



# TEJIRI

A Film by Joshua Tsotso & Deladem Duvi

PRESS KIT

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10/20

SUDAN

MEASSTRE

MARLA

I NEVER FORGET IT FOREVER

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10-20

FROM

FASH

PA

Q

A photograph showing a crowded prison cell. Several men are lying on the floor, some with their heads down. The lighting is dim and yellowish, creating a somber atmosphere. The men are mostly shirtless or wearing minimal clothing. One man in the center has a distinctive hairstyle of short, dark braids. The floor appears to be made of concrete or a similar hard material.

— THE WORST PRISONS AREN'T MADE OUT  
OF CONCRETE AND STEEL —




**PRESS:**  
[tejirifilmproject@gmail.com](mailto:tejirifilmproject@gmail.com)

**2022 - GHANA**

**90 MINUTES - 1.77:1**

**ENGLISH, GHANAIAN PIDGIN,  
FANTE, GA, TWI.**


**ENGLISH SUBTITLES**



AMIDST GREED AND CORRUPTION, TEJIRI, A LOST YOUNG  
MAN FINDS HIMSELF IN A VICIOUS PRISON RULED BY ITS  
MENACING INMATES, WHERE HE MUST NOW STAND UP  
AND FIGHT FOR HIS SURVIVAL.

— LOGLINE —





TEJIRI, A DISPLACED YOUNG MAN MYSTERIOUSLY ENDS UP IN A BRUTAL PRISON BUT IS THOUGHT TO BE MISSING ON THE OUTSIDE. HE MUST DEFINE HIS PLACE IN THIS VICIOUS NEW WORLD IF HE IS TO SURVIVE OR BE FOUND; AS LEAD DETECTIVE PREMPEH AND HIS PARTNER, BAAKO, RACE AGAINST TIME TO UNCOVER THE MYSTERY BEHIND HIS DISAPPEARANCE.

— SYNOPSIS —



## TECHNICAL INFO

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**GENRE :** NARRATIVE DRAMA

**RUNNING TIME:** 01:50:46

**COUNTRY OF PRODUCTION:** GHANA

**SHOT ON:** BLACKMAGIC POCKET CINEMA CAMERA 4K

**SHOOTING FORMAT :** 4K DCI BLACKMAGIC RAW

**ASPECT RATIO:** 16:9

**SOUND :** STEREO

**COLOR:** COLOR

**LANGUAGES :** ENGLISH, GHANAIAN PIDGIN, FANTE, GA, TWI.

**RELEASE FORMAT:** DCP, HD

**FILMING LOCATIONS:** ACCRA, GHANA.

**COMPLETION DATE:** JUNE 2023



# DIRECTOR'S STATEMENT

"TEJIRI" IS A COMPELLING FILM THAT DELVES INTO THE INTRICACIES OF POWER, CORRUPTION, AND THE RESILIENCE OF THE HUMAN SPIRIT IN THE FACE OF ADVERSITY. SET AGAINST THE BACKDROP OF AN AVERAGE AFRICAN SOCIETY, THE STORY REVOLVES AROUND TEJIRI, A YOUNG MAN WHOSE LIFE TAKES AN UNEXPECTED TURN WHEN HE IS RANDOMLY THROWN INTO PRISON FOR A CRIME HE KNOWS NOTHING ABOUT. AS HE STRUGGLES TO COMPREHEND THE INJUSTICE HE HAS BEEN SUBJECTED TO, THE OUTSIDE WORLD BEGINS TO UNRAVEL THE MYSTERY OF HIS DISAPPEARANCE.

AT ITS CORE, THE FILM AIMS TO EXPLORE THE DUALITY OF SOCIETY – BOTH AS A COLLECTIVE ORGANISM DRIVEN BY POLITICAL INTERESTS AND AS AN ENTITY THAT CAN PROFOUNDLY IMPACT INDIVIDUAL LIVES. AS WE TAKE THE AUDIENCE ON A ROLLERCOASTER JOURNEY, WITNESSING THE CONTRASTING PERSPECTIVES OF AN AVERAGE AFRICAN SOCIETY GRAPPLING WITH GREED AND THE CONSTANT MANIPULATION OF ITS POLITICIANS, WHILE SIMULTANEOUSLY EXAMINING THE PROFOUND, LIFE-ALTERING EFFECTS SUCH MACHINATIONS CAN HAVE ON ONE PERSON.

