



MOVEME STUDIOS AND WEST FIVE FILMS

# CHARLIE

A former US Marine and Iraq War veteran reluctantly returns to her childhood home in the South African bush, and finds herself caught up in a brutal war between wildlife poachers and the rangers sacrificing their lives to protect the animals.

---

WRITTEN BY TIM GREENE, RUSSELL C. WOJTUSIAK AND CRAIG FREIMOND

# CHARLIE

Director: Sara Blecher

Executive producers: Jason Taylor and Briana Evigan

Producers: Maynard Kraak and Russell c. Wojtusiak

Budget: 5M

Production: MoveMe Studios and West Five Films (L1BEE)

Locations: South Africa and Vietnam

Languages: English, Tsonga, and Vietnamese

Genre: Action Drama

Running time: 100 minuets

Target Audience: 21 - 60+

---



# Synopsis

---

Charlie is a character-driven action packed drama of a female mercenary who is forced to return home to her troubled family in a small town outside Kruger National Park after a decade of fighting around the world. She struggles to put down her guns and live a normal life, crossing paths with a desperate young man, who is trying to provide for his family by protecting the majestic rhinos on the game reserve. They become ensnared in the complexities and brutal realities of life in rural Southern Africa. Charlie soon realizes it isn't other people's wars she'll have to fight but her own.

A touching story of unity and healing for people pulled apart by war, a fight for basic needs, and a lack of hope. Unaligned actions for peace have led to further tension and pain. Charlie is a story that highlights hope in the darkness. A timely reminder of how recognizing our own humanity is the first and most important step on the path to healing ourselves, our communities and the world around us.





# The Story

---

Discharged from the US Marines after a fist fight with a superior officer, Corporal **CHARLIE VAN DEN BURG** (32) finds herself back on the family game farm after many years of self-imposed exile.

The landscape and the wildlife are exquisitely beautiful, but the South African bushveld conceals a terrible brutality which will rival Charlie's years of active duty in the Middle East and force her to reconsider everything she knows about justice, loyalty and family.

The illegal slaughter of rhino is at epidemic proportions and Charlie's game-ranger brother **STEVEN** (30) and veterinarian mother **CATHERINE** (62) are at their wits' end, trying to keep the private game reserve in business while besieged by poachers.





Rhino horn is highly prized in the East for its supposed magical and medicinal properties. More valuable by weight than gold, diamonds or cocaine, it has become an important status symbol for Asia's wealthy elite, but the people who hunt the rhino to supply the illicit trade are the poorest of the poor, villagers who live in the area surrounding the park, excluded from the tourist dollars that the spectacular wildlife attracts.

Charlie's military skills seem at first to be a godsend as she joins the fight to save the rhinos, but her family relationships are complex and coming home brings troubling memories to the surface. As a teenager, she fled to escape the brutality of her late father CHARLES, a heavy-drinking casualty of the South African border war, and now she worries that she is becoming just like him.

After witnessing the funeral of a poacher she shot, Charlie realizes that for every young man that dies, there are a dozen more who are desperate enough to pick up the rifle and risk everything for a chance of a better life.

As she gets to know the local rangers, she begins to understand that this brutal war between the rich and the poor has no military solution.

Until the life of a rhino is worth more than its horn, the poaching will continue. Perhaps there is another way, if Charlie has the courage to pursue it.





# Directors Statement

---

What has become abundantly clear in the war against rhino poaching, is that an escalation of violence from either side leads simply to the escalation of violence by the other side. Violence begets only more violence – it doesn't end the slaughter.

To do that, you must understand more deeply the conditions that allow for it. You must put yourself empathetically into the lives of the people who live quite literally on the other side of the fence. The people who have been deliberately excluded from engaging with these animals. You must shift perspective and see from their vantage point, how these ancient animals might seem like nothing more than glorified cows, that offer a way out of the poverty of their lives.

We should be in no doubt that fences and anti-poaching units will never be the ultimate solution to saving these extraordinary creatures. As long as desperate poverty exists, so will poaching. And this is what underlies our film, Charlie. Because beneath the veneer of an action-packed adventure film, are two deeply emotional stories. A story where in the end a family who have been scarred by the trauma of war, find healing; and a story that teaches forgiveness and empathy.

What Blood Diamond did to change the entire diamond supply chain, we want Charlie to do for these endangered species by shining a light on these magnificent animals and their value to society as living creatures. To save the animals, humans must be healed first. If you take the brutality of Blood Diamond and the heart of the award-winning film Lion, you have Charlie.

