



a film
time
spent
with
cats
is
never
wasted



MR FILMS ^{PRESENTS} INDIGENOUS FILM DISTRIBUTION
PRESENTS TIME SPENT WITH CATS IS NEVER WASTED (XESHA ELICITHWE NEEKATI ALIYO NCITHAKESHA)
STARRING CHRIS HADEBE, CHULE YOYO, PHINDILE MOSIA, AMOS NTLOKOMSANA, DAVID ZUL, BENNIE DE BRUIN, MORSAN FULA, BONGANI SIMEMA, SHAMILLAH ALLIE
WRITTEN BY CLIVE WILL & KIRSTEN GOSS DIRECTED BY EARL REDCLIFFE & BRAD LOGAN PRODUCED BY CLIVE WILL EDITED BY CLIVE WILL & LARISSA HOLLIS EXECUTIVE PRODUCERS LEON BASLER
DIRECTOR OF PHOTOGRAPHY CLIVE WILL



INDIGENOUS



kirsten goss



PRODUCTION INFORMATION

Time Spent with Cats is Never Wasted – Production Notes

MR FILMS in association with INDGENOUS FILM DISTRIBUTION

presents

a film

TIME SPENT WITH CATS IS NEVER WASTED

Directed by

CLIVE WILL

Starring

CHRISTOPHER HADEBE

CHULE YOYO

PHINDILE MOSIA

AMOS NTLOKOMSANA

DAVID ZUL

BENNIE DE BRUIN

MORSAN FULA

BONGANI SIMEMA

SHAMILLAH ALLIE

Written by

CLIVE WILL

Associate Producers

EARL REDCLIFFE

BRAD LOGAN

Executive Producers

CLIVE WILL

KIRSTEN GOSS

Producer

CLIVE WILL

Editors

CLIVE WILL

LARISSA HOLLIS

Cinematographer

LEON BASLER

SPECIFICATIONS

Genre: Drama

Running Time: 171 mins

Language: Xhosa

Country: South Africa

FPB Rating:

Format: Digital 2K 1:2: 39

SYNOPSIS

Short

This stark piece of slow cinema captures one man's battle with the world around him. Joe, a small-town abattoir worker, leads us on this allegorical journey. His dream to fly has impelled him to construct his own helicopter. It's a ramshackle assembly of scrap and found objects. The machine has no real practical capability aside from standing as a monument to his individuality. When an art buyer offers to purchase the flamboyant creation, it is a mixed blessing that has caused a fracas. The community, unjustifiably, demands a stake in the potential spoils. Joe is forced to fight off the avaricious townsfolk or lose all he has worked for.

Long

Shot in black and white, this stark piece of slow cinema captures one man's battle with the world around him.

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When it becomes evident that an art buyer has offered money for the flamboyant creation, it's a mixed blessing that has caused a fracas. The community unjustifiably demands a stake in the potential spoils. Joe must fight off the avaricious townsfolk or lose all he has worked for.

The stress spurs his weakness for drink. Joe visits the local watering hole and makes a nuisance of himself. He is tossed to the street. Needing to settle his hunger, Joe unapologetically steals a chicken from one of his neighbours. Once sober, Joe returns the donkey cart he hires to haul heavy scrap. The local vendor has given in to peer pressure and says Joe may no longer hire the cart. Joe retreats to his hideout.

An overly ambitious politician comes meddling. He appears to be offering up something of a resolution. He and Joe head out for a meeting with the local chief. There they discuss the various community concerns that have arisen because of Joe's creation. The whole affair is fraught with uncertainty, and we are left, like the participants, unsure of its outcome.

Joe's hardships continue as he unfairly loses his job. He is further saddened that none of his co-workers stand up for him. Joe is dubious he will ever quell or escape the people's jealousy.

In desperation, he drags his large machine as far away as possible. He hopes the backbreaking efforts will put enough distance between his creation and the grabbing hands.

The art buyer helicopters back into town looking for Joe and his masterpiece. But can't find them. The community can't or won't assist in divulging his new location, spoiling Joe's opportunity of a sale.

Desperate and melancholic, Joe visits a woman of the night. This experience leaves him feeling further skeptical of his fellow man.

The art buyer's return has kicked up more than just dust. Tensions have reached breaking point. The chief berates Joe for dragging his creation away, accusing him of deceit. The town's young troublemaker rounds up a demolition squad. Their actions end disastrously when a young child is fatally wounded. The blame falls unceremoniously on Joe's shoulders. Both the local policeman and priest fail to come to Joe's defense.

Joe feels trapped on the sinister side of human nature. Tired and frustrated, he finds himself at a judgement of Solomon-type moment. In a sad, selfless act, Joe destroys everything he has worked for.