TEJIRI'S DISPLACEMENT BECOMES A POWERFUL ALLEGORY FOR THE COUNTLESS INDIVIDUALS WHO FIND THEMSELVES UNJUSTLY CAUGHT IN THE MACHINATIONS OF POWER-HUNGRY FIGURES. HIS EXPERIENCE ECHOES THE STRUGGLES OF THOSE MARGINALIZED AND WRONGED BY A SYSTEM THAT OFTEN SEEMS IMPERVIOUS TO THEIR PLEAS FOR JUSTICE. ONE MEANT TO SERVE AND PROTECT THEM. THROUGH HIS EYES, WE HOPE TO SHINE A LIGHT ON THE URGENT NEED FOR SOCIAL REFORM AND AN END TO THE EXPLOITATION OF POWER.

WE ALSO TOOK CREATIVE LIBERTY TO REFLECT A FICTIONAL ASPECT OF COLLECTIVE DESIRE FOR OUR SOCIETY: BEING A FORWARD-THINKING, IMAGINATIVE, AND VALUE-UPHOLDING ONE, THROUGH THE CHARACTER OF DETECTIVE PREMPEH, WHO LEADS THE INVESTIGATION TO FINDING HIM.

ULTIMATELY, "TEJIRI" IS A STORY OF HOPE, RESILIENCE, AND BEING ALIVE WHILST ALIVE. TEJIRI'S STRUGGLE EMBODIES THE INDOMITABLE SPIRIT OF THE HUMAN SOUL, REMINDING US THAT EVEN IN TIMES WHEN OUR LIFE/EXPERIENCES MAY SEEM MEANINGLESS AND DEFEATING, IT IS ALSO OUR RESPONSIBILITY TO GIVE IT MEANING; TO FIND THE LESSONS, LEARN AND GROW FROM AND THROUGH IT. AS THIS, FROM OUR PERSPECTIVE, IS WHAT IT MEANS TO BE ALIVE.

AS THE DIRECTORS, OUR VISION IS TO CREATE AN ENTERTAINING YET CAPTIVATING, EMOTIONALLY RESONANT FILM THAT TRANSCENDS GEOGRAPHICAL AND CULTURAL BOUNDARIES. WE AIM TO CRAFT A COMPELLING NARRATIVE THAT STAYS WITH THE AUDIENCE LONG AFTER THE CREDITS ROLL, LEAVING THEM WITH A RENEWED SENSE OF EMPATHY AND AN UNWAVERING DESIRE TO FIGHT AGAINST THE SHADOWS THAT THREATEN TO ENGULF US ALL. "TEJIRI IS AN EXPLORATION OF THE HUMAN CONDITION, A CALL FOR SOCIETAL INTROSPECTION, AND A CELEBRATION OF THE UNYIELDING HUMAN SPIRIT IN FINDING THE LIGHT.



**JOSHUA TSOTSO**



**DELADEM DUVI**



# WHAT MOTIVATED THE STYLISTIC CHOICES IN THE FILM?

LIFE CAN ONLY BE LIVED FORWARD BUT UNDERSTOOD BACKWARDS WAS THE OUR MANTRA BEHIND CRAFTING THE NON-LINEAR, ARTIST STYLE OF THE FILM. THE VISUAL LANGUAGE IS AN INTERESTING COCKTAIL OF BOLD AND INTENTIONAL CHOICES MADE AROUND NAVIGATION THE DYNAMIC TERRAIN OF WORKING WITH SCARCE RESOURCES, AND BARRIERS, WHICH WE CONVERTED INTO PROPELLERS FOR THE VISUAL NARRATIVE. WE LIKE TO THINK OF THE RESULTING ARTIST STYLE AS A CONVERGENCE OF TONAL DISPARITIES INTENTIONALLY DONE TO COMMUNICATE THE STORY'S THEME - DISPLACEMENT.

OUR STYLISTIC CHOICES FOR TELLING "TEJIRI" WAS MOTIVATED BY SEVERAL KEY FACTORS THAT AIMED TO ENHANCE THE STORYTELLING AND BRING THE FILM'S THEMES TO LIFE THROUGH A UNIQUE ARTIST VOICE AND CAPTIVATING MANNER.

**DUAL PERSPECTIVES:** BY ADOPTING A GOD'S EYE PERSPECTIVE, THE FILM OFFERED A DUAL LENS THROUGH WHICH THE STORY UNFOLDS. THIS TECHNIQUE ALLOWED THE AUDIENCE TO SIMULTANEOUSLY WITNESS THE BROADER SOCIETAL DYNAMICS AT PLAY WHILE INTIMATELY FOLLOWING TEJIRI'S PERSONAL JOURNEY. THIS DUALITY ADDED DEPTH TO THE NARRATIVE, ENCOURAGING VIEWERS TO REFLECT ON THE INTERCONNECTEDNESS OF INDIVIDUAL LIVES AND COLLECTIVE SOCIETIES.

