is working avidly on the update of a prior National Film Board (NFB) of Canada documentary production on, *The Caravan*.

ALAN KOHL (Loaded Pictures) *Montréal Crew*

Camera, editor musician, and innovator, Alan was born in New Hampshire, He got in on the ground floor of the first internet broadcasting companies, shooting and producing hundreds of videos for ITV.NET(Vancouver.) Later settling in Montreal he directed the 2000 Fringe hit Documentary entitled "From Here to Eternity", A look back at *Me Mom and Morgentaler*, one of Montréal's biggest music phenomena's. Other works include "Student Politics" an independent film and "One More River" an award-winning feature Doc by Rezolution Pictures for the Passionate Eye. Alan has gone on to shoot and edit TV series, such as "Jewish Sparks" for Vision TV, "the Lost World", "Edible Incredible" and "Mystery Hunters" for CBC. He has recently returned from Paris, France where he edited "Crash of the Century". A 100 min Docu-drama to to be released internationally as well as locally on the Discovery Channel. Currently he is directing/developing a documentary on the infamous "RoadsWorth". Alan has come to realize his talents are best used when the medium carries a message.

STANLEY MAMBO *Casting Director/Zimbabwe*

Playwright, Actor and Director has worked in numerous cultural films, theatre and television projects. Recently he has been in front of the camera as a traditional healer in the popular ZTV Zimbabwe soap, "Studio 263". Prior to that he directed numerous plays for UNESCO, the Zimbabwe Ministry of Information and Publicity, Alliance Francaise, Savannah Arts and Tendai Arts. With Theatre Talipot he travelled and performed at the Edinburgh Festival, Festival de Printemps de Comediennes (Paris), Theatre de Grande Marche (Reunion Islands) and Theatre Oslo (Norway). Further Stanley has produced and directed numerous music videos for Zimbabwean musician. Further Mambo has facilitated numerous acting and performance workshops for amateurs, street children and professional actors alike.

THE
SECRECY
BUDGET

PRE-PRODUCTION - PHASE ONE

	#	Unit	Cost	Sub-Total
A. Production Plan (Nyerai Films - Line Production)				
Personnel Consultations - Dangaramba	14	Days	\$80	\$1,120
B. Pre-Production (Nyerai Films)				
Office + Consultation	1	Project	\$1,000	\$1,000
C. Event-Character Driven Short (Valenzes)				
Research - Frommer (In-Kind)	0	0	0	0
Camera (Used)				\$1,700
Tape (10 Hours)	10	Tapes	\$10	\$100
Travel (Oregon to Zimbabwe)	1	RT	\$2,000	\$2,000
Lodging	24	Days	\$60	\$1,440
Petty Cash Allowance	24	Days	\$50	\$1,200
Assistants/Translation	24	Days	\$100	\$2,400
Working Meals	24	Days	\$15	\$210

Pre-Production - Phase One
TOTAL COST
\$13,860

PRODUCTION

	#	Unit	Cost	Sub-Total
A. Talent				
Actors/Non-actors	1	Project	\$6,000	\$6,000
Translator	5	Weeks	\$200	\$2,400
B. Production Personnel				
Producer/Frommer	5	Weeks	\$500	\$4,000
Director/Dangarembga	5	Weeks	\$500	\$4,000
Art Director/Kinzer	5	Weeks	\$500	\$4,000
Director Photography/Lindsell	5	Weeks	\$500	\$4,000
C. Travel and Location				
Air Transportation	2	RT	\$2,000	\$4,000
Ground Transportation/Rental Truck	1	Flat Fee	\$800	\$4,000
Feild Lodging and Per Diems/D&P	5	Per diem	\$1,000	\$5,000
Location Fees and Permits Pay-Offs	5	Flat Fee	\$1,000	\$1,000
Gas and Tolls	5	Weeks	\$300	\$1,500
D. Field Equipment (Zimbabwe)				
Camcorder Package (Zimbabwe)	1	Package		\$5,500
Camcorder Supplies DV	25	Each	\$10	\$250

