

**SAMUEL L. JACKSON
JULIETTE BINOCHÉ**

IN MY COUNTRY

A Film By John Boorman

**WINNER, 2004 DIAMOND CINEMA FOR PEACE AWARD
BERLIN FILM FESTIVAL 2004, IN COMPETITION**

(2005, UK, 104 minutes)

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A beautiful and important film about South Africa's Truth and Reconciliation Commission. It will engage and influence not only South Africans, but people all over the world concerned with the great questions of human reconciliation, forgiveness, and tolerance.

- Nelson Mandela

I traveled widely in South Africa during the worst period of Apartheid. I visited townships including Soweto; stayed on a farm in the Orange Free State; visited universities in Durban, Cape Town and Johannesburg; and went to Port Elizabeth to meet Athol Fugard.

I came to admire the courage of those people, black and white, who were opposing the system, including Van Zyl Slabbert – an Afrikaner who was leading the parliamentary opposition at the time. I saw his wife spat upon in the street by an Afrikaner who felt her husband had betrayed his race.

Like everyone else, I was exhilarated by Mandela's triumph and his moral victory and generosity. I was deeply moved by Afrikaans poet Antjie Krog's book and her account of covering the Truth and Reconciliation Hearings, a brave attempt to heal the deep divisions and wounds in the wake of Apartheid, and I seized the opportunity to make a film from it.

As an outsider, I had trepidations about telling a story that was so important to South Africans. However, my South African friends convinced me that only an objective foreigner could find a way through the complexities of the problem. So, with the help of a wonderful South African crew, I determined to make it as authentic as possible, and shot it in a simple unadorned manner.

It was the most emotionally overwhelming experience of my career, dealing on a daily basis with the pain and agony of all those stories from the Apartheid past.

When I was preparing the film, the most important decision I had to make was the casting of Anna. I chose Juliette Binoche because of her emotional depth and intellectual honesty. I looked again at Kieslowski's film *Three Colours: Blue* and marveled at her ability to be utterly vulnerable in expressing grief without the slightest edge of self-indulgence or self-pity. Working with her has been a revelation to me. How can anyone be as fragile and as strong as she?

Sam Jackson, on the other hand, is a skilful, witty, ironic actor who can give you everything on the first take. To match Juliette, Sam reached into his private emotions, which I suspect he usually hides from the camera, and Juliette responded to Sam's brilliant ability to improvise around a scene. The love story between Anna and Langston mirrors the conflict and reconciliation of the black and white South African communities, and their relationship resonates with the stories recounted at the hearings of the Truth and Reconciliation Commission.

This experience has taught me about the possibility of making the world a little better. It's truly wonderful that South Africa, which has suffered so terribly from racism, is now able to teach the world a lesson in healing. My fond hope is that the film, which is dedicated to Nelson Mandela and the oppressed of South Africa, will have captured some measure of this spirit.

- **John Boorman**

Synopsis

A drama set against the backdrop of the South African Truth and Reconciliation Commission hearings, *In My Country* charts the lowest depths of pain and suffering and reveals the redeeming power of forgiveness and love.

In 1996, the South African government established the Truth and Reconciliation Commission (TRC) to investigate abuses of human rights under Apartheid. Under the chairmanship of Nobel Peace laureate, Archbishop Desmond Tutu, the commission was mandated to examine acts committed between March 1960, the date of the Sharpeville massacre, and May 10, 1994, the day of Mandela's inauguration as president.

In accordance with the African principle of “Ubuntu,” which strives to create harmony amongst all people by absolving transgressions, rather than seeking retribution, the commission set up a series of hearings throughout the country to help heal the wounds of Apartheid. The hearings would serve as a forum for the perpetrators of murder and torture during the apartheid era to come forward and confront their victims. By telling the unvarnished truth and expressing contrition, they might be granted amnesty, if they could prove that their crimes were politically motivated – that they were only following orders.

Langston Whitfield (Samuel L. Jackson) is a Washington Post journalist, sent to South Africa to cover the TRC hearings. He is apprehensive about the trip, as he is skeptical about the process of reconciliation – feeling that it is just a way for the perpetrators to escape without punishment. Anna Malan (Juliette Binoche) is an Afrikaans poet covering the hearings for South African state radio and NPR in the US. Anna is enthusiastic about the process before them, having great reverence for her native African traditions, and great hopes to see her country healed. Thrown together as members of the international press corps, Langston and Anna meet and are instantly at odds over their opposing views of the hearings. But over time, their shared experience of listening to the moving and painful testimony brings them ever closer.

Meanwhile, searching for a more sensational angle for his story, Langston tracks down Col. De Jager (Brendan Gleeson), the most notorious torturer in the SA Police, and tries to penetrate the mind of a monster. Unexpectedly, the experience forces him to confront his own demons and leads to the discovery of a devastating connection between Anna and the perpetrators of violence.

As Langston becomes increasingly drawn into Anna's world and her passion for the country of her birth, they are both led to question their sense of identity. Where do they each belong? How responsible are they for what is done in the name of their respective countries?

Cast

Langston Whitfield	SAMUEL L. JACKSON
Anna Malan	JULIETTE BINOCHÉ
De Jager	BRENDAN GLEESON
Dumi Mkhali	MENZI "NGUBS" NGUBANE
Anderson	SAM NGAKANE
Elsa	ALETTA BEZUIDENHOUT
Edward Morgan	LIONEL NEWTON
Boetie	LANGLEY KIRKWOOD
Reverend Mzondo	OWEN SEJAKE
Albertina Sobandla	HARRIET MANAMELA
Willem Malan	LOUIS VAN NIEKERK
Old Man in Wheelbarrow	JEREMIAH NDLOVU
Felicia Rheinhardt	FIONA RAMSAY
De Smidt	DANIEL ROBBERTSE
Van Deventer	ROBERT HOBBS
One Man Band	PAUL DIRKSON
Peter Makeba	LWANDO NONDZABA
B&B Lady	TRIX PIENAAR
Sgt. Dreyer	GREG LATTER
Farmer	ALBERT MARITZ
Gilbert	SIZWE MSUTU
Kenneth	DUMISANI MBEBE
Lionel	SUNU GONERA
Jack Marlon	NICK BORAINÉ
Adam Hartley	CHARLEY BOORMAN
Mrs. Tabata	CONNIE CHIUME
Simon	SEUMUS KEIR
Chris	NICHOLAS ANDREWS
Jonty	JUSTIN CREASEY
Troy	JUNIOR SINGO
Deborah	YOLANDA METHVIN
Johan	GRANT SWANBY
Police General	PAUL EILERS
Tony Brown	ANTHONY FRIDJOHN
Perpetrator 1	BHEKI VILAKAZI
Alec	LOUW VENTER
Brian	WAYNE HARRISON
Lilly	TERRY NORTON
Judge	ANDRE JACOBS
Newsreader	ALYCE CHAVUNDUKA
Women	LILLIAN DUBE
	NAMHLA NDLOVU
	LEE DURU
	NAMBITHA MPUMLWANA