AWARDS/SELECTIONS

Art film awards 2022 – Special Mention

Athens international monthly art film festival 2022 – Honourable Mention

Birmingham film & television festival 2022 – Finalist

Black hat film festival 2021 – Official Selection

Boden international film festival 2021 – Official Selection

Crown Point international film festival 2022 – Winner Best Feature

Cult movies international film festival 2022 – Official Selection

Indie Movies Spark film festival 2022 – Winner Best Experimental/Art Film

International motion picture awards 2022 – Official Selection

Kiez Berlin film festival 2022 – Honourable Mention

First – Time filmmaker session – Official Selection

New York Movie awards 2022 – Best Indie Film

Pure Magic international Film Fest 2022 – Winner Best Experimental Film

Tokyo international monthly film festival 2022 – Winner

Vanilla Palm film festival & international art competition (California 2022) - Official Selection

The Standalone Film Fest & Award 2022 (Los Angeles) – Official Selection

Seoul International Monthly Film Festival 2022 – Honourable Mention

London International Monthly Film Festival 2022 – Honourable Mention

Lulea International Film Festival 2022 (Sweden) – Finalist International

World Film Awards 2022 (New York) – Winner: Best African Feature

Independent Online Filmfest 2022 (Germany) – winner

Ivrea Film Screening 2022 – Italy – Official Selection

Iconic Images Film Festival 2022 – Official Selection

Festival del Cinema di Cefalu 2022 (Italy) – Official Selection

Alternative Film Festival 2022 (Canada) – Best Actor

Ramsgate International Film Festival 2022 (UK) – Official Selection

Time Spent with Cats is Never Wasted – Production Notes

Cannes film Awards 2022 (France) - Official Selection

Hollywood New Directors 2022 (USA) - Honourable Mention

Madrid Film Awards 2022 (Spain) - Honourable Mention

Q&A WITH DIRECTOR CLIVE WILL

Tell us about the inspiration for the story and the journey of translating that to screen.

The film could be termed a labor of love but probably more apt is a catharsis. The film was born out of a rather desperate set of personal circumstances. I think most people can relate to suffering prejudice or finding themselves misunderstood at some time in their lives.

Therefore, I am loathe to give the film any specific meaning or theme. It may be one thing for one person and something quite different for another.

For me, the film was as a place I could direct a lot of my sadness and frustration. I needed this film as much as it needed me. The journey was a long and complicated affair. From start to end it was a 5-year process. When I look back it certainly was not the most direct route.

Take us into the world of the film

I don't want to dictate any notion or atmosphere about the film's world. For me the film is quiet, beautiful and yet it deals with some agonising stuff. That's the duality of life as we know it.

Ultimately, we are all doing the "danse macabre". Some choose to hide or cloak, some embrace. I can't decide that for anyone. Some will see beauty, others who have seen the film describe it as raw. The only certainty is that it will provoke an emotional response.

The film's setting is so iconic. Share with us your decisions regarding locations and what these brought to the film

The film never mentions time or place. There is no tugging at the puppeteering strings of nationalism or patriotism. I used the location rather like a blank canvas. It is its own specific character in the film. You may notice there are only two occasions where one sees trees.

Trees give shade and refuge, a place to hide. This film is the antithesis of escapism. It's about putting some ugly truths out in the open.

For me, space as a character, but not overtly an address, comes from the Italian new wave. The rubble movies made after the war. I love the informality it offers, having to go out into the open as there were no studios left. Basically, no option but to face reality. The Karoo is a place that embodies a harsh aesthetic. It's stark and desolate, a space where the sky seems to take on a larger significance. I used that, making the skies oppressive, to acknowledge the notion we are all trapped. No escape or reprieve. Again, it sounds ominous, yet I know for myself I certainly see beauty.

Speak about your stylistic choices for this film

The film works specifically in the realm of what is termed slow cinema. It's a style that drives home the fact that we are all slave to time. There is no escape or pardon. Fast paced cinema and editing is just that, escapism. I needed the notion of time to be more relatable to life as we know it. Not just hurry up this part is boring, hurry up this part is ugly, slow down I like this.

In slow cinema the viewer is forced to face time and acknowledge its command over them. They get to see things laboured in a more honest fashion. Also, the content then becomes less a highlights reel and more about some of the less auspicious moments on the journey. It's easy when we cut away, but when it holds, it gets awkward.

In truth it fascinates us as people. Our whole lives we are taught to look away, be polite, say nothing. But instinct tells us to stare, absorb and learn. The film is an opportunity to do the very thing your mother has told you not to do. Stare away and revel in the opportunity.

Although ugly at times, we as people like that we have been afforded this opportunity. Therein lies its own beauty. Perhaps when we become brutally honest, we learn more about ourselves and how to treat each other.

What are the central themes of Time Spent with Cats is Never Wasted?