E. Production Personnel (Montreal)					
Research/Frommer	14	Days	\$20	\$280	
Director/Gunguwo	14	Days	\$250	\$3,500	
F. Travel and Location (Montreal)					
Air Transportation/Frommer/Gunguwo	2	RT	\$750	\$1500	
Petty Cash Allowance	2	Weeks	\$500	\$1,000	
Lodging	14	Days	\$60	\$840	
Working Meals/DP+Talent	14	Days	\$20	\$280	
G. Field Equipment (Montreal)					
Sony DVCam Package (Rental)	14	Days	\$250	\$3,500	
DV Tape Supplies (6 Hours)	6	Tapes	10	\$60	
H. Insurance					
Insurance	1	Project	20%	\$13,460	Production
DV Tape Supplies (6 Hours)	6	Tapes	10	\$60	TOTAL COST
				\$75,000	

POST-PRODUCTION

	#	Unit	Cost	Sub-Total	
A. Off-line and On-Line Editing					
Editing Suite (Vancouver)	40	Days	\$80	\$3,200	
Editing Suite (Leonardi/Oregon)	20	Days	\$80	\$1,600	
B. Archival Footage					
Coordinator/Archivalist	24	Hours	\$25	\$600	
Acquisition/Reproduction/Licensing	1	Estimated	\$7,000	\$7,000	
C. Travel and Location (Vancouver)					
Air Transportation/Frommer	1	RT	\$750	\$750	
Petty Cash Allowance	2	Weeks	\$500	\$1,000	
Shipping Charges	1	Project	\$300	\$300	
D. Narration Recording (Nyerai + Mixed Blood)					
Recording Studio/Gunguwo	2	Weeks	\$1,000	\$2,000	
Translation/Gunguwo	2	Weeks	\$500	\$500	
Sound Design/Sweetening	4	Weeks	\$500	\$500	
E. Personnel					
Rough Assembly (Nyerai Films)	10	Days	\$80	\$800	
Rough Cut (Loaded Pictures)	30	Days	\$80	\$2,400	



THE
SECRECY
BUDGET

Final Cut (Leonardia Media Arts)	20	Days	\$80	\$1,600
Script Supervision (Frommer)	1	Project	\$4,000	\$4,000
Sound Design (Gunguwo)	1	Project	\$4,000	\$4,000
Post- Production Supervision (Kinzer)	1	Project	\$4,000	\$4,000

F. Travel/Misc. Expenses

Airfare (Frommer - Oregon to Vancouver)	1	RT	\$750	\$750
Petty Cash Allowances - Rough Assesment	4	Months	\$500	\$2,000
Lodging (Frommer)	1	Sub-let	\$5,000	\$5,000
Working Meals (2)	60	Days	\$25	\$1,500
Local Transport	1	Project	\$500	\$500
Airfaire (Gunguwo - Vancouver to Oregon)	1	RT	\$400	\$400
Petty Cash Allowances	4	Weeks	\$125	\$500
Lodging (Gunguwo)	4	Weeks	\$1,000	\$1,000
Working Meals (2)	25	Days	\$25	\$625
Local Transport	1	Project	\$125	\$125

G. DUBS/Deliverables

DV Tape (Master)	1	Tape	\$10	\$10
DVD (domestic)	40	Copies	\$5	\$200
DVD (International)	40	Copies	\$5	\$200
DVD (House)	2	Each	\$5	\$10
DigiBeta (Domestic)	2	Each	\$65	\$260
DigiBeta (International)	2	Each	\$65	\$260

H. Graphics

Titles, Credits, Illustrations	1	Project	\$10,000	\$10,000
Closed captions	1	Project	\$2,500	\$2,500

I. Publicity (Nomad Films)

Long Distance/Telecomm	1	Project	\$2,000	\$2,000
Press Kit	1	Project	\$800	\$800
Stills	1	Project	\$800	\$800
Office Supplies	1	Project	\$1,200	\$1,200
Shipping	1	Project	\$2,000	\$2,000

J. Insurance

Subtotal	145,000			
Contingency (0.20% of Budget)	29,008			

Post-Production
TOTAL COST
\$65,140

TOTAL

\$174,040

ANCESTORS





contact VALENZES

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