Pilot	GARRICK HAGON
De Jager's Security	JOHAN MARAIS
	MORGAN O 'CALLAGHAN
	FREDERRICK DANNHAUSER
Taxi Driver	ANDREW JOHNSON
Commissioners	LILIAN KHUMALO
	GENESIS CANDA
	TONY FINLEY
	BIAH MOKGOBU
	ANTHONY KARRIEM
	MILTON DAKA
	HIPORTIA HLATANA
	JEFFERINE OCTOBER
	NOLIYANDA PIKE
	BEVERLEY BOWNES
2nd Judge	JUSTICE KHONTYO
3rd Judge	DENZIL CAMPBEL
Woman Phone Booth/Corn Field	CHRISTINA NTSOMI
Herd Boy	XHANTYI NQAYI
Langston's Father	LULAMA NOMBIBA
Langston's Mother in Law	JEAN ABRAHAMS
Deborah's Aunts	THAMI NGUBENI
	CINDI SAMPSON
Inge	MICHELLE ZAIMAN
Inge v/o	NATASHA KOTZE
Johan's Wife	NATALIE DIPPENAAR
Malan Farmhouse Maid	ZOLISWA MABAWA
Crying Woman	ELIZABETH MOKOATSANA
Farmer's Father-in-law	JOHN COOM
Farmer's Mother-in-law	NOEL COOM
Farmer's Daughter	SHANNEN MACKAY
Perpetrator 2	XOLA LUSE
Old Man's Grandson	SACKY VETO
Old Man's Comforter	MOHOGANY SINGISWA
Albertina's Friends	MOHO SEABELA
	ZINGISA KOBO
	LANDIWE HANS
Langston's Driver	JOHN ZACHARIS
Soccer Ref	JAMO JAHJAH
Boere Orkes Band	BRIAN NIEWOUDT
	ENDRIE NEL
	NIC DU TOIT
	STOMPIE HEYNS
	SUSANNA VERMEULEN
One Man Band	PAUL DIRKSON
Schempers	RUSSELL JOHNSON

Bottle Shop Owner	MORRIS UBERSTEIN
Lizzie	THEMBI MTSHALI
Alec's Wife	LARA BYE
PR Person	MARISA SARFATTI
Translators	PHUMLA STAMPER WARONA SEANE
Afrikaner next to Anna at Hearing	JOHN LANGEMANN
Woman with Applications	NKULI KGOSITSILE
Anna look-a-like	SUZANNE BASSETT
Lily's Daughter	AMBER STODEL
Taxi Driver	YAVOR RADKOV

Crew

Directed by	JOHN BOORMAN
Screenplay by	ANN PEACOCK
Based on the Book by	ANTJIE KROG
Produced by	ROBERT CHARTOFF, MIKE MEDAVOY, JOHN BOORMAN, KIERAN CORRIGAN, LYNN HENDEE
South African Producer	DAVID WICHT
Producers Executive Producers	CHRIS AUTY, NEIL PEPLOW, MFUNDI VUNDLA, DUNCAN REID, SAM BHEMBE, JAMIE BROWN
Director of Photography	SEAMUS DEASY
Editor	RON DAVIS
Music Supervisor	PHILIP KING
Music Editor	BRIAN MASTERSON
Music Co-ordinator	TINA MORAN
Music Recorded at	WINDMILL LANE RECORDING STUDIOS, IRELAND BOW LANE STUDIOS, IRELAND
Choir Recorded	CAPE TOWN, SOUTH AFRICA

Music

SENZENINA

Arranged by Murray Anderson & Warrick Swinney

Performed by Princess Soi-Soi Gqeza, Mxolisi Mayekane, Mandla Lande,
Michael Ludonga, Simpiwe Matole, & The New Teenage Gospel Choir

Published by Hi-Z Sound

LIZALIS' IDINGA

Arranged by Murray Anderson, Warrick Swinney
Warrick Swinney & Philip King
Performed by Princess Soi-Soi Gqeza, Mpho
Motheane & The New Teenage Gospel Choir
Published by Hi-Z Sound

KALKBAAI

Composed by
Murray Anderson & Warrick Swinney
Arranged as Anna's Theme
by Murray Anderson,
Warrick Swinney & Philip King
Performed by Murray Anderson
Published by Hi-Z Sound.

GENERAL AMNESTY

Composed by
Murray Anderson & Warrick Swinney
Arranged as De Jager
Theme by Murray Anderson,
Warrick Swinney & Philip King
Performed by Murray Anderson & Noel Eccles
Published by Hi-Z Sound

MIZANA

Composed by Zukile Malahlana, Bongani
Mafumana & Warrick Swinney
Performed by Marekta
Courtesy of Milestone Records

LAAT MY STAAN

Composed by
Murray Anderson & Warrick Swinney
Arranged as Brandewyn by Murray Anderson
& Warrick Swinney
Performed by Paul Dirksen & Murray Anderson
Published by Hi-Z Sound

DE AAR

Composed by
Murray Anderson & Warrick Swinney
Arranged as Huis Toe
by Murray Anderson & Warrick Swinney
Performed by Paul Dirksen & Murray Anderson
Published by Hi-Z Sound

UTHANDO

Composed by Murray Anderson & Warrick Swinney

Arranged as Love Theme

by Murray Anderson, Warrick Swinney & Philip King

Performed by Murray Anderson & Orchestra, Published by Hi-Z Sound

History

21,800 VICTIMS TOLD THEIR STORIES TO THE TRUTH AND RECONCILIATION COMMISSION 1,163 PERPETRATORS WERE GIVEN AMNESTY, BEGINNING THE PROCESS OF HEALING THE WOUNDS OF APARTHEID

Every once in a while, somewhere in the world, a miracle occurs and the human spirit triumphs, seemingly, against all odds. *In My Country* is a celebration of such a miracle.

After the fall of the apartheid regime in South Africa, a miracle in itself, the new leaders sought to expose the truth about the extent of the atrocities committed by the previous regime, bring closure to what had been centuries of oppression and create an environment in which all South Africans could start afresh. Out of this desire to reconcile the past, the idea of a Truth and Reconciliation Commission (TRC) was born. "It was a way of giving some space and light to what had happened," says director John Boorman.

What made the TRC unique was that it was an African solution to an African problem. Instead of introducing a war crimes tribunal, Archbishop Desmond Tutu and others looked to the African custom of "Ubuntu" to bring closure to past sufferings. "Ubuntu" is a philosophy of humanism, emphasizing the link between the individual and the collective. Its premise is that what hurts one, hurts all, and the actions of one person will have an impact on all. It seeks to unite all people through an understanding of what makes us the same, rather than what makes us different from one another, and strives to create harmony by absolving transgressions, rather than seeking retribution.

"The notion that there could be a middle way, that people could reach a kind of cathartic experience by a confrontation between the victim and the perpetrator – where the perpetrator speaks honestly, sometimes courageously, about his actions and where forgiveness and amnesty are the hoped for results, rather than retribution, had a great appeal to me as a human being," says producer, Robert Chartoff.