**TENSION AND SUSPENSE:** THE FILM'S STYLIZED STORYTELLING AIMED TO BUILD TENSION AND SUSPENSE THROUGHOUT THE PLOT. AS TEJIRI'S DISAPPEARANCE SPARKS AN INVESTIGATION, THE AUDIENCE IS TAKEN ON A INTERESTING JOURNEY TO UNCOVER THE TRUTH. BY SKILFULLY WEAVING TOGETHER MULTIPLE NARRATIVE THREADS, THE FILM AIMED TO KEEP VIEWERS ENGAGED, EMOTIONALLY INVESTED IN THE OUTCOME.

**IMMERSION IN THE AFRICAN EXPERIENCE:** THE STYLISTIC APPROACH SOUGHT TO IMMERSE THE AUDIENCE IN AN AUTHENTIC AFRICAN EXPERIENCE, CAPTURING A UNIQUE STORY WORLD.

**SYMBOLISM AND ALLEGORY:** THE STYLISTIC APPROACH SOUGHT TO UTILIZE SYMBOLISM AND ALLEGORY TO CONVEY DEEPER MESSAGES. THE CHARACTER OF TEJIRI, AS A DISPLACED YOUNG MAN FACING UNJUST CIRCUMSTANCES, SYMBOLIZED THE STRUGGLE OF COUNTLESS INDIVIDUALS AGAINST FORCES BEYOND THEIR CONTROL. SYMBOLIC VISUALS AND METAPHORS WERE EMPLOYED TO ADD LAYERS OF MEANING TO THE STORY, INVITING THE AUDIENCE TO ENGAGE IN CRITICAL THINKING AND INTERPRETATION. THROUGH THE FILM'S VISUAL AND NARRATIVE LANGUAGE, THE HOPE WAS TO RAISE AWARENESS OF PRESSING SOCIAL ISSUES AND INSPIRE DISCUSSIONS ON THE NEED FOR CHANGE.

IN SUMMARY, THE STYLISTIC APPROACH OF "TEJIRI" WAS CAREFULLY DESIGNED TO SERVE AS A UNIQUE POWERFUL VEHICLE FOR STORYTELLING AND EXPLORATION OF COMPLEX THEMES. BY IMMERSING THE AUDIENCE IN A UNIQUE AFRICAN EXPERIENCE, ADOPTING A DUAL PERSPECTIVE, REFLECTING SOCIAL REALITIES, EMPLOYING SYMBOLISM, AND FOSTERING EMOTIONAL CONNECTIONS, THE FILM AIMS TO PROVIDE THE AUDIENCE A UNIQUELY REFRESHING, NEW ENTERTAINING STORYTELLING EXPERIENCE, THE FEELS NONETHELESS FAMILIAR.





**“YOUR MIND CAN BE YOUR PRISON OR YOUR PALACE.  
WHAT YOU MAKE OF IT IS YOURS TO DECIDE.” —  
BERNARD KELVIN CLIVE**

## ON LEADING THE PRODUCTION & FINDING THE STORY:

TEJIRI IS AN AUDACIOUS NONLINEAR POETIC PROJECT WITH A CORE MESSAGE THAT TRANSCENDS BORDERS. IT IS A FILM, WHICH FOCUSES ON HOW A DAY IN THE LIFE OF A YOUNG BRILLIANT BOY CAN EASILY BLUR WHEN THE LIGHT IS THROWN ON CORRUPTION IN POLITICAL ARENAS, PRISON CONGESTION AND POOR JUSTICE SYSTEM. IT IS FIT FOR THE SCREENS OF ANY AUDIENCE.

FINDING A STORY LIKE TEJIRI COULD ONLY STEM FROM PRACTICAL EXPERIENCE OF SOME INDIVIDUALS AND A THOROUGH RESEARCH ACROSS GHANA AND NIGERIA TO ENSURE IT MIRRORS THE REALITY ON GROUND TO ADD OUR VOICE TO MANY SEEKING SOLUTION TO THESE ISSUES. AS THE SUPERVISING PRODUCER, I HAD A RARE OPPORTUNITY OF GUIDING THE TEAM TO CHANNEL THEIR ENERGIES APPROPRIATELY, IN STICKING TO INDUSTRY STANDARDS FROM PREPRODUCTION TO POST PRODUCTION, AND FINDING SOLUTION TO PROBLEMS QUICKLY TO ENSURE THE SCRIPT IS WELL TRANSLATED TO SCREEN. PREPRODUCTION WAS A ROUND TABLE DISCUSSION WHERE CASTING, RECRUITING CREW, SETTLING LOCATIONS ALONGSIDE NEGOTIATIONS WERE DONE FOR ALL TO CONTRIBUTE AND APPRECIATE FOR THEIR RESPECTIVE CAREERS.

