

# SOMETHING NECESSARY

FORGIVE. BUT NEVER FORGET.



ONE FINE DAY FILMS IN CO-PRODUCTION WITH GINGER INK FILMS IN ASSOCIATION WITH DW AKADEMIE PRESENTS SOMETHING NECESSARY  
DIRECTOR OF PHOTOGRAPHY YINKA EDWARD SUPERVISING DIRECTOR OF PHOTOGRAPHY JAKUB BEJMAROWICZ PRODUCTION DESIGNER NAIA BARRENECHEA CAROL WAHOME  
EDITOR JUSTIN WACHIRA SUPERVISING EDITOR CHRISTIAN KRÄMER COSTUME DESIGNER KEVINA AGATHA NYABOLA MAKE-UP ARTIST MARGARET W. NGURE SOUND DESIGNER LUCAS SEEBERGER  
SUPERVISING SOUND DESIGNER MATTHIAS LEMPERT SUPERVISING SOUND MIXER BERNHARD JOEST-DÄBERITZ ORIGINAL MUSIC MATTHIAS PETSCHKE  
SUPERVISING SCRIPTWRITER EMILY MAN SUPERVISING DIRECTOR MATTHIAS LUTHARDT CO-PRODUCERS GUY WILSON MARIE STEINMANN-TYKWER ROSH KHODABAKHSH  
WITH KIND SUPPORT BY THE FEDERAL MINISTRY FOR ECONOMIC COOPERATION AND DEVELOPMENT GERMAN SOCIETY FOR INTERNATIONAL COOPERATION (GIZ) FILM- UND MEDIENSTIFTUNG NRW ARRI FILM & TV SERVICES  
GOETHE-INSTITUT KENYA AND HUBERT BALS FUND ROTTERDAM PRODUCED BY SARIKA HEMI LAKHANI SIOBHAIN "GINGER" WILSON TOM TYKWER SCREENPLAY BY MUNGAI KIROGA JC NIALA DIRECTED BY JUDY KIBINGE



GINGER INK FILMS

DW Akademie

Goethe-Institut für die  
Kulturbeziehungen  
und Bildung

giz

Film und Medien  
Stiftung NRW

ARRI  
FILM & TV



HUBERT BALS  
FUND

# SOMETHING NECESSARY

**FORGIVE. BUT NEVER FORGET**

Kenya / Germany – 2013 – 85 minutes – Cinemascope1:2.35 – DCP  
Swahili, Kikuyu, English and Kalenjin with English subtitles

World Premiere January, 28<sup>th</sup> 2013  
Spectrum Section, Rotterdam Film Festival

**Press Contact**

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**Screenings IFFR**

January, 28<sup>th</sup> 2013, 19:15, Cinerama 6  
January, 29<sup>th</sup> 2013, 09:00, LV 1  
January, 30<sup>th</sup> 2013, 15:00, Cinerama 7  
February, 2<sup>nd</sup> 2013, 18:15, Pathé 6

**Distribution**

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## **SHORT SYNOPSIS**

SOMETHING NECESSARY is a film about a pivotal period in the life of Anne, a woman struggling to rebuild her life after the civil unrest that swept Kenya following the 2007 elections, claiming the life of her husband, the health of her son and leaving her isolated farm in ruins. Joseph, a troubled young gang member who participated in the nationwide violence is drawn to Anne and her farm seemingly in search of redemption.

Both he and Anne need something that only the other can give to allow them to shed the painful memories of their past and move on – but will either of them find it?

## LONG SYNOPSIS

Kenya 2007: Following the results of the disputed presidential elections, widespread violence erupts. Gangs of unemployed youth incited by politicians take to the streets all over the country.

Anne wakes up in hospital from a coma to find that the life she had before the violence no longer exists. Her husband is dead and has been buried before she had a chance to mourn him. Her son Kitur is in a coma and The Haven, her farm and home, has been vandalized and ransacked. She has gone from being a nurse, wife and mother to an unemployed widow with a hospitalized son struggling to rebuild her farm. What's more, she is a Kikuyu woman living in Kalenjin land, whose sister believes she does not belong there and should return home to be amongst her own people instead. But as far as Anne is concerned, she is at home and will not allow anyone to frighten her away.

In a village not far from The Haven, Joseph, a young man is also coming to grips with the post election violence. Heavily weighed down by the guilt brought about by his participation in the post election violence, he desperately seeks to move forward, but his gang won't let him. Forced to quit school, because his mother cannot afford the fees, he unsuccessfully seeks various forms of menial employment. He draws strength from a budding romance with Chebet and the dream of a new start with her.