The film ultimately celebrates the individual and the notion of individuality. Too many great people have spoken about the importance of what happens when we all lose ourselves to the common or preferred themes and rhetoric of the day.

We are always telling children to be themselves. However, all the time we are gently forcing them into the mold. We as adults are fearful for them. We know just how un-accommodating society truly is of individuality. In some ways this is a different message or plea. Rather than encouraging people to be brave and be themselves it's to ask the mass to be a little gentler and accommodating. Accept and treasure those who champion individuality.

Who or what was your inspiration for Joe?

There are so many people in Joe. I am completely presumptuous and think he is me. In truth I could never be so strong and single minded. He is poetic and probably all the things I wish I could be. Maybe in some ways he is what I thought my mother always tried to instill in me.

His look is a direct inspiration from a homeless man who lives in my neighbourhood. He is the most gentle, well-spoken man. Despite materially having little to nothing, he cruises the streets as if he owns them. Joe's wardrobe is completely stolen from various visual references offered up by Andile.

Tell us about your brave and mostly unconventional casting choices

When it comes to honest cinema and the proponents of it, many have chosen to go the route of real people. What at first seems like the easy choice is in fact fraught with many perils.

You must win over people's confidence. Then convince them of your intentions and vision. There is an overwhelming sense of responsibility. You have dragged someone in, how far can you push? What is fair, what is right? We will never all agree on those lines. I was remarkably lucky in some respects finding the people that I did. That said, luck is where opportunity and preparation meet. It took me a long time to get this cast. Many trips and many sit downs.

At one point, doubt led me to consider getting a lead actor. Two people put their hands up. Their initial excitement turned to trepidation and concern as I walked them through Joe's world. I said there may be nudity or some violence, it's a gritty raw piece.

I thought, amazing for an actor, apparently not when you have agents involved. In the end it worked out as it should. An outsider would have thrown the dynamics way off.

You worked with an extremely small crew. What were the advantages and disadvantages?

My crew was small and young. Youth is the deadliest weapon on earth. There is no fear, no ego, no desperation to be bigger than the occasion. I love working with a compact young crew. Its fast and agile and allows me to change my mind without heavy consequences.

Of course, being small does mean there is more lifting and carrying for everyone. Without giving too much away the film centres around a large prop which had its physical challenges. It would have been great to have had a team and truck on stand by to haul it around. But there is something quite beautiful and rewarding doing it oneself.

There is always the discussion around film and justifications of the expense of art. Working this way is frugal and again, honest. With the state of our planet these are big questions that can't be ignored.

What does Time Spent with Cats is Never Wasted tell us about the South African experience?

One can argue that by pointing the camera you have begun a political commentary. I didn't set out to offer any insights there. My film is very much an observation about the universal human condition. Maybe the insight is less about what makes us uniquely South African, and more about what we all have in common - crimes are all the same no matter where you go in the world. Theft and murder are always just that.

If we start with the universality of life and look more at the common weaknesses, we can glean some helpful insights. Insights we can use to shape ourselves toward something superior to what we have come from. Ultimately, we want to hasten our journey to be better or greater than what we currently are.

ABOUT THE FILMMAKERS

CLIVE WILL – Writer / Director

Clive Will completed a B SOC SCI majoring in Political Science and Sociology. He has worked as a commercials director for more than 20 years. He has worked predominantly as a DOP/ Director having a very specific visual control over his work. Clive has won awards from Cannes to local Loeries. He has travelled the world shooting for many leading brands. Time spent with cats is never wasted is his first feature film offering.

LEON BASLER – Director of Photography

Leon Graduated from AFDA in 2017 with a BA in Motion picture and a Major in Cinematography. 'Time Spent with Cats is Never Wasted' marks his feature film debut. He is scheduled to start shooting on his second feature, "Thus spake Zolani" in late 2022.

END CREDITS

CAST

Joe	CHRISTOPHER HADEBE
Joe Body Double	WILLIE MARTINS
Govt. Official	CHULE YOYO
Simon	PHINDILE MOSIA
Pilot	DANIE VICTOR
Cart Owner	AMOS NTLOKOMSANA
Passer-by	RICARDO PETERSE
Art Buyer	ANDRE BESTER
Barman	DAVID ZUL
Man Smoking	RIAAN KOLBY
Chief CHARLIE	TOMI
Chief Helper	WILNA OLYN
Priest	BENNIE DE BRUIN
Pee Pee Kid 2	COWAN JANTJIES
Old Man	JACK HORM
Old Lady	A BOOYSER
Lady in Doorway	LILIAN RHEEDE
Butchery Owner	LIVINGSTON TOMI
Man in wheelchair	MARTHINEUS SAMSON
Umbrella Man	ANGELO SPEAK
Dead Girl	RHABIA DE BRUYN
Policeman	MORSAN FULA
Helicopter Arrival Man	BONGANI SIMEMA
Man shouting in Street	BONGANI SIMEMA
Prostitute	SHAMILLAH ALLIE

