CONFUSION NA WA

CINEMA KPATAKPATA

www.cinema-kpatakpata.com
OFFICIALLY AFRICA`S HOTTEST FILM!

NIGERIA HAS RE-ESTABLISHED ITS RIGHTFUL POSITION AS THE KING OF AFRICAN FILM-MAKING WITH THE TRIUMPH OF CINEMA KPATAKPARA`S DEBUT FEATURE CONFUSION NA WA AT THE 2013 AFRICA MOVIE ACADEMY AWARDS.
CONFUSION NA WA
Quick Facts

Technical Info:
Shooting Format: HD
Aspect Ratio: 16:9
Colour, English/Pidgin with English subtitles

AWARDS

AFRICAN MOVIE ACADEMY AWARDS 2013
WINNER
Best Film

WINNER
Best Nigerian Film

NOMINATION
Best Director

NOMINATION
Best Supporting Actor (Gold Ikponmwosa)

NIGERIAN ENTERTAINMENT AWARDS (coming up in September 2013)

NOMINATION
Best Picture

NOMINATION
Best Director

NOMINATION
Best Actor (Ali Nuhu)

NOMINATION
Best Supporting Actor (OC Ukeje)

NOMINATION
Best Supporting Actress (Tunde Aladese)

Confusion Na Wa was made with support from Hubert Bals Fund of the International Film Festival Rotterdam and it was one of the projects presented at the inaugural Durban FilmMart as part of the Durban International Film Festival.
Synopsis

Brief

Set in a Nigerian city, Confusion Na Wa is a dark comedy about a group of strangers whose fates become intertwined over the course of 24 hours. At the heart of everything is a phone found by two opportunist wasters Charles and Chichi who, having read through its contents, decide to blackmail the owner Emeka. Little do they realize that their misdemeanors have set in motion a chain of events that will lead to a shattering end. Confusion Na Wa was winner of the ‘Best Picture’ category at the 2013 African Movie Academy Awards.

Protracted

Set in a Nigerian city Confusion Na Wa is a dark comedy about a group of strangers whose fates become intertwined over the course of 24 hours.

Emeka is a caring husband who it happens just can’t resist the temptations of frustrated housewife Isabella. Even without his wife’s affair Isabella’s usually cautious husband Bello has enough problems to deal with when he gets arrested by the righteous Babajide for stepping on his toes in a rare display of anger. To Babajide the run in with Bello is just another sign that society is on the verge of collapse. Closer to home the signs seem to point towards his son Kola being of an ‘immoral persuasion’.

At the heart of the mischief are two opportunist wasters, Charles and Chichi who happen upon Emeka’s phone and, having read through its contents, decide to blackmail him. Little does Chichi realize that Charles’ misdemeanors have set in motion a chain of events that will lead to an end they both didn’t foresee.

Confusion Na Wa was winner of the ‘Best Picture’ category at the 2013 African Movie Academy Awards, the continent’s highest accolade for homegrown cinema.
Director’s Statement

The name Confusion Na Wa comes from a line in Fela Kuti’s classic track Confusion. As Fela lists Nigeria’s broken civil institutions line by line the chorus girls sing back the recurrent refrain “Confusion Na Wa”. For every problem he can list, they have the same response — confusion is everywhere. Whether this is meant to be an explanation for or a reaction to Fela’s complaints is unclear. Either way it doesn’t matter - confusion is confusion, it’s not supposed to make sense.

It is this environment that provides the backdrop for our story Confusion, in all of its forms, is the theme of Confusion Na Wa. Whether it’s Babajide’s confused morality, dying Chichi’s confused musings or the confused anger of Adekunle as he takes the law into his own hands, all of the characters suffer and make mistakes because they are unable to make sense of their experiences in terms of a bigger picture that they can’t see.

Whilst the themes of the film are very much serious, humour plays an important role too. Charles Duka, whilst being an amoral and unsympathetic character, is undoubtedly funny as he winds up Emeka with his quick-witted pidgin English and constant Lion King references.