The TRC was not without opposition. Memories of other international war crimes tribunals had doomsayers suggesting that the TRC would open the way for a witch hunt, persecution and prosecution, thereby negating any chance of reconciliation. Also, amongst the families of victims, there was a sense that this was yet another initiative aimed at whitewashing the actions of white South Africans. "It was criticized because the black population had been so oppressed by these people and did they not have the right to revenge?" comments director John Boorman.

South Africans watched in horror and revulsion at the revelations of the TRC hearings and for many, it was the first time that they had been forced to confront the full extent of the depravity of the Apartheid regime – a regime that they had supported and left unchecked for so long. While perpetrators appearing before the TRC were able to find a measure of absolution, it was far more difficult for everyday, guilt-ridden, white South Africans. Disgusted and appalled by their own culpability, they had to find a way to forgive themselves for their blindness towards their fellow citizens' suffering, and to seek forgiveness from those they had knowingly or unknowingly made to suffer.

This dismay and vulnerability found a voice in the form of Afrikaans poet, Antjie Krog, who was commissioned to cover the TRC hearings for state radio and *The Mail* and *Guardian* newspapers. Her very human reaction to the hearings and extremely moving dispatches spoke for many. "Antjie really brought to life the incredible pain that people had suffered," says scriptwriter Ann Peacock. "We all knew that the apartheid system had caused great suffering, but we never knew the full extent. Antjie showed us how terrible it really was and we felt ashamed."

One of the issues that Antjie brought out into the open was the question of belonging. Was it possible that former white colonists could possibly regard themselves as Africans? In covering the TRC hearings, Antjie was forced to examine the very core of her belief system, her heritage as a white Afrikaner. She had to find a way to transcend her own feelings of guilt and the culpability of her forebears, in order to reaffirm her African-ness.

Krog's extremely personal and introspective book, *Country of My Skull*, is an insider's view of the pitfalls and triumphs of the TRC process. More than that, it is a magnificent exploration of the soul of a nation desperately trying to exorcise its past and find a way forward.

Despite its limitations, the TRC was an extraordinary success. South Africa's humanity and dignity was tested to its limit, and shown to be far greater than could ever have been conceived. In revealing the truth of what had gone before, accepting responsibility and seeking true forgiveness, perpetrators and victims helped to close one of the most painful chapters in South African history. It stands as a lesson in humility and forgiveness, the likes of which the world has seldom seen. "The specific experience belongs wholly to the South African people, but the message of the TRC is for everyone," comments producer Lynn Hendee. "This is a story that has to be told to as many people in the world as possible."

About the Story and Production

Adapting Antjie Krog's book for the screen was a labor of love for Ann Peacock, who spent four years working on the screenplay. "I come from South Africa and understood many of the issues that Antjie grapples with in the book," says Peacock. "What I actually set out to do when I wrote the screenplay was to answer two questions: 'How [do] we do the unthinkable?' and 'Is it enough to tell the truth?' I wanted to use the personal story of Anna and Langston to inform us about the universal story about perpetrators committing atrocities. This was a way of enabling us to understand what seemed so incomprehensible."

Peacock introduced the character of Col. De Jager, as the embodiment of evil – a man responsible for the terror unleashed by a paranoid government on its own citizens. "It was interesting to me to discover how anyone can become like De Jager," says Peacock. "Is he some sort of monster that just sprang out of nowhere or was he just like any one of us? Do we all have it within us to become so misguided, so evil?"

In choosing which hearings to include in the script, Peacock chose those that had moved her the most, and which illustrated most dramatically the complexity of the TRC process and the depths to which those charged with carrying out the orders of the government had sunk. "I mixed fact with fiction to do this," says Peacock. "I wanted the hearings to be seared into the memory of the viewers so they would never forget them. Many people asked me why I chose the old man who wanted his trees back because in the scheme of things, this seems a small loss. However, for this man, in the context of *his* life, the loss of those trees was huge. The act of the perpetrators was so vindictive, spiteful and unnecessary. The point is that you cannot try and compare degrees of perpetration and loss."

Inspired by the questions raised in Krog's book, Peacock became increasingly fascinated by the issue of truth. "I believe that truth has a reality that exists and exerts a power, irrespective of whether the truth is known or not," explains Peacock. "The fact that the South African government covered up the truth did not diminish the power of those acts on the psyche of the country. Perpetrators were dehumanized by the atrocities they committed, elaborate lies and justifications had to be manufactured. Lies bred more lies and a culture of deceit developed, a culture of not questioning authority."

Peacock created the character of Washington Post journalist, Langston Whitfield, as an every man, "in that he is the window through which the outside world experiences the TRC. He is the eyes and ears for the viewer." His journey into South Africa forces him to abandon all his preconceived ideas and embrace a spirit of forgiveness he never imagined possible.

"Langston has an American sense of justice, that the punishment should suit the crime. Therefore, the idea of forgiveness is foreign, even ridiculous to him,"

comments Samuel L. Jackson. "In understanding the principal of 'Ubuntu,' he realizes that revenge destroys the person seeking vengeance as much as the one acted upon. Forgiveness and understanding are all things that are achievable if people sit down and listen to one another."

This spirit of forgiveness and reconciliation, transcending time and place appealed to producer Robert Chartoff. His determination to bring this story to an international audience led him to director John Boorman. "I knew that John had visited South Africa some 20 years ago and was intimately acquainted with the situation in the country. His time in South Africa had a lasting impact on him and, during our discussions through the years, he would often mention the country. I respect his social conscience and I never had any doubt in my mind that there was anyone better to direct this film," says Chartoff.

John makes it easy for everyone else. He knows exactly what he wants and yet he is also open to suggestions which is an amazing line to tread," says producer Lynn Hendee. Boorman's calm, supportive approach provided a perfect environment in which the actors were able to give full reign to the emotional demands of the script. "He has been a gift because he has given me the space to fly and do what I felt like doing," enthuses Binoche. "I have seen enough of John's films to know that I really wanted to work with him, the expectation does not exceed the reality," says Jackson.

"Langston comes with great purpose, but believes that this is just another opportunity for a white man to be absolved of any wrong-doing," comments Boorman. This is certainly Langston's view ahead of his meeting with De Jager. However, he is ill prepared for the cat and mouse games that De Jager plays or the psychological toll that his meeting with De Jager will have.

"The script is pretty upsetting and poses many difficult questions," says Brendan Gleeson, who plays De Jager. "I think this man was at the very center of power, to the extent that he had a license to do whatever he wanted, and did so. He was then simply abandoned by the people who had sponsored him. A lot of what he felt in terms of justifying his own actions has to do with loyalty and duty and the notion of the hierarchical procession towards God in some very manic kind of a way."

Cut off from the hierarchy that protected him, De Jager is powerless, vulnerable and isolated. "I think that it is the loneliness that leads De Jager to talk to this American interviewer the way he does," says Gleeson. "Part of him wants to share and a part of him wants to be recognized as a fellow human being, even though everybody has demonized him. He's a terrifying character, but at the end quite vulnerable.