Once recovered, Anne tackles the arduous task of rebuilding her life. The Haven comes to symbolize everything she lost and her quest to rebuild it becomes something increasingly necessary. Attempts to borrow money from her wealthy brother-in-law and then from her former workplace, the local hospital, both fail. Finally, she sells her husband's car and reconstruction takes off to a promising start.

Though a government Commission of Enquiry into the violence is travelling through the country collecting witness accounts of the violence, Anne does not consider testifying. Joseph too hears of the commission, but believes there is no point in testifying against his tormentors, telling Chebet: "Whatever they did, I did too". He loses his job at a maize storage factory when the gang attacks him, leaving him bedridden, but soon finds part-time work as a pick up loader. This job takes him to Anne's farm where he recognizes her and anonymously commits an act of kindness to help her prepare for her sons return from hospital.

Kitur's awakening from coma fills Anne with hope that everything will now be alright. It isn't long, however, before she begins to encounter new obstacles. As her relentless optimism slowly gives way to depression construction bills mount and her young son transforms into a sullen and resentful pre-teen. When he is taken away from her this is the final straw: Anne needs a miracle.

As the film draws to a close, Joseph observes his mother working and wonders what the point of it all is. He decides to shed his violent past and leave the village start a new life in Nairobi with the girl of his dreams. As this is happening, Anne finds her faith unexpectedly restored through an anonymous gift which gives her the courage and the strength she so badly needs to stand up, face her past and move on.



## DIRECTORS STATEMENT

In early 2008, Kenya was rocked by the post election violence that followed the disputed presidential elections. Hundreds of unemployed youth sponsored by unscrupulous politicians committed acts of great violence across the country leaving over a thousand dead and hundreds of thousands internally displaced.

SOMETHING NECESSARY is the story of how individuals affected by the politically instigated post election violence in Kenya in 2007/2008 have been forced to live with the consequences of events and how the repercussions of violence last – long after the peace treaties have been signed. The film though, does not aspire to tell the story of an entire country, but it instead examines a fragment from a much larger mosaic much as a doctor might examine a single cell in a body ravaged by disease.

The film raises a powerful question: When the guilt of a perpetrator is examined alongside the trauma of a victim, is either one better or worse than the other? In the film, we meet Anne, a woman struggling to get her life back on track after an attack on her farm leaves her widowed, her son hospitalized and her farm in ruins. As she struggles with the consequences of that night, so does one of her attackers.

The tragedy of war and civil strife and the unspeakable havoc it inflicts upon its citizens is made all the worse because at the end of the day its understood only in disjointed, meaningless numbers – in the case of Kenya's post election violence, over 1,200 killed, over 300,000 internally displaced. What do these words and numbers mean?

SOMETHING NECESSARY personalizes these faceless facts by examining the aftermath of civil unrest through two lives interlinked by the violence of a single night and the journey to recovery and self-forgiveness.

Anne's story is in a sense the story of all of Kenya after the violence – starting in the Intensive Care Unit, and moving in small steps to the moment one realizes they can no longer run from the past and is instead forced to examine and remember in order to move forward.

## DIRECTORS BIOGRAPHY



Judy Kibinge is a writer, producer and director born in Nairobi, Kenya in 1967. Her career in filmmaking benefited greatly from her background in advertising as Creative Director at McCann Erickson, one of East Africa's largest advertising agencies, where she worked from 1992 to 1999 on award winning commercials for various international clients and brands.

Despite never having attended a film school, Judy left advertising to become a filmmaker. Her first feature length film DANGEROUS AFFAIR was a contemporary film set in the heart of the urban, uptown Nairobi and is credited by some as having kicked off the wave of contemporary filmmaking in Kenya. This was followed by PROJECT DADDY in 2004 and the short thriller KILLER NECKLACE based on a graphic novel which also received great acclaim.

Her documentaries have been nominated three times for Best Documentary at the African Academy Awards, with one winning best short, COMING OF AGE. Currently, Judy is setting up an East African Documentary Film Fund supported by the Ford Foundation which aims to play a transformative role in the documentary film industry of the region by holding training sessions, screenings and giving documentary film grants.