Chichi’s humour is intentionally used to build sympathy, heightening the sense of injustice as we head towards a shattering climax. There should also be a perverse humour in Bello’s situation too. We laugh at his misfortune and the fact that life continues to rain down so harshly on him. Moreover, when he does decide to stand up for himself the results are disastrous. Babajide’s self-inflicted exasperation should also illicit laughter from the audience — he as well as Kola are victims of his moral dogma.

Confusion Na Wa is a very ambitious project. It uses a complex storyline to address a wide range of themes such as crime, corruption, tolerance, and societal and family breakdown all within a Nigerian context.
Distribution Contact

Website
www.cinema-kpatakpa.com

Specifications
Completion Date  January 2013
Country of Production  Nigeria
Running Time  104mins
Format  HDCAM, Digibeta, DV, DVD
Genre  Tragi-Comedy
Language  English, Pidgin English (with English subtitle)

Sales
Tom Rowlands-Rees
tom@cinema-kpatakpa.com
+44 785 54 68 653

Kenneth Gyang
kenneth@cinema-kpatakpa.com
+234 80 607 15 226
About the Project

The origins of Confusion Na Wa lie in a short script called My Culture, conceived of by Kagho Harley Akpor as part of his application for the 2007 Berlinale Talent Campus. He sent the script to us and we explored the potential of turning the script into a feature length film. Kenneth Gyang (the assigned director) of the project and Tom Rowlands-Rees developed a new script based on some of the ideas, characters and themes present in My Culture. After several evolutions, that script was named Confusion Na Wa.

On seeing the first of three drafts in 2008, the BBC Media Action and the Nigerian Film Corporation showed an interest in the project. In particular BBC Media Action pledged production support to the tune of 7,915,000 Naira (€37,690). However due to existing commitments amongst the core production team the project had to be put on hold. Director Kenneth Gyang went on to work on the widely popular TV series Finding Aisha (for which he won Screen Producer of the Year at the 2010 Future Awards, Nigeria’s annual recognition of promising talent). Director of Photography Yinka Edward was committed to shooting the multiple award winning and critically praised film The Figurine and Tom Rowlands-Rees continued to write comedy for BBC radio as well as completing his PhD.

Having once again cleared our schedules we formed the company Cinema Kpatakpta with the specific intention of bringing Confusion Na Wa, our first feature, to realization.

Before entering production, we got a huge boost because the script was one of four projects given Digital Production support by the influential Hubert Bals Fund of the International Film Festival Rotterdam and it was also part of the first Durban FilmMart in South Africa.

Post production work on the film was completed in January 2013 and it was promptly entered for the African Movie Academy Awards which is Africa’s biggest film awards event. Despite its relatively small budget it won Best Picture, beating off competition from Kenya (Nairobi Half Life), South Africa (Elelwani) and Cameroon (Ninah’s Dowry) to be declared Africa’s best film of the year by the continent’s most credible jury.
About the Production

Confusion Na Wa was set originally to film in Jos, Plateau state which for years was peaceful and the poster child of communal living in Nigeria with its cultural diversity. Unfortunately the tranquillity of that city was broken down by an outbreak of violence, which has reared its ugly head now and again.

The situation got to a screeching level where you will see people running helter-skelter with the slightest alarm without proper knowledge of who and what started the commotion in the first place. This was what we set out to do with Confusion Na Wa- cast a dark humour on how people use and pass out the little information they have without knowing the huge ripple effect it'll have at the end of the day. This is what our film is about and Jos was a perfect place to shoot that story.

Unfortunately when principle photography was to commence, another bout of restlessness made production shift to Kaduna, a nearby city that was at the time enjoying its years of relative peace after it being a flashpoint of violence years back.

Just before the shoot, as if on another evil cue, violence greeted Kaduna too. The military moved to action and quelled the unrest. Some calm returned, the actors were flown in and production started.