"De Jager's constant taunting awakens in Langston his own deep-seated hatred and Langston comes dangerously close to losing the moral higher ground when

his vengeful side surfaces. The intense sequence between Langston and De Jager was shot over a period of one week and placed extreme demands on both actors. "We were both trained and prepared to look inside a character," says Jackson. "There was a camaraderie and we liked each other immediately, which helped when we had to go to the venomous parts. Neither of our characters was dominant or submissive – it was like playing a game of tennis, going back and forth not being intimidated by it or the material."

"Langston is a man who is estranged, not only from his family, but also from his country," says Boorman. This is highlighted by his interaction with Anna. "Anna makes him realize that she is of, from, and about South Africa," says Jackson. This gives Langston pause because he never thought of white people as being African. To hear her say it with such passion and conviction is off-putting to him because he doesn't feel the same way about his own country, America. He doesn't feel welcome there and his is not a country that he would be willing to die for. He learns that he also doesn't belong in Africa – it might be where his ancestors came from, but it is not part of his heart or part of his soul."

Anna has a strong sense of belonging and pride in her country, but in discovering the truth revealed at the TRC hearings, she's forced to re-examine her identity. "Her language, Afrikaans, in which she has written of love and tenderness and beauty, is now the language of horror, mutilation and death. The people with whom she shares a history, a culture, a sensibility are shown to be monsters," says Peacock. "Does that mean she is one too? How much responsibility must she take for the acts of her people?"

Suddenly Anna, who has never questioned her love for her country or her sense of belonging, starts to feel vulnerable. The shocking revelations at the TRC, detailing the extent of the depravity of the regime she never challenged, mar the idyllic world she thought she lived in. Overwhelmed by the horrendous evidence presented at the TRC hearings, largely against her fellow Afrikaners, Anna's world is shattered and she teeters on the brink of mental collapse. "Anna is a very strong, and very sensitive, individual. In some ways her ability to relate is an element of power. When Anna breaks down, I don't see it as a sign of weakness, it is a kind of strength, because she is actually capable of doing so," says Chartoff.

"Anna has had to come to terms with her own shame and seek forgiveness for what has been done in the name of her nation," says Boorman. "What Anna experiences at the TRC changes her entire world," says Binoche. "Her soul is laid bare, and sometimes in order to do a scene, I had to create the feeling of being naked in front of the camera."

"There was a time when I was emotionally exhausted," continues Binoche. "We

were going through so many different layers of emotion, feelings of not knowing, and being lost and naked. I felt I couldn't take it any more. Yet as an actress you have to expose yourself, otherwise there 's nothing for people to react to."

"I had a scene with Samuel where we fought physically. I got bruises. When John Boorman apologized to me afterwards for putting me in that situation, I said 'it's nothing.' Nothing compared to what's happened in the past and the story we're trying to tell. This is the least I can do, get my own bruises."

Despite their often-explosive exchanges, a shared vulnerability is what brings Langston and Anna together. Langston's initial dislike and mistrust of Anna slowly give way to respect, as he recognizes that unlike himself, Anna is able to confront her past, in order to make sense of it and move forward. "Through the contact he has with Anna and with Anderson, Langston starts to realize what it must have taken for South Africans to forgive, and the level of spirituality and unity amongst them," says Jackson. "I think that it is important for people to realize what the principle of 'Ubuntu' is because we can all use this principle toward achieving peace."

The relationship between Anna and Langston further explores the theme of betrayal. "It is difficult for most of us to understand the mind of a perpetrator of atrocities," says Peacock. "We can neither empathize nor comprehend, as it is too far removed; but we can comprehend and identify with personal betrayal. That is why I created the situation where Anna commits adultery. "While Peacock doesn't try to equate adultery with murder and torture, there is an intended parallel between Anna's betrayal of her husband and Col. De Jager's explanation of the atrocities he's committed." De Jager says 'we didn't just go out and do it. It was incremental, it was a process.' This also holds true for adultery, "says Peacock. Anna must take responsibility for having committed adultery if she is to have learned anything from attending the hearings. She must confess and ask forgiveness if she is to try to heal the harm she has done.

Into the heart of the country ...

The TRC hearings were held throughout South Africa in order to allow as many people as possible to partake. From major cities to small towns and villages, the TRC road show encompassed all. In some cases tiny community or school halls had to be used, making it necessary for people to travel for many kilometers to attend. A particularly poignant example of this is the old man in the film who is transported to the hearings in a wheelbarrow.

Identifying locations that would perfectly serve the demands of the film was a challenge, especially given the fact that shooting on the film would be confined to the Cape Town area and yet had to somehow reflect the country as a whole." John Boorman had a phenomenal sense of the country and was very exacting in

terms of what he wanted,” says Unit Manager Morgan Pather. “His research had been very thorough and he was determined that this film would be truly reflective of the country as a whole, even if we were, for reasons of logistics, bound to the Western Cape.”

“John said that he wanted the look of the film to be as close to everyday South Africa as possible and that we weren’t going to beautify anything,” says Art Director, Emelia Roux-Weavind. “I had an enormous amount of freedom on the project because he felt that, as a South African, I would best know what the design elements should be and what they should reflect. He was at pains not to impress a European vision onto the project.”

“Many of the locations chosen were perfect as they were,” comments Roux-Weavind. “It is the simple things that give this film its authenticity. The town hall at Mandela Park squatter camp is a case in point – it is perfect as it is because it reflects the community that lives there. In most cases we simply worked around what we found at the various locations, often using the equipment available at the location and only adding the TRC banners and paraphernalia.”

While the diverse architecture of the Western Cape fulfilled all the requirements of the script, the province could not provide the various landscapes that John Boorman envisioned. “All the hearings were held indoors and even though the architecture of the buildings differed greatly, John feared that the story would be trapped in courtrooms,” says Second Unit Director, Kevan Barker. “We needed to capture a true sense of the landscape, as a backdrop to the hearings and to open up the film and provide a pause between the dramatic sequences.” To this end, Barker scouted different parts of the country and then headed off into the hinterland with the second unit. “Our ten day, 4000 km journey took us through the desolate Karoo, the majestic, verdant Drakensberg Mountain range in Kwa Zulu Natal, the dramatic Maluti Mountains on the Free State/Lesotho border and on to the isolated hamlet of New Bethesda.”

In order to accurately recreate the TRC hearings on film, an enormous amount of research had to be done by the art department before filming commenced. “John Boorman’s approach to the whole project was one of reverence and he was adamant that the hearings be depicted in as authentic a fashion as possible,” comments Roux-Weavind. “We were really lucky in that the hearings were covered in detail both on television and in the printed media, affording us a wealth of archival material for reference purposes,” says Roux-Weavind.

Roux-Weavind consulted with a number of journalists and cameramen who covered the hearings to gain greater insight into the workings of the commission and the equipment used. “Antjie Krog in particular was a great source of information because she had been at so many of the hearings and was able to tell us of the layout and also point us in the direction of people who could help us get our hands on TRC equipment.” During shooting of the hearing sequences,

ex-TRC cameramen were employed to help with the positioning of television cameras and also act as extras. "I believe that we have recreated the hearings with absolute accuracy, right down to the sound-proof booths used by the interpreters and translators."