## FILMOGRAPHY (SELECTION)

SOMETHING NECESSARY, feature film, 85 minutes, 2013  
HEADLINES IN HISTORY, documentary, 60 minutes, 2010  
PEACE WANTED ALIVE, documentary, 40 minutes, 2009  
KILLER NECKLACE, middle length film, 40 minutes, 2008  
COMING OF AGE, documentary, 12 minutes, 2008  
BLESS THIS OUR LAND, documentary, 28 minutes, 2006  
A VOICE IN THE DARK, documentary, 27 minutes, 2005  
PROJECT DADDY, feature film, 70 minutes, 2004  
DANGEROUS AFFAIR, feature film, 80 minutes, 2002  
THE AFTERMATH, short film, 28 minutes, 2002

## AWARDS / NOMINATIONS

HEADLINES IN HISTORY

*Best TV Documentary, Kalasha Film & Television Awards 2011*

*Nominated Best Documentary at The African Movie Academy Awards 2011*

PEACE WANTED ALIVE

*Nominated for Best Documentary at African Movie Academy Awards (AMAA), 2010*

KILLER NECKLACE

*Best Short film at Kalasha Film & Television Awards 2009*

*Best Director, Kalasha Film & Television Awards 2009*

COMING OF AGE

*Best Short at African Movie Academy Awards (AMAA), 2009*

*Distinction at The African Film Festival in Brussels, 2008*

*Best Film Africadoc Section, Festival del Cinema Africano Verona,*

BLESS THIS OUR LAND

*Best Documentary Kenya International Film Festival 2007*

PROJECT DADDY

*Best Director at African Cineweek 2004*

DANGEROUS AFFAIR

*Best production at Zanzibar International Film Festival, 2003*

*Shortlisted for the Rolex Mentor & Protégé Arts Initiative in 2003*



## **KENYAS 2007 POST ELECTION VIOLENCE – WHAT HAPPENED?**

Before the 2007 elections, the idea of Kenya descending into election anarchy seemed impossible. People familiar with this peaceful and progressive country, wondered how Kenya, seen as an island of peace in a highly volatile region, could have come so close to collapse. To fully understand how these events happened, one would need to go back to independence.

Kenya, a previous British colony in East Africa, embarked on the road to nationhood and democracy as a multiparty state in 1963. Even then, fundamental disagreements on political ideology as well as land tenure and distribution rights existed. These differences were never resolved at declaration of independence and periodic clashes between different ethnic groups over issues of land persisted over the following decades.

In December 2002, after 24 years of rule by President Daniel arap Moi, former rivals Raila Odinga and Mwai Kibaki came together, uniting two influential voting blocks, the Luo and the Kikuyu and ushering Mwai Kibaki in as president. With this dramatic end to a long dictatorship, marked by economic decline, Kenya was ranked the most optimistic country in the world. But the dream of unity was short-lived. The ideological platforms of the two coalition partners were vastly different with Mwai Kibaki's party PNU standing on a platform of economic growth and Raila Odinga's party ODM on a socialist platform. In addition, a powerful new factor had come into play: with 80% of all Kenyans under the age of thirty, successful countrywide youth voter registration drove millions of volatile new voters desperate for real change into the equation.

On December 27<sup>th</sup> 2007, Mwai Kibaki and Raila Odinga returned to the polls as rivals, not comrades, and a record 11 million Kenyans queued to vote in a highly charged political atmosphere. On December 28<sup>th</sup>, Raila Odinga was leading by over a million votes but in 24 hours the gap had narrowed to just 38,000 votes. As the political accusations grew, so did the divide between ordinary Kenyans and when the Electoral Commission Chairman declared Kibaki the winner, Kenya burst into flames.

While the trigger for the violence had been the disputed elections, rapidly, ethnicity, class, land and youth grievances took center stage. Land was forcibly repossessed and businesses burnt to the ground. Kenya's civil strife became a regional destabilizer as Uganda, Rwanda and Burundi ran dry of petroleum. Camps filled with thousands of internally displaced citizens and violence especially against women peaked.

Negotiators from around the globe responded rapidly, flying in to cool political tempers and help broker a peace deal and finally on January 24<sup>th</sup> 2008 Kibaki and Odinga met face to face in a breakthrough brokered by Kofi Anan. A political settlement was found – a coalition government – and an uneasy peace existed for five years. In March 2013 its time to vote again, this time with a new constitution in place. Kenyans are nervous about the impending elections, but the overriding hope is that peace will prevail and that lessons learned in the countrywide violence of 2007/2008 will not have been forgotten.



## THE PROJECT

Following the success of the feature film SOUL BOY, ONE FINE DAY FILMS and Kenyan-based production company GINGER INK partnered with DW AKADEMIE to design a two-module training initiative: ONE FINE DAY FILM Workshops.

The first module, a classroom-like „mini film school“, deepens and expands the skill set and cinematic language of already practicing African filmmakers. It widens cinematic perspectives, exposure and vocabulary.