Those actors took huge pay cuts to come to a restive region and give in their best because they believe in the project and were willing to look past the whole saga of unrest in order to be part of this film. Cinema Kpatakpatapata is glad that their hardwork and commitment to the making of this film has paid off spectacularly with almost all of them getting one form of recognition or the other. Gold Ikponmwosa got a Best Supporting Actor nomination at the 2013 African Movie Academy Awards for his stunning delivery as Chichi and when the glamorous Nigerian Entertainment Awards came out with their list of people to be honoured in September 2013, Ali Nuhu got a Best Actor nomination for his portrayal of Bello. OC Ukeje and Tunde Aladese got a Best Supporting Actor and Best Supporting Actress nominations respectively.

During filming, there was always the odd possibility of curfew imposed on the city if there’s any passive intel about an “attack” happening. Transfer of money from a foreign bank account was always difficult but we had to be doing that all the time.

Shooting was fun and interesting as it is always the case in Nigeria. Sometimes we had to bribe the staff of PHCN (the company providing electricity to Nigerians) with money so that they’ll give us light in certain areas we were shooting. It could be guaranteed for a few hours and then you have to renew the contract again. Sometimes you have police officers storming your set asking you for police permits they’ll never give you. We shot in real locations so there were always people living close to where we’re shooting who put on their noisy old generators once they see a film crew around because they want to extort us of some money but all in all, making this film was an interesting experience.
The Cast...

O.C. Ukeje
O.C. Ukeje came to prominence as the winner of AMBO – a reality show for acting talent. Following that he was awarded the 2008 African Movie Academy Award for Best Upcoming Actor for his role in White Waters. He has since appeared extensively in television and film, highlights including the leading roles of Two Brides and a Baby, Alan Poza and Cinema Kpatakpa’s Confusion Na Wa.

In 2013 he won best actor at the Africa Magic Viewers Choice Awards, confirming his status as an audience favourite.

Tunde Aladese
Tunde Aladese is rising to prominence in the world of theatre and television. As well as winning rave reviews for her performance in The Vagina Monologues, she was one of the five writers that re-wrote the play to suit a Nigerian context. She has written for various television dramas like Tinsel and contributes to magazines such as True Love and Farafina.

Ramsey Nouah
Ramsey Nouah is arguably the most recognizable face in Nigerian film. Since 1990 he has starred in countless Nollywood productions to become a household name across Africa and the diaspora. Career highlights include winning the Best Leading Actor AMAA in 2010 and a leading role in Izu Ojukwu’s Lions of ’76.

Ali Nuhu
Ali Nuhu is an award-winning actor, writer and director with a longstanding following in northern Nigeria’s Hausa-speaking film industry. He has also appeared severally in high profile films like Sitanda for which he won the Best Upcoming actor award at the AMAAs and television series, including BBC’s Wetin Dey and SoundCity’s Finding Aisha, which gained him recognition outside of Nigeria’s Hausa speaking areas.

In 2008 he also won Best Actor at the Future Awards organized by the Future Nigeria Group.
The Crew...

Kenneth Gyang (director and producer)
Nigerian filmmaker gaining recognition nationally and internationally

Kenneth Gyang is a writer and director that has been working in film and television since 2006 having graduated from the National Film Institute in Jos. Notable projects in television included working as a director for the BBC’s Wetin Dey and SoundCity’s Finding Aisha, for which he won Screen Producer of the year at the Future Awards. To date Kenneth has directed two feature films; the political love story Blood and Henna (2012) and Cinema Kpatakpa’s debut Confusion Na Wa (2013), which received funding by the Rotterdam Film Festival’s Hubert Bals Fund and won Best Film and Best Nigerian Film at the 2013 Africa Movie Academy Awards.

In 2010 he was listed by the popular Nigerian youth culture magazine, YI, as one of 50 people under the age of 35 that will change Nigeria.

Tom Rowlands-Rees (screenwriter and producer)
Writer-producer strongly connected to the Nigerian film industry

Tom Rowlands-Rees is a writer and producer from the UK. His involvement in Nigerian film can be traced back to 2006 when he met Kenneth Gyang at the Berlinale Talent Campus. In 2010 Tom, Kenneth and Yinka Edward founded Cinema Kpatakpa in order to create a framework for future collaborations. Tom co-wrote and produced Cinema Kpatakpa’s AMAA award winning first film Confusion Na Wa (2013). Prior to his involvement in Nigerian film Tom’s work was focused on comedy, having written and directed several short films. He has also worked in radio, writing and performing for the BBC comedy series Play and Record (2007). Prior to that he completed a PhD in physics.