"Although all the hearings in the film are conducted along similar lines, they each involve different communities and this also had to be taken into account in depicting the different hearings," says Roux-Weavind. Small touches were added to each hall that said something about the community it served. "The nuances are subtle, but they are important in that they provide subliminal clues as to the character of the community. One example is the hearing at the Farmers' Co-Operative. This was a predominantly Afrikaans hearing and if you look closely we have used a number of little things to give clues as to the character of the community, even in the style of the floral arrangements."

John Boorman decided on a very natural look for the whole film. "During my initial discussion with John, we opted for a very traditional style of shooting, so that you almost wouldn't notice the camera," says Director of Photography, Seamus Deasy. Many of the scenes are so intense that any wild camera work would detract from rather than enhance the story."

Working in the harsh South African light proved challenging to Deasy, but as the winter approached, he found that the light became a little gentler. "It is very difficult to photograph actors, particularly female actors, if there is a high sun hitting them. So we made a decision early on that whenever the sun was shining we would backlight and fill in softly from the front." Often Deasy and Boorman would schedule the day's work in such a way that they shot one way in the morning and then held over till the afternoon to shoot the reverse.

Available light was used wherever possible and all interiors were lit in such a way that it looked like natural light filtering in. In terms of the color palette, Deasy opted for a natural but slightly de-saturated look. "We didn't use any filters, we didn't soften anything. It's a harsh realistic look."

About the Director

One of Britain's most acclaimed directors, **JOHN BOORMAN** is known for making films resplendent with great visual flair and taut narrative. Boorman is also known as one of the commercial mainstream's most independently minded directors. He has been quoted as saying, "filmmaking is the process of turning money into light and then trying to turn it back into money again," an epigram that has in many ways defined the trajectory of his career.

A native of London, where he was born January 18, 1933, Boorman began his media career as an editor for the BBC. By 1962, he was the head of the Bristol BBC documentary unit. Three years later, he directed his first fictional film, the whimsical, loosely structured *Having a Wild Weekend*, which starred the Dave Clark Five. The film was distinctive and original enough to earn Boorman recognition as an innovative stylist by a number of prestigious publications.

Following more work for the BBC, Boorman made his Hollywood directing debut in 1967 with *Point Blank*, starring Lee Marvin as a gangster obsessed with getting revenge on the Organization that once wronged him. The film was seen as an elegant exploration of the increasing de-personalization of life in the modern urban world. It also went on to become recognized as one of the definitive Hollywood films of the late '60s, occupying a place in the groundbreaking Hollywood New Wave next to such classics as *Bonnie and Clyde*.

Boorman collaborated again with Marvin on the allegorical *Hell in the Pacific* (1968), which cast the actor as a WWII soldier stranded on an island with a Japanese soldier (Toshiro Mifune). He then made *Leo the Last* (1970), a surreal tale of London culture clash starring Marcello Mastroianni as an Italian aristocrat living in London's Notting Hill neighborhood. The film earned him the Best Direction award at Cannes.

Deliverance, Boorman's 1972 follow-up to *Leo the Last*, was a nightmarish meditation on the inefficacy of social constructs and civilized niceties in the face of primal squalor. The film was hailed for its depictions of the dark realities of human nature and oppressive machismo. Nominated for three Oscars, including Best Picture and Best Director, the film quickly became a classic, with its scenes involving a banjo duel with an inbred Appalachian child and Ned Beatty's rape by a pair of backwoods rednecks recognized as some of cinema's most memorable.

Boorman's next projects were the Sean Connery vehicle *Zardoz* (1973), *Exorcist II: The Heretic* (1977), and the acclaimed *Excalibur* (1981). A brutal, visually lavish adaptation of Malory's *Morte d'Arthur*, the film enjoyed a warm critical and commercial reception and earned a number of honors, including a Golden Palm

nomination for Boorman at Cannes. Following the success of *Excalibur*, Boorman did not direct again until 1985, when he helmed *The Emerald Forest*, a story of a man's tireless search for his son who disappeared into the Amazon rain forest when he was seven. Earning high marks for its ravishing scenery, the critics extolled his use of impressive visuals.

Boorman's incredible narrative strength came back to the forefront with *Hope and Glory* (1987). The surprisingly gentle, semi-autobiographical account of a boy's experiences during the London Blitz, it was hailed for its unforced exuberance. It was nominated for 5 Oscars including Best Picture, Best Director and Best Screenplay, and won a Golden Globe for Best Picture as well as many other awards. He followed it with *Where the Heart Is* (1990), and then *I Dreamt I Woke Up* (1991), a critically acclaimed short film that recounted the highs and lows of Boorman's career.

Following the short *Two Nudes Bathing* and *Beyond Rangoon*, both 1995, Boorman directed *The General* in 1998. The story of legendary, real-life Irish crime lord Martin Cahill, it featured an extraordinary performance by Brendan Gleeson in the title role, and was hailed as Boorman's best film in years. The director, who had his own real-life encounter with Cahill when the latter robbed his house years earlier, won the Best Direction award at Cannes for his work, almost 30 years after winning the same award for *Leo the Last*.

With an all-star cast, Boorman's most recent foray was *The Tailor of Panama*, a new breed of contemporary spy thriller based on John le Carré's hit 1996 book. Boorman once again found himself a new forte: sophisticated entertainment that engages our intellect above our emotions.

JOHN BOORMAN - FILMOGRAPHY

2001: *The Tailor of Panama*
1998: *The General*
1995: *Two Nudes Bathing*
1995: *Beyond Rangoon*
1991: *I Dreamt I Woke Up*
1990: *Where The Heart Is*
1987: *Hope & Glory*
1985: *The Emerald Forrest*
1981: *Excalibur*
1977: *Exorcist: The Heretic*
1973: *Zardoz*
1972: *Deliverance*
1970: *Leo The Last*
1968: *Hell in the Pacific*
1967: *Point Blank*
1965: *Having A Wild Weekend*

Author of *Money Into Light*

Author of *Adventures of a Suburban Boy* published in 2003

Co-Editor on series 1–13 Projections

About the Cast

SAMUEL L. JACKSON (Langston Whitfield) has been labeled one of the hardest working actors in Hollywood. He made an indelible mark on American cinema with his portrayal of 'Jules,' the philosophizing hitman, in Quentin Tarantino's *Pulp Fiction*. His performance won him unanimous critical acclaim, as well as Academy Award and Golden Globe nominations as Best Supporting Actor, and a Best Supporting Actor award from the British Academy of Film and Television Arts.

Jackson recently co-starred with Ashley Judd in the Paramount Pictures suspense thriller, *Twisted*, directed by Philip Kauffman. Jackson is also starring in *XXX 2* for Sony Pictures, reprising his role from the first film (*XXX*), and in the final *Star Wars:Episode 3* which will be released in Summer 2005.

In 2003, Jackson starred with Colin Farrell and Michelle Rodriguez in *S.W.A.T.*, for Columbia TriStar. In 2002, he starred with Ben Affleck in Paramount's box office and critical success *Changing Lanes*. That same year, Jackson starred in and Executive Produced the Sony/Screen Gems film *Formula 51* with Robert Carlyle, co-starred in the sci-fi thriller, *XXX*, reprised his role as 'Mace Windu' in the second installment of George Lucas' "Stars Wars Episode II: Attack of the Clones" and starred in "Basic" for director, John McTiernan.