From July 4<sup>th</sup> to July 15<sup>th</sup> 2011, the second ONE FINE DAY FILM Workshops were held in Nairobi, Kenya. 67 participants from nine African countries were invited to enhance their skills in the fields of directing, production, scriptwriting, editing, sound, production design and cinematography under the mentorship of experienced film professionals. Out of those participants a creative team from all departments was formed to shoot SOMETHING NECESSARY three months later: Judy Kibinge from Kenya was selected to direct the movie, Nigerian participant Yinka Edwards as the cinematographer and many more in various departments – SOMETHING NECESSARY was born.

Written by Kenyan Scriptwriter Mungai Kiroga, it is the story of how individuals affected by the politically instigated post election violence in Kenya in 2007/2008 and have been forced to live with the consequences of events and how the repercussions of violence last long, after the peace treaties have been signed.

Treasuring African Stories and wanting to enable talented filmmakers from the continent to reach a larger amount of viewers, that is what we are working for. In 2012, the second feature film to come out of the ONE FINE DAY FILM Workshops, NAIROBI HALF LIFE by Tosh Gitonga, was the first ever Kenyan entry to the Oscars.

## THE PARTNERS

SOMETHING NECESSARY is the result of a joint training initiative of ONE FINE DAY FILMS, DW AKADEMIE and Ginger INK.

It is supported by the German Federal Ministry for Economic Cooperation and Development, the Film- and Medienstiftung NRW, the Goethe-Institute Nairobi, ARRI Film & TV Services and Hubert Bals Fund.



## CAST

Anne	SUSAN WANJIRU
Joseph	WALTER KIPCHUMBA LAGAT
Lesit	DAVID KOPROTICH MUTAI
Gathoni	ANNE KIMANI
Jerono	CAROLYNE CHEBIWOTT KIBET
Kitur	BENJAMIN NYAGAKA
Karogo	CHOMBA NJERU
Chebet	HILDA JEPKOECH
Chepsoi	KIPNG'ENO KIRUI DUNCAN
Gang Members	ELISHA BETT KIPROTICH
	JUSTUS KIPRONO NGENO
	EMMANUEL KIBERTON
	SHADRACK KIPNG'ENO KORIR
	MATHIAS K. NYAMAI
	ALFRED CHERUIYOT RONO
	FELIX KIPKEMBOI
	KENNEDY KIPCHIRCHIR KWAMBAI
Mrs. Sirma	CHELIMO WAIYAKI
Dr. Ogeto	GODFREY OJIAMBO MUYUNGI
Mrs. Kibet	SARAH CHEMUTAI
Mercy	NJAMBI KAMAU
Steve	MARTIN NJOROGE
Commission Chairman	EDDY KIMANI
Commission Clerk	PHILIP CHEGE
Grace	NINI WACERA



## FILMMAKERS/CREW

Director	JUDY KIBINGE
Idea & Story	MUNGAI KIROGA
Script	MUNGAI KIROGA & JC NIALA
Adaptation	JUDY KIBINGE
Producers	SARIKA HEMI LAKHANI SIOBHAIN "GINGER" WILSON TOM TYKWER
Co-Producers	GUY WILSON MARIE STEINMANN-TYKWER ROSH KHODABAKHSH
Director of Photography	YINKA EDWARD
Production Designer	NAIA BARRENECHEA CAROL WAHOME
Editor	JUSTIN WACHIRA
Costume Designer	KEVINA AGATHA NYABOLA
Make-Up Artist	MARGARET W. NGURE
Sound Designer	LUCAS SEEBERGER
Original Music	MATTHIAS PETSCHÉ
Supervising Director	MATTHIAS LUTHARDT
Supervising Scriptwriter	EMILY MAN
Mentoring Scriptwriter	PHIL ALDEN ROBINSON
Supervising Director of Photography	JAKUB BENJANROWICZ
Supervising Editor	CHRISTIAN KRÄMER
Mentoring Editor	ANDREW BIRD
Supervising Assistant Director	TATIANA MERIZALDE DOBLES
Supervising Costume & Make-Up	SUZY BELCHER
Mentoring Location Scout	TONY RIMWAH
Supervising Sound Mixer	BERNHARD JOEST-DÄBERITZ
Supervising Production Coordinator	KATJA LEBEDJEWÄ
Supervising Sound Designer	MATTHIAS LEMPÉRT

## TECHNICAL INFORMATION

Format	ALEXA
Ratio	1: 2.35
Sound	DOLBY SRD
Running time	85 minutes
Country of origin	Kenya Germany
Date of Production	2013

## CONTACTS

### Press

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### Production Company Germany

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### Production Company Kenya

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