Yinka Edward (cinematographer)
Award-winning Nigerian cinematographer, gaining recognition across Africa and beyond.

Yinka has established himself as one of Africa’s leading cinematographers. His talent became apparent during his studies at the National Film Institute in Jos, with his student work winning him Best Cinematographer, Best Music Video and Best Short Film at the 2005 NFI International Film awards.

Yinka has been in constant demand since then. Credits include Mak ‘Kusare’s Ninety Degrees (winner, Best Feature Film, Zuma International Film Festival) and Comrade (which he also produced). In 2007 he was hand-picked to work as the Director of Photography on the BBC’s acclaimed series Wetin Dey, and then headed to Namibia to shoot the country’s first indigenous TV series The Ties That Bind.

Yinka returned to Nigeria in 2009 to serve as Director of Photography for Kunle Afolayan’s multi-award winning feature The Figureine. For his work on that project Yinka won the 2010 AMAA for cinematography. His most recent work includes shooting One Fine Day/Ginger Ink’s Something Necessary (2013) in Kenya and the highly anticipated Izu Ojukwu historical drama the Lions of ’76.
The Crew...

Ikechukwu Omenaihe
A production captain with steady hands breaking new borders...

Ikechukwu Omenaihe has been involved with Film and Television since 2006, working as an Assistant Director/Script Supervisor on set of the BBC television series, Wetin Dey.

He is the producer of the feature In Silence, & In Tears — developed through Babylon International, 2011, a three-way partnership that involves Scriphouse Berlin, Scenario Films UK and the Nigerian Film Corporation. In Silence is currently in financing.

Ikechukwu serve as the production manager of A Place in the Stars for Native Film Works [UK]. He was also Assistant Director for the TV series Finding Aisha and David’s Fall both for Televisa.

It was under his guidance as the 1st Assistant Director that Confusion Na Wa was produced.

Solomon Emmanuel
Charting a new course for sound recording...

Solomon Emmanuel worked as the Sound Recordist on Confusion Na Wa and is currently one of the safest hands in location sound recording in Africa. Whether documentaries, TV series, features or commercials, this gentle giant has had a hand in most of the works with credible sound coming out of Nigeria.

Solomon made his mark working with the BBC and rising through the ranks to become the head of sound on their HIV/AIDS themed TV series, immediately production was over on the TV side, Solomon moved over to record sound on BBC World Service’s popular radio drama Story Story: Voices from the market.

On leaving BBC, Solomon went on to work as the sound recordist of Televisa’s David’s Fall and Finding Aisha.

To date, Solomon has worked on international film productions like Lions of ‘76, A Place in the Stars and Render to Caesar.
FAQs

What is the message you are trying to pass across in detail terms?

The message is just basically for individuals to be aware of how their little actions could have a major effect on the lives of others around them.

Why do you think Confusion Na Wa received such an outstanding acceptance?

Well first off we got some great performances from the cast, and the guys behind the scenes were first rate so we knew we were already had a head start just from being lucky enough to work with the right people. On top of that I think Confusion Na Wa really has a lot of ideas packed into it as a project, it was very ambitious. I am sure if we had listened to the advice of those that know better we would have had less characters and the story would have followed certain conventions but the point of the film, as far as I am concerned, is that life is messy and the film had to reflect that. I haven't spoken to the AMAA judges so I can only guess at their reasoning but I know there were other films that are probably more smoothly delivered with higher production values but with Confusion Na Wa it was a question of trying to stand out rather than fit in.

Did you set out to make a ‘foreign festival’ type of movie, or is the art-house approach your own style?