# Director's approach

---

The overriding principle behind the cinematic treatment of this film will be the articulation of Charlie's internal perspective. It's her story we are telling, her head we are in, and her shifts in understanding that we will subtly map out.

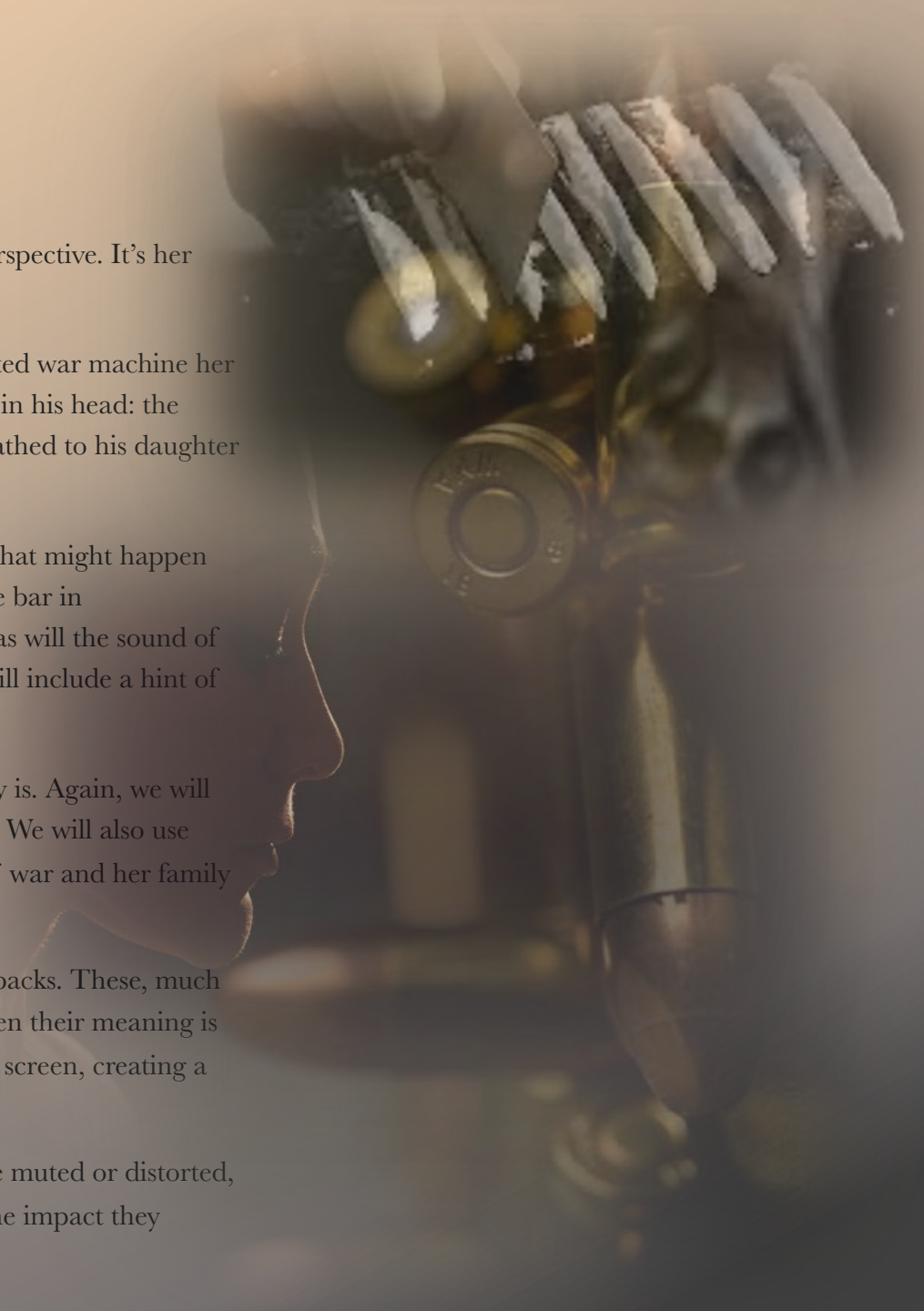
As the film opens, drugs, war, and a traumatic childhood have all collided to turn Charlie into the emotionally stunted war machine her father always wanted her to be. Before his death he believed this would help protect her from the imaginary enemy in his head: the impending doom he was sure was inevitable. Unable to let the horrors of his own war experience go, he has bequeathed to his daughter a need to fight; lessons Charlie has absorbed only too well.