In 2001, Jackson starred in Jersey Franchise/Universal's *The Caveman's Valentine*, directed by Kasi Lemmons. Jackson also served as an Executive Producer on the project. This was his second project with Kasi Lemmons, after the applauded *Eve's Bayou*, which he also produced.

Jackson co-starred opposite Bruce Willis in writer/director M. Night Shyamalan's suspense drama, *Unbreakable* for Disney, and in John Singleton's *Shaft* in the title role opposite Christian Bale and Vanessa Williams. Jackson also co-starred with Tommy Lee Jones in Paramount's courtroom drama *Rules of Engagement*, directed by William Friedkin. Both *Shaft* and *Rules of Engagement* were screened at the 2000 Deauville Film Festival, where Jackson was honored with a Lifetime Achievement Award.

Jackson starred in *The Negotiator* and in Warner Bros.' *Deep Blue Sea* for director Renny Harlin. He also starred in Francois Girard's *The Red Violin* and made a cameo appearance in George Lucas' highly successful and popular *Star Wars Episode One: The Phantom Menace*. He received a Golden Globe nomination and the Silver Bear Award for Best Actor in a Comedy at the Berlin

Film Festival, for his starring role in *Jackie Brown*, his second film with director Quentin Tarantino.

Jackson starred opposite Sandra Bullock, Matthew McConaughey and Kevin Spacey in Joel Schumacher's 1996 film of the John Grisham novel *A Time to Kill*. He received a Golden Globe nomination and an NAACP Image Award for his performance. He also starred opposite Bruce Willis in *Die Hard with a Vengeance*, the top-grossing movie internationally in 1995.

Jackson made movie history with his portrayal of a crack addict in Spike Lee's *Jungle Fever* when he was awarded the first and only Best Supporting Performance Award ever given by the judges at the Cannes Film Festival. He also won the New York Film Critics Award for Best Supporting Actor for that performance.

He has also appeared in the films *187*, *Sphere*, *The Long Kiss Goodnight*, *Hard Eight*, *Kiss of Death*, *Losing Isaiah* and *Amos and Andrew*. Additional film credits include: *Ragtime*, *Sea of Love*, *Coming to America*, *Ray*, *Do the Right Thing*, *School Daze*, *Mo' Better Blues*, *Goodfellas*, *Strictly Business*, *White Sands*, *Patriot Games*, *Jumpin' at the Boneyard*, *Father and Sons*, *Juice*, *Fresh* and *True Romance*.

On television, Jackson starred in John Frankenheimer's Emmy Award-winning *Against the Wall* for HBO. His performance earned him a Golden Globe nomination and a Cable Ace nomination as Best Supporting Actor in a Movie or Miniseries.

Jackson's acting career began upon his graduation from Morehouse College with a degree in dramatic arts. He went on to perform in numerous stage plays, including *Home*, *A Soldier's Play*, *Sally/Prince* and *The District Line*. He also originated roles in two of August Wilson's plays at Yale Repertory Theatre. Jackson appeared in *Mother Courage and Her Children*, *Spell #7*, and *The Mighty Gents* at the New York Shakespeare Festival.

Jackson made his film debut while still a student at Morehouse, in *Together for Days*."

JULIETTE BINOCHÉ (Anna Malan), the daughter of an actress and a sculptor, trained as an actress from an early age. Her first starring role was in Jean-Luc Godard's *Je Vous Salue, Marie* in 1985, followed by André Téchiné's *Rendez-Vous*."

She was next seen in two films by Leos Carax: *Mauvais Sang* (*Bad Blood*) and *Les Amants du Pont Neuf*, in which she played a one-eyed painter living in the gutter and for which she designed the poster artwork. This performance won her

the award for Best Actress from the European Film Academy. In 1988, Juliette returned to the stage in Andrei Konchalovsky's *Tchekov's La Mouette*.

She first attracted the attention of international film critics at age 22, with her groundbreaking role in *The Unbearable Lightness of Being* opposite Daniel Day Lewis. This memorable English-language debut as a sexually free-spirited woman opened the doors to a very successful international career.

In 1991, Juliette starred as Cathy in *Wuthering Heights* opposite Ralph Fiennes as Heathcliff, and in 1992 she gave a darkly ambiguous performance as a woman involved in a passionate affair with her father-in-law in Louis Malle's *Damage*. A year later Juliette starred in Krzysztof Kieslowski's critically acclaimed *Three Colours: Blue* and garnered both the Venice Film Festival Best Actress Award and the Cesar for Best Actress.

After a sabbatical from filmmaking to become a mother, Juliette was cast as the heroine in France's most expensive movie ever, the \$35 million *The Horseman on the Roof*. Her captivating performance as Pauline earned her critical acclaim. Turning her hand to romantic comedy, Juliette starred opposite William Hurt in *A Couch in New York*.

1997 saw Juliette at the very top of her profession, when she struck box office gold internationally with her role as a nurse in Anthony Minghella's *The English Patient* starring alongside Ralph Fiennes and Kristin Scott Thomas. Her performance earned her the National Board of Review Award for Best Supporting Actress with her co-star Kristin Scott Thomas, the Berlin Film Festival Silver Bear Award for Best Actress and the Oscar for Best Supporting Actress. Her next triumph was the lead role in *Naked* which she performed for several months at London's Almeida Theatre.

Returning to French film, Juliette starred in *Alice et Martin*, *Les Enfants du Siècle*, and *La Veuve de Saint -Pierre*, as well as Michael Haneke's *Code Inconnu*. In 2001, she starred in Lasse Hallström's box office hit, *Chocolat*, based on the book by Joanne Harris. She received the People's Choice Award for Best Actress from the European Film Academy, and was nominated for Best Actress at the Oscars.

She returned to the stage in 2001 starring in *Betrayal* at the Roundabout Theatre on Broadway.

Most recently, she took French audiences by surprise with her endearing role in the romantic comedy *Jet Lag*, released on June 13, 2003 in the USA.

BRENDAN GLEESON (De Jager) was born in Dublin in 1955. He joined Passion Machine in 1984 and performances include *Home*, *Wasters*, *Brown Bread* and *Pilgrims*. He also wrote and directed *The Birdtable* and *Breaking Up for Passion Machine*. Other theatre work includes *King of the Castle*, *The Plough and the Stars*, *The Silver Tassie* and *Prayers of Sherkin* at the Abbey; *The Cherry Orchard* at the Gate Theatre and *Juno and the Paycock* at the Gaiety Theatre which also toured to the Chicago Theatre Festival.