Prostitute 2	MICHELLE DE BRUIN
Prostitute 3	ELEINE ALEXANDER
Baby	VALENTINE GESWINDT
Chinese Man	Y OH-VIN
Boy in Mask	DILLAN VERFRY
Injured Child	JESSE FILLIS
Bride	DELICIA KEPI
Drummie	ILRAE MATROOS
Tsotsi	THEMBELA DLAMINI
Pee Pee Kid 1	LYWELLYN TOPP
Prostitute Voice	SIVE GUBANGXA

EXTRAS

Murder Scene

Mercy Booyse
Jaeki Links
Sophie Jantjies
John Maya

Elsie Voorman
Jacqueline Peterse
Jeremy Pieterse
Catherine Lekoko

Khakheni Makoloane
Charmaine Oliphant
Sindiswa Jack

Gang

William Sabbat

Ashleg Masibulele Kebeni

Andrico Rohman

Stone Throwers

Lee-Roy Mamanie
Randell Makhehle
Justin Frieslaar
Delana Vyver
Cody Scholtz
Vuya Let
Tumi Koko

Grant Wilschut
Shandrick De Beer
Juandre Olivier
Elgin Vyver
Funalwazi Haarvoor
Paulo Lithena
Benjamin Tulpe

Aldrin De Kock
William Kruger
Fanus Thousand
Shenica Vyver
Eljay Frieslaar
Jacob Frieslaar

Funeral

Melvin Alexander
Gernen De Bruin
Abongile Manene
Jaylin Willemse
Melanie Stuurman
Rowena Darling
Chenaaz Vermeulen
Mongeszi Vass
Andele Phambo
Chris Tulpies

John Buren
Bongiwe Hurne
Ncumisa Fula
Patricia De Bruyn
Theresa Kock
William Mais
Elnarie Vermeulen
Dunusani Fass
Catherine Lekoko
Marlon Januarie

Gretchen Speek
Mr Kruger
Jakes Nkuthla
Jackson Darling
Victor Snyman
Elmarie Vermeulen
Sophie Darling
Siena Marie
Thakni Lekoko

Bar

James Jalales
William Enrico

Barend Pipes

Jack Hila

Drummies

Britney Booyesen
Charmain Hoorn
Estiaan Armaans
Bridget Horne
Annalise Jantjies
Spaas Samson

Cammi Opperman
Sonja Phillipys
Elzaan Duiker
Sandra Janse
Eenicha Zotala
Mary Bosule

Denoleen Harris
Esme Jooste
Enceline Horne
Linda Opperman
Micaelin Witbooi

Bull Killers

Piet Hugo
Roedolf Jones
Klaas Berg

Willem Duiker
Martinus Medeon
Elvis Van der Merwe

Jan Haaste
Isak Swarts

Heli Landing

Thato Maloinyana
Revaldo Pipes
Pieter Alexander
Geraldine Tellis
Brayton Riegers

Gershwin Erasmus
Denzil Pipes
Ethan Van Rooi
A De Bruin

Marius Swarts
Justin Morris
Berinice Diedericks
Jason Jukes

CREW

Principal Photography	Leon Basler
Second Unit Photography	Carl Von Pfeil
Sound Recordist	Louis Erskin
Sound Recordist	Dax Gage
Sound Mix	Daniel Isaacs
Sound Design	Daniel Isaacs Michael Smith
Set Dresser	Katleho Morojele
Graphic Designer	Muntadher Saleh
Construction Coordinator	Arnold Tigere
Construction Coordinator	Silas Tigere
Visual Effects Artist	Chad Kelly
Camera Operator	Carl Von Pfeil
Colourist Consultant	Craig Parker
Editor	Clive Will
Editor	Larissa Hollis
Subtitle Translation	Sive Gubangxa
Director's Assistant	Amaryn Asmus
On-Set Production Assistant	Bongani Simema
On-Set Assistant	Martin Fillis

MUSIC

Japie Laubscher - Silverblare, Gallo Music

Gymnopedie - NO:1 Composed: Erik Satie

Pride of the Wolverines - John Philip Sousa - March - US Army band

PD Films

Invasion of the Bee Girls 1973 Directed by Denis Sanders

One Got Fat - 1963 Directed by Dale Jennings

The chicken of tomorrow - 1948 Directed by Jack Arnold

All This and Rabbit Stew 1941 Directed by Tex Avery

The Hitchhiker - 1953 Directed by Ida Lupino

Stock footage: Nama dancers, courtesy of Smoking Jacket
Productions

SPECIAL THANKS

Kirsten Goss

Barry Andrag

André Bester

Elsabe Bester

Clive Kingwill

Nel Kingwill

People of Victoria West