When we meet her, this is the perspective we are with. We will meet the world as she does, ever ready for anything that might happen and alert to all danger. The camera will notice a potential enemy's fist, as she does, moments before it hits her in the bar in Vietnam. Similarly, we will hear sounds as she hears them: the footfalls of the attacker will be slightly exaggerated, as will the sound of her fellow soldiers' laughter. In the tradition of so many other thrillers, we will be right in her head. Sound design will include a hint of the sound of her heartbeat, and her breath.

When Charlie returns home to her family it soon becomes apparent just how detached from her emotions she really is. Again, we will use sound design to immerse the audience in Charlie's perspective, emphasizing her heightened senses and reflexes. We will also use colour grading to distinguish between the warmth and natural beauty of South Africa and the cold, sterile world of war and her family home.

Charlie's internal conflict is deeply rooted in her relationship with her father, which is told in the film through flashbacks. These, much like the trauma they represent, will be fragmented bits of action never telling the whole story, until the very end when their meaning is revealed. Additionally, the flashbacks will have a narrow aspect ratio, with black bars on the top and bottom of the screen, creating a claustrophobic feeling that mirrors Charlie's sense of being trapped in her abusive household.

Sound design will be used to distinguish the flashbacks from the rest of the film. The sound in the flashbacks will be muted or distorted, creating a sense of detachment or disorientation. This will underscore the traumatic nature of the memories and the impact they continue to have on Charlie's life.



# Directors approach

---

The poaching war provides a thrilling backdrop for Charlie's internal journey and makes the film action packed. The sound design will highlight the chaos and danger of the conflict, while the music will emphasize the emotional stakes of the story. We will use local sounds and music to create a sense of place and to connect the audience with the natural beauty of South Africa.

The turning point in this film centres on Charlie's relationship with her mother, who has lived with a secret she believed she was keeping to protect her daughter. The revelation of this secret is a turning point for Charlie's character development and will be depicted through a carefully crafted artistic treatment that will utilize a variety of camera techniques and lighting effects.

At the beginning of the film, when Charlie is emotionally closed off, we will use close-ups of her face and body language to convey her internal struggle, gradually shifting from tight framing to more open shots as she becomes more connected with the people and animals around her.

Colder lighting will also be employed to emphasize her emotional detachment. In the beginning of the film, the colour palette will be predominantly cool and blue, reflecting her feelings of isolation and disconnection.

In the beginning of the film, the colour palette will be predominantly cool and blue, reflecting her feelings of isolation and disconnection. But as Charlie learns the truth about her mother's actions, the colour palette will shift to warmer tones, reflecting Charlie's emotional transformation. Beyond this the camera will be loose and observational.







This is the story of a woman who has been damaged by her father and the wars he sent her out to fight, but who slowly is healed by the bush, as well as a new understanding of her past. And much like a tourist would observe animals in the bush, the camera will observe Charlie, picking up all the details and nuances of her performance, her reactions sometimes being given preference over what she is reacting to. From time-to-time longer camera takes will begin on her face, allowing the audience to understand her reaction before circling around her to reveal what she is seeing and reacting to.

The poaching scenes will be high impact action sequences where the audience feels like they're apart of the chase, the poaching war is as real as any other war out there and will be depicted as that. These scenes will often switch between Lungi and Charlies perspectives.

In contrast to this the music, like with any good action film will underscore the drama of the story. Using local Tsonga sounds mixed into a classic score it will heighten the danger, or the emotion or the plot twists. Additionally, we have permissions for Moby's music with Jason Evigan, Grammy award winning music producer/songwriter supervising.

# SOUTHERN AFRICA





# VIETNAM

WHERE IT ALL STARTS, AND WHERE IT ALL ENDS



# The Poaching War

WHERE THERE IS DARKNESS, WE WILL ALWAYS FIND LIGHT



Between 2018 and 2021, a minimum of 2707 Rhino died from poaching.

Every 20 hours a Rhino is killed.

The black rhino is near extinction.

Every day rangers risk their lives on the front lines to protect the land and the animals, but in Southern Africa the fences have caused a destructive division where humans and animals no longer coexist.

African rangers are called the guardians of the planet.