Gleeson is currently in production on “Harry Potter and the Goblet of Fire,” in which he plays Made Eye Moody, and has recently completed Ridley Scott’s “Kingdom of Heaven.” He was seen on screen in the Summer of 2004 in Wolfgang Petersen’s “Troy” and M. Night Shyamalan’s *The Village*. Other recent film credits include *28 Days Later* directed by Danny Boyle; *Dark Blue* directed by Ron Shelton; *Gangs of New York* directed by Martin Scorsese; *A.I.*, directed by Steven Spielberg; *The Tailor of Panama* directed by John Boorman; *Harrison’s Flowers* directed by Elie Chouraqui; *Wild About Harry* directed by Declan Lowney; *Mission Impossible II* directed by John Woo; *Lake Placid* directed by Steve Miner; *The General* directed by John Boorman, for which he won Best Actor at the Boston Society of Film Critics Awards (1998), Best Actor at the 1998 Awards of the London Film Critics, and Best Actor at the 1999 Irish Film and Television Association.

MENZI “Ngubs” NGUBANE (Dumi), blazed onto South African television screens in 1988 in the Zulu television drama, *Kwakhala Nyonini*.

As a young boy growing up in Soweto, Menzi became hooked on American courtroom dramas. These so inspired the young Menzi that he decided at an early age that he would pursue a legal career after completing school. However, his natural talent for entertaining people and an inherent understanding of drama took his career in a totally different direction.

Having made a name for himself in *Kwakhala Nyonini*, he joined the cast of *Street Sisters*, a celebratory musical, which toured Europe in 1990 to critical acclaim. Cast as the bad guy in *Ubambo Lwami*, Menzi became something of a folk hero and everyone’s favorite bad boy. The success of the series was such that Menzi was unable to leave home without being mobbed by adoring fans.

Menzi was most recently seen on television screens in *Gaz ’lam*.

About the Filmmakers

ROBERT CHARTOFF (Producer) is a graduate of Columbia Law School. His films have been nominated for and won multiple Academy Awards, including a Best Picture Oscar. His producing credits include the Oscar winning *Rocky*, starring Sylvester Stallone and Talia Shire as well as *Rocky V*. He also produced Best Picture nominee "Raging Bull" directed by Martin Scorsese and starring Robert De Niro, Best Picture nominee *The Right Stuff* directed by Philip Kaufman and starring Sam Shepard, Scott Glenn, Ed Harris and Dennis Quaid; *New York, New York* directed by Martin Scorsese and starring Liza Minnelli and Robert De Niro; *They Shoot Horses Don't They* directed by Sydney Pollack and starring Jane Fonda, Michael Sarrazin and Susannah York; and *Point Blank* directed by John Boorman and starring Lee Marvin, Angie Dickinson and Keenan Wynn.

In 1990, Chartoff founded and built the Jennifer School in Bodh Gaya, India, which now services the needs of hundreds of children. He is actively involved in the day-to-day administration of this constantly evolving educational center.

MIKE MEDAVOY (Producer) has played a role in the success of many of the best American films over the past twenty-five years. From agent to studio chief, he has been involved with over 300 feature films.

Medavoy began his career at Universal Studios in 1964, where he rose from the mailroom to become a casting director. He became an agent in 1965, working at General Artist Corporation and later as vice president at Creative Management Agency. Joining International Famous Agency as vice president in charge of the motion picture department in 1971, he worked with such prestigious clients as Steven Spielberg, Francis Ford Coppola, Terrence Malick, Jane Fonda, Donald Sutherland, and Gene Wilder among others. United Artists brought him in as senior vice president of production in 1974, where he was part of the team responsible for *One Flew Over the Cuckoo's Nest*, *Rocky*, and *Annie Hall*, which won the Best Picture Oscars over three successive years.

Medavoy co-founded Orion Pictures in 1978. During his tenure, *Platoon*, *Amadeus*, *Robocop*, *Hannah and Her Sisters*, *The Terminator*, *Dances with Wolves*, and *Silence of the Lambs* were released. In 1990, after twelve fruitful years at Orion, Medavoy became Chairman of TriStar Pictures. Under his aegis, critically acclaimed box office successes, *Philadelphia*, *Terminator 2: Judgment Day* (with Carolco), *Sleepless in Seattle*, *Cliffhanger* (with Carolco), *The Fisher King*, *Legends of the Fall*, and Steven Spielberg's *Hook* debuted. Of the films that Medavoy has been involved with, sixteen have been nominated for Best Picture Oscars and seven have won.

He received the inaugural Fred Zinnemann Award presented by the Anti-Defamation League in 2001, and the Israel Film Festival's Lifetime Achievement Award in 2002.

Today, as chairman and co-founder of Phoenix Pictures, Medavoy has brought to the screen films including *The People vs. Larry Flynt*, *The Mirror Has Two Faces*, *U-Turn*, *Apt Pupil*, *The Thin Red Line*, *Dick*, *Urban Legend (I&II)*, and *The Sixth Day*. *The Thin Red Line* was nominated for seven Academy Awards, received five nominations from the Chicago Film Critics, won the Golden Bear at the Berlin Film Festival and five Golden Satellite Awards, a cinematography award for John Toll from the ASC, and nominations from the DGA and WGA for Terrence Malick. Phoenix Pictures' most recent releases are *Basic* starring John Travolta and Samuel L. Jackson and directed by John McTiernan, and *Holes* starring John Voight and Sigourney Weaver, directed by Andrew Davis.

In 2002, Simon & Schuster published Medavoy's best-selling book, *You're Only As Good As Your Next One: 100 Great Films, 100 Good Films and 100 For Which I Should Be Shot*.

KIERAN CORRIGAN (Producer) is a founder of Merlin Films Group. A past director of the Irish Film Institute, Kieran is also a director of the Irish Industrial Development Authority (IDA) and director of Hummingbird Productions, Hummingbird Records, and Merlin Publishing.

Kieran has produced or executive produced many film and television projects, including: *Evelyn* directed by Bruce Beresford, starring Pierce Brosnan, Aidan Quinn, Julianna Margulies and Stephen Rea; *Beautiful Mistake*; *Leonardo: A Dream of Flight*; *This Is My Father* starring Aidan Quinn, James Caan, Stephen Rea, and John Cusack; *The General* directed by John Boorman, starring Brendan Gleeson and Jon Voight; *Angela Mooney* starring Mia Farrow, Patrick Bergin, and Brendan Gleeson; *Journey to Knock* starring John Hurt, and David Thewlis; *Sult*; *River of Sound*; *Bringing it all Back Home*; and *The Treaty* starring Ian Bannen, Brendan Gleeson, and Barry McGovern.

LYNN HENDEE (Producer) is the President of Chartoff Productions. Prior to joining the company, she was Vice President of Barry and Enright Productions and before that a Production Executive with Thorn EMI Films. She has a Masters in Fine Arts from the USC's Peter Stark Motion Picture Producing Program, and is an adjunct Professor of Filmic Writing at the University of Southern California.

At Chartoff Productions, her current projects include *Ender's Game* with Wolfgang Petersen directing (Warner Brothers), *The Mechanic* (MGM) and *Heads or Tails* with Julie Taymor directing (Disney).

Her producing credits include *Straight Talk* (Associate Producer) starring Dolly Parton and James Woods, *Making Mr. Right* (Associate Producer) starring John Malkovich, *Cross Creek* starring Mary Steenburgen, *Tender Mercies* starring Robert Duvall, *War Games* starring Matthew Broderick and *Bad Boys* starring Sean Penn.