WORKING WITH A FIXED BUDGET APPROVED TWO YEARS AGO, TEJIRI WAS NO TWELVE-HOUR SHIFT PRODUCTION. WE WRAPPED AT DAWN AND SIX HOURS LATER, WE WERE BACK WITH HEAVY EYES HOWEVER SPIRITED THAT THE AND FREQUENT POWER OUTAGES COULD NOT SINK OUR PASSION. **EIGHT-DAY SHOOT OF A 90 PAGE, 135 SCENES** SCRIPT OF A DEBUT FEATURE IS REAL TEST OF RESILIENCE, PROMPT CREATIVITY AND PASSION THAT CAME TOO EARLY FOR INDUSTRY ENTRANTS. YET THE TEAM PULLED IT OFF DEFYING ODDS AND POURING THEMSELVES INTO ROLES BEHIND THE CAMERA AND IN FRONT, WHEN IT BECAME NECESSARY. OF COURSE MAKING TEJIRI HAD IT APPRECIABLE PROBLEMS IN EVERY DEPARTMENT THAT DOES NOT REFLECT IN THE OUTCOME. PERHAPS THE MOST OVERWHELMING ONE CAME WITH POSTPRODUCTION; TRANSFERRING FILES, CHALLENGES AT ALL STAGES OF EDITING, PROGRAM CRUSHING AND FINDING HELP WITH NO BUDGET TO SUPPORT BUT WE DID IT.

TEJIRI IS NOT A FILM YOU SEE ALONE. IT IS A PIECE YOU CALL AN AUDIENCE TO WATCH WITH AND BE INFORMED. IT WAS MADE BY A TEAM OF SELFLESS AND PASSIONATE FILMMAKERS WITH SWEAT, PASSION, FIGHT AND A LITTLE BIT OF CRAZY. I AM PROUD OF WHAT WE HAVE ACHIEVED TOGETHER.

KWABENA EDDIE MANKATA



## KEY PRODUCTION CREDITS

A film by JOSHUA TSOTSO & DELADEM DUVI

“TEJIRI” 2022, A SHOWMAX ORIGINAL.

A Studio AnaseClick production.

c. 2022

**1st Assistant Director**  
Marcia Korah

**Script supervisor & Continuity**  
Jesse Mensah

**Written & Directed by**  
Joshua Tsotso

**Co- director**  
Deladem Duvi

**Produced by**  
Christine Boateng

**Co-producer**  
Abisola Aboaba

**Director of Photography**  
Emmanuel Selormey

**Original Story by**  
Joshua Tsotso

**Screenplay by**  
Daphne Atsutse  
Amarachi Nwaozuzu

**Additional writing**  
Deladem Duvi  
Stephen Ofosu

**Supervising Producer**  
Kwabena Eddie Mankata

**Executive Producer**  
Edmund Kobby Asamoah

**Line Producer**  
Bolaji James Adekalun

**Casting Director**  
Kwasi Bosiako Antwi

**Casting Associate**  
Esiawonam Adisenu

**1st AC**  
Eli Mario K. Seddor (KEMS)

**Gaffer**  
Prince Nkrumah (Shifu)

**Sound recordist**  
Solomon Otoo

**Assistant sound**  
Emmanuel Horla Nuvor

**Production Designer**  
Selorm Kudiahor Dotse

**Make Up / SFX**  
Ralph Quam

**Costume Designer**  
Maria Musah

**Production Manager**  
Nii Mantse Addy

**Production Coordinator**  
Cygishmel Cherub

**Production Assistants**  
Emmanuel Lante  
Anna belle Odai  
Thompson Lordson (Tom Tom)  
Nana Boateng

**Production driver**  
Attah Krampah

**Welfare Manager / Logistics**  
Naa Adukwei Quarcoopome

**Welfare assist**  
Samuel Kofi Ofori

**Set photographer**  
K-O-V-A Photography

**Pre production BTS Video**  
Samuel Asamoah

**Graphics / Poster Design**  
Abisola Aboaba

**Editor / Colorist / VFX Artist**  
Joshua Tsotso

**Motion Graphics Artists**  
Wisdom Chukwuma  
Eboka Peculiar  
Joshua Tsotso

**Sound Design**  
Joshua Tsotso  
Metong Mewong

**Final Mixing**  
Metong Mewong

## CREW





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