**The**  
**Family**  
Inside the fences



Laura Dern - CATHERINE  
Jurassic Park; Big little lies



Alexander Skarsgard - CHARLES  
True Blood; Succession



Luke Grimes - STEVEN  
Yellowstone; Fifty Shades of Grey

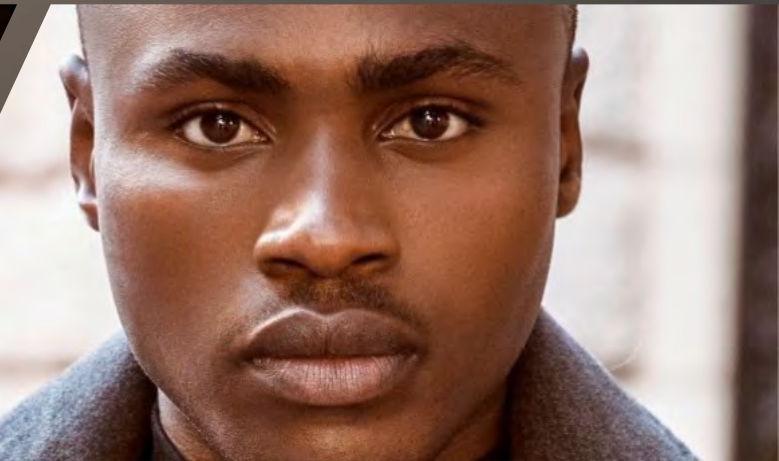
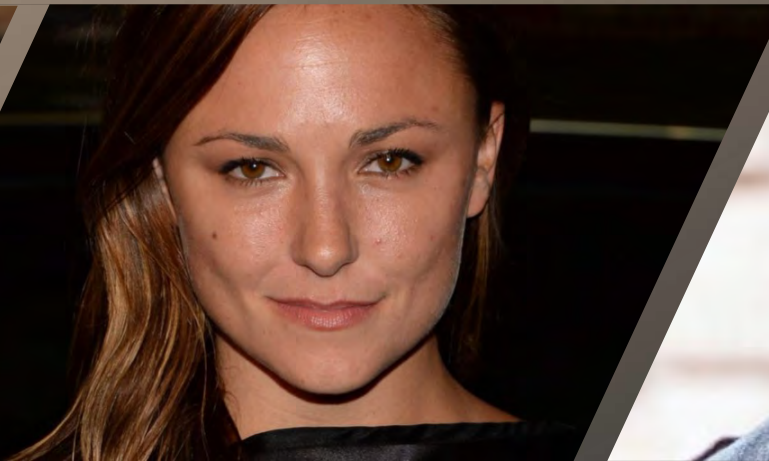
## **CAST WISH LIST**

---

Andrian Mazive - KHAZAMULA  
Black Sails; Tomb Raider

Briana Evigan - CHARLIE  
Step up; From Dusk Till Dawn

Wiseman Zitha - LUNGI  
Giyani; Land of blood



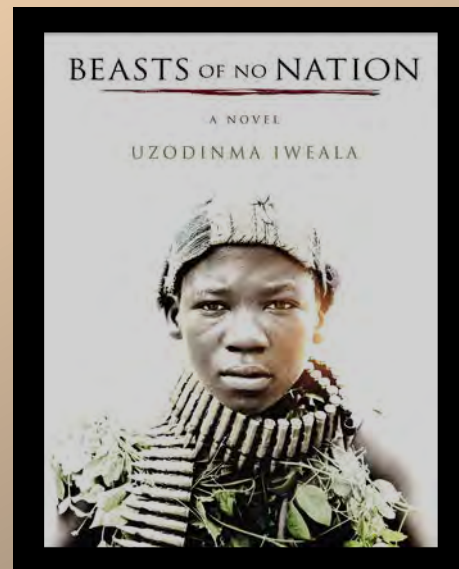
# CHARLIE

## COMPARATIVE FILMS

---



Budget: 100M  
Gross: (World) 172M



Budget: 6M  
Netflix Acquisition: 12M



Budget: 12M  
Gross: (World) 141M



Budget: 40M  
Gross: (World) 72M

# Briana Evigan

## Executive Producer

Passionate about using her voice for good, actor Briana Evigan has been on a quest to give a voice to the voiceless, shine a light on darkness and create a positive impact. She co-founded MoveMe Studio, a woman-led production company creating inspiring media that compels action. MoveMe is re-imagining the way media is produced and how audiences engage. One way they do this is by sharing the net profits in a meaningful way with the people, communities, and regions where the media is created. MoveMe productions share the stories of those who are often overlooked. They create impact campaigns and bring solutions that can build lasting change for millions, both human and animals alike.