In announcing Confusion Na Wa as one of four films to get their Digital Production grant, Hubert Bals Fund described it as a “tragicalomical collage” but to be honest, we set out to make a genre film and not an art-house one. There are not a lot of genre films around in this part of the world and we decided to make one that will resonate with everyone. We had our influences from “World Cinema” when writing the script but Confusion Na Wa is actually a movie that ‘core Nollywood audience’ will fine entertaining too.

We will say that the film festivals and award events that associated themselves with our film did so because they fell in love with the script and I dare say, because it is “something different from what they have been seeing from this part of the world”.

How hard was it persuading the A-list that graces the cast of ‘Confusion Na Wa’ to work with you then?

Truth be told, the screenplay made it easy for us. Ramsey read the script on his way to Lagos from London and when he landed, he called to say it is the best script he has read around. Ali Nuhu, OC Ukeje, Tony and Gold have always been collaborators so it was pretty easy making them see our vision for this film. They all loved the scripts too and the cool characterization their different characters portray sold them Confusion Na Wa wholesale.

What inspired the name?

We were thinking of making original content for Africans that will hit the right notes here and internationally and really most Nigerian movies in the mass market are usually dubbed as sub-standard and the companies producing them have mostly cheesy names. We decided to go retro. Retro because the 60s, 70s and part of 80s were the decades that Nigerian Art (Sculptor, Music and Film) was at the height of its powers and speaking the sort of language the great Fela Kuti spoke will subconsciously resonate with people around. Cinema Kpatakpta
to us is Cinema. Completely, which invariably is talking about the quality of pan African works we intend to do. Again, we wanted a name that will rival the sort of strange titles associated with Francophone African cinema.

Why and how were you able to get sponsorship for the movie?

We got funding for the film because we wrote a script that is strong in story, characters and dialogue. We’re grateful to Hubert Bals Fund who gave us some money to realize this great script and we’re also indebted to Kunle Junaid’s Refuge Island Media, Cinecraft, Jungle Filmworks and Newage Network who gave us one form of production support or the other.
Cast

Emeka.........................Ramsey Noah
Bello...........................Ali Nihu
Charles.........................OC Ukeje
Chichi..........................Gold Ikponmwosa
Isabella.........................Tunde Aladese
Babajide........................Tony Goodman
Kola.............................Nathaniel Ishaku
Doyin............................Yachat Sankey
Fola..............................Lisa Pam-Tok
Irene.............................Yewande Iruemiobe
Bello's Boss.....................Tina David
Muri..............................Toyin Oshinake
Co-workers.....................Ujams Nonso
........................................Austine Francise
Adekunle.........................Toyin Alabi
Charles’ Mother.................Agatha Barngbaiye

Based on an idea and characters created by
Akphor Harley Kagho

Stories
Tom Rowlands-Rees

Screenplay
Tom Rowlands-Rees
Kenneth Gyang

1st Assistant Director
Ikechukwu Omenaihe

2nd Assistant Director
Nathaniel Ishaku

Art Director
Temple Adieghe

Art Department Assistant
Nansat Simon

Director of Photography
Yinka Edward

Additional Photography
Ifeanyi Iloduba

Camera Assistants
Manji Morris
Paul Walman

Light
Lanre Omofaiye

Grip
Dare
Moses

Production Manager
Busayo Iruemiobe

Production Coordinator
Regina Idu

Sound Recordist
Solomon Emmanuel

Sound Assistant
Murtala Bala

Editor
Deborah Ostermann

Additional Edit
Ola Akinrowo

First Cut
Jonah Jackson
Dediunne Nformi

Picture Grading
Ola Akinrowo
Abdul-Jabbar Ahmed

Title Design
Tom Rowlands-Rees

Tracklay
Rai Maiwa’a’zi Dandaura

Costume Designers
Toceen Iruemiobe
Nathaniel Ishaku

Wardrobe
Sedo Kpaaye

Makeup
Mercy Gwazah

Produced by
Tom Rowlands-Rees
Kenneth Gyang
Yinka Edward

Directed by
Kenneth Gyang

Support from
Newage Network, Refuge Island Media,
Jungle Filmworks, Access Hotel,
Gazala Restaurant