Briana has a successful career in film, TV, music and dance born and raised in Los Angeles she made her major feature debut as the star of the box office hit and everyone's favourite dance film Step Up 2: The Streets. She then came back for the reinstalment to close out the multi-million dollar franchise Step Up 5: All In. She also played starring roles in several other films for Netflix, Lionsgate, Summit entertainment and Disney. Her TV career includes starring in Season 2, From Dusk Till Dawn for Robert Rodriguez and Quentin Tarantino, Jerry Bruckheimer's Trooper and TNT's acclaimed drama Longmire. She's been called a scream queen and an indie darling, starring in ToY and Love Is All You Need, where she received Best Actor accolades. A few other credits include She Loves Me Not, starring Cary Elwes, Mothers day with Rebecca Demornay, and Rites of Passage, starring Wes Bentley and Christian Slater.

Enjoying her new life between Zimbabwe and South Africa making a meaningful impact, her commitment to animal welfare has put her on the front lines, fighting the animal trade, protecting Africa's land and the people that live on it. She also has worked closely with a Cambodian organization, teaching and serving as a role model to young victims of sex trafficking.

Through MoveMe Studio and their model called Abundant Village, she is teaming up with Akashinga, an all-female, anti-poaching team of more than 300 highly trained women, to bring a resource-rich set of sustainable solutions providing water, food, and energy security, education, housing, health care, and job opportunities to their local communities. Each village will be run locally and generate enough income to cover its annual expenses. The goal is to support hundreds of villages around the world over the next decade.

# Sara Blecher

## Director

An award winning documentary and fiction film director/producer known for 'Otelo Burning' which won over 17 international awards and was named by CNN as one of the top ten African films of the decade.

Sara is co-founder of Real Eyes Films, which shares innovative documentaries and drama series including the International Emmy Nominated 'Zero Tolerance'. Other noteworthy documentaries for Curious Pictures and the SABC, Front Line, Award winning current affairs program where she worked as a journalist and senior producer. Awards for her documentaries include the SAFTA, best documentary for 'Surfing Soweto' and in 2003, a CNN's African journalist of the year award in the Arts and Culture category for KOBUS AND DUMILE, among others. Sara was awarded Best

Director awards at the Silwerskerm Festival and the SAFTA's for It's me, Anna .

She has also worked with BBC, WGBH, Channel 4 and NBC.

Under her leadership, the mission at SWIFT has been to advocate for gender parity and intersectionality, both in front of and behind the camera. Sara's work at SWIFT (South African Women in Film & Television) includes working to provide professional support and development, mentorship, and networking opportunities to its members as well as advocating transformation so that screens in South Africa may reflect all voices and a true diversity of perspective.



# Jason Taylor

Executive Producer

Jason Taylor is a Tony-nominated motion picture, television, and Broadway producer. While President of Production at Bad Hat Harry, he co-produced several blockbusters, most notably the X-Men First Class Trilogy (X-Men: First Class, X-Men: Days of Future Past, and X-Men: Apocalypse) as well as several independent projects including H+, uwantme2killhim? and The Taking of Deborah Logan. In television, he worked on FOX's "House M.D.", the ABC series "Black Box", David Shore and Vince Gilligan's series "Battle Creek" for CBS, and was a Co-Executive Producer on the critically acclaimed Noah Hawley F/X series "Legion".

He then launched Futurism Studios with the documentary Name of The Game, and their first narrative feature 2067 starring Kodi Smit-McPhee and Ryan Kwanten. His most recent independent production, horror satire Sissy, has been received to near universal critical acclaim and was AACTA nominated for Best Picture, Best Directors, and Best Actress.

Jason's first Broadway production, "Jagged Little Pill", opened in December 2019 at the Broadhurst Theater in New York City. After a meteoric run, 15 Tony nominations, and wins for book and featured actress, the show is now on tour in the U.S. with a West End production eyeing 2024. His second production, "& Juliet", opened in November 2022.

# Maynard Kraak

Producer

Born in Cape Town, South Africa in 1970, Maynard's path to directing and producing feature films is atypical. Prior to attending ARTTS International, an eclectic film school in the north of England at the age of 27, Maynard had served as a detective in the South African Police services on the notoriously violent Cape Flats. And before that, he served in the South African Navy where he trained as a Warfare Officer.

Over the course of his 23-year career in film, television and theatre, Maynard has directed five features, is currently producing his eighth feature and has directed and produced three shorts. Maynard currently has an extensive slate of projects in development or financing, the majority of which are collaborations with international partners. He has directed and produced numerous television drama and comedy series, most recently the new SABC2 sketch comedy series, Comedy Mixtape.

His recent feature film The Last Victims is currently enjoying a successful festival run, selected into 29 international film festivals. This film is a study of the relationship between the victim and perpetrator thirty years on from an incident where the former, a political activist, was maimed by the latter, an Apartheid-era police black-ops operative. The film strikes a reconciliatory note, as the perpetrator seeks to atone for the actions of his past. The Last Victims has won 20 awards to date.

# Estimated Budget

Full Budget breakdown available upon request

Acct#	Category Description	Page	Total
1100	STORY AND RIGHTS	1	\$50,000
1200	PRODUCERS	1	\$405,724
1300	ATL - TRAVEL & LIVING	3	\$145,894
1400	DIRECTION	4	\$145,940
1500	PRINCIPAL CAST & CASTING	5	\$858,285
<b>TOTAL ABOVE-THE-LINE</b>			<b>\$1,605,843</b>
2000	SUPPORTING CAST	7	\$85,590
2100	EXTRA TALENT	9	\$37,260
2200	PRODUCTION STAFF	10	\$96,824
2300	ASSISTANT DIRECTORS & SCRIPT SUPERVISOR/CONTINUITY	13	\$25,571
2400	CAMERA CREW	14	\$78,849
2500	CAMERA EQUIPMENT	15	\$46,576
2600	GRIPS CREW	16	\$12,152
2700	GRIPS EQUIPMENT	17	\$14,151
2800	LIGHTING CREW	18	\$25,930
2900	LIGHTING EQUIPMENT	19	\$44,684
3000	SOUND	19	\$20,567
3100	ART DEPARTMENT CREW	20	\$76,516
3200	ART DEPARTMENT EQUIPMENT, PROPS, PICTURE VEHICLES	23	\$93,020
3300	SET CONSTRUCTION	25	\$15,656
3400	ANIMALS	28	\$19,210
3500	ARMOURERS & WEAPONS	29	\$22,713
3600	STUNTS	30	\$165,557
3700	SPECIAL EFFECTS	32	\$70,835
3800	COSTUME & WARDROBE	35	\$53,781
3900	MAKE-UP & HAIRDRESSING	36	\$22,385
4000	PROSTHETICS & CREATURE BUILD	38	\$30,659
4100	SECOND UNIT	38	\$250,000
4200	STOCK	40	\$11,742
4300	ARCHIVE FOOTAGE	40	\$5,000
4400	TRANSPORTATION & FLIGHTS	40	\$167,656
4500	LOCATIONS & FACILITIES	42	\$189,047
4600	BTL - HOTEL & LIVING	46	\$201,256
4700	FILM AND LAB	47	\$57,764
4800	SA PRODUCTION FEE	47	\$32,616
4900	PRODUCTION OFFICE & FACILITIES	47	\$20,711

## Filming location South Africa

Based on a 6-week shoot

Acct#	Category Description	Page	Total
5000	PUBLICITY & MARKETING	48	\$114,893
5100	LEGAL, AUDITING & BANKING	49	\$68,414
5200	OVERTIME ALLOWANCE	49	\$78,278
<b>TOTAL BELOW-THE-LINE PRODUCTION</b>			<b>\$2,255,863</b>
6000	LICENSE FEES	51	\$5,000
6100	ARTIST FEES	51	\$4,566
6200	EDITORIAL & PICTURE POST	51	\$112,655
6300	MUSIC	52	\$115,447
6400	POST PRODUCTION SOUND	53	\$58,635
6500	VISUAL EFFECTS	54	\$157,534
6600	TITLES	55	\$5,871
6700	TRAILER	55	\$13,000
6800	POST PRODUCTION - PICTURE/COLOUR/ONLINE	55	\$2,642
<b>TOTAL POST PRODUCTION</b>			<b>\$475,350</b>
7100	INSURANCE	57	\$37,561
7200	FOREIGN EXCHANGE GAIN/LOSS & OTHER COSTS	57	\$35,000
<b>TOTAL OTHER</b>			<b>\$72,561</b>
8000	FULL PRODUCER'S INSURANCE:		\$54,669
8100	COMPLETION BOND		\$113,894
8200	CONTINGENCY		\$275,694
<b>Total Fringes</b>			<b>\$146,126</b>
<b>Grand Total</b>			<b>\$5,000,000</b>



# CHARLIE

Please contact Briana Evigan for more information

[briana@moveme.studio](mailto:briana@moveme.studio)

<https://moveme.studio>