DAVID WICHT (Co-Producer) is a film producer and financier who heads up Cape Town-based Film Afrika Worldwide.

He started in the film industry as a writer and director of feature films, television drama, documentaries, commercials and music videos. His first screenplay *The Native Who Caused All The Trouble* went on to become an award-winning stage play. His last feature as writer/director, *Windprints*, with John Hurt and Sean Bean, was nominated for Best Script, Best Director and Best Film in South Africa and enjoyed much critical success.

Since 1995 he has been involved in a large body of work, including *Blast* starring Eddie Griffin, Vinnie Jones and Breckin Meyer; the NBC adventure series *Scout's Safari*; *Consequence* starring Armand Assante, Rick Schroder and Lola Glaudini; *Pavement* starring Robert Patrick and Lauren Holly; *Borderline* starring Gina Gershon, Sean Patrick Flanery and Michael Biehn; the all-star South African feature *Promised Land*; *The Piano Player* starring Christopher Lambert and Dennis Hopper; *Second Skin* with Peter Fonda and Natasha Henstridge for HBO/Alliance Atlantis; *STYX* with Peter Weller, Bryan Brown for HBO/Promark Entertainment; Wilbur Smith's *The Diamond Hunters* mini series with Roy Scheider, Alyssa Milano; and *Mandela and De Klerk* with Sidney Poitier and Michael Caine for Showtime

MFUNDI MICHAEL SCOTT VUNDLA (Co-Producer) is one of South Africa's foremost creators of television product, and has the distinction of producing the most successful soap opera in the history of South African television.

He went into exile in August 1970 in the USA, where he continued with his education and remained an active member of the ANC. He completed a B.A. Degree in Politics and English at the University of Massachusetts in 1972 and went on to graduate with a Masters degree in Education from Boston University.

Mfundu and his wife Karen moved to New York in 1973, where he worked both as a fund-raiser for the Funding Exchange (a foundation supporting local and international grass-roots organizations) and as a playwright. Mfundu's plays highlighted the social injustices of apartheid. In 1986, the Vundlas moved to California where both Mfundu and Karen worked as television writers for David Milch. Alongside other South Africans, Mfundu was a founder and board member for the African Arts Fund, which raised money to bring Black, Colored and Indian

South Africans to the United States to study the fine arts. The fund helped to educate several well-known South African artists.

Mfundu returned to South Africa After the disintegration of apartheid in 1992, and was joined by his wife and son in 1993.

Mfundu created the soap opera *Generations* in 1993, which had an enormous impact on South Africans – being the first South African television show to focus on the needs, dreams and aspirations of black people. It remains the most popular show on television with the highest ratings across all channels. Now, in its eighth year, its popularity continues to grow.

Following the success of *Generations*, Mfundu created *Backstage*, a soap opera that broke new ground in terms of both developing and showcasing South African musical talent. Mfundu created a third soap opera, *Winelands*, in 2000, which had a highly successful yearlong run on pay-channel M-Net. He is currently working on a children's educational series, a sitcom and several motion picture projects.

SEAMUS DEASY (Director of Photography) has been working as a Director of Photography for a number of years, in every aspect of film and television including. dramas, documentaries, current affairs and feature films. His list of credits includes *Poitín*, *Budwanny*, *The Boy from Mercury*, *Night Train*, *Accelerator*, and *When the Sky Falls* starring Joan Allen. He shot a number of the Beckett plays including *Catastrophe* directed by David Mamet and featuring Sir John Gielgud in his last performance, *Act Without Words I* directed by Karel Reisz, and *Waiting for Godot* directed by Michael Lindsay-Hogg.

He has worked with John Boorman on a number of films, including *The General*, *Two Nudes Bathing* and *I Dreamt I Woke Up*. He worked with Barry Levinson on *An Everlasting Piece*. He has also been involved in various TV projects including *The Ambassador* and *Monarch of the Glen*. Most recently, Deasy worked with Mikael Salomon on *Benedict Arnold: A Question of Honor* starring Kelsey Grammer and Aidan Quinn.

ANN PEACOCK (Scriptwriter) is an eighth generation South African who has lived in the US since 1985. She holds a Bachelor of Arts Degree from UNISA and an LLB from the University of Cape Town, South Africa where she was later hired to teach in the Law Faculty.

After settling in LA in 1985, Ann wrote short stories about South Africa for magazines and journals. She then did a short course on screenwriting at UCLA extension, and honed her writing skills over the following five years.

Ann garnered an Emmy for her first produced screenplay. Themes of social justice and redemption have been at the core of her work from the start, which she ascribes to her South African roots.

Ann's screenwriting credits include *June 16th; Goodbye Bafana*, the story of Mandela and the prison warder James Gregory; *Henry and Lena*, the story of a blind white woman who marries a colored man, *A Lesson Before Dying*, about a young black man who is wrongfully condemned to death and a young black teacher whose mission is to turn the condemned prisoner into a man before he dies; *Cora Unashamed*, an adaptation of the Langston Hughes short story; *The Blues I'm Playing*, an adaptation of a Langston Hughes short story; *On the Ropes*, about a young black woman boxer; *The Marines of Autumn* a true story set in the Korean War; *The Star Is Born* (the remake of the Streisand-Kristofferson version, but with African-American stars and Rap music); and most recently, the C.S. Lewis children's story, *The Lion, the Witch and the Wardrobe*.

EMELIA ROUX-WEAVIND (Art Director) is one of South Africa's leading art directors. Most recently, she completed work on the action feature, *Stander*, starring Thomas Jane, David O'Hara and Dexter Fletcher and directed by Bronwen Hughes.

Emelia holds an Arts Major in Sculpture and cut her teeth in the industry as a prop assistant on *My African Adventure* before switching to the art department. Her first Head of Department position was on the Vietnam feature, *Platoon Leader*, starring Michael Dudikoff and directed by Erin Morris. Emelia then worked on another Dudikoff vehicle, *River of Death*.

Her other credits include the Disney IMAX feature, *The Young Black Stallion*, *Dust Devil*, *Sarafina!* starring Whoopi Goldberg, *Cry*, *The Beloved Country* starring James Earl Jones and Richard Harris, and the critically acclaimed television series *Meester*, directed by Annie Basson.

JO KATSARAS (Costume Designer) is renowned for her use of color and texture. She completed a three-year fashion diploma in only one year, and then entered the world of fashion working as a Senior Designer at a large clothing manufacturer. However, she soon discovered that her real area of interest lay in individual wardrobes, and moved into the film industry. Within eighteen months, she tackled her first production as a head of department.

Since designing her first feature, the South African blockbuster, *There's a Zulu on My Stoep*, Jo went on to design for a number of major commercials as well as television series and feature films. Her feature credits include Jean Jacques Annaud's *Running Wild* for Sony, Carl Schenkel's *Tarzan and the Lost City* starring Casper van Dien and Jane March, the 2001 South African box office hit

Mr Bones starring Leon Schuster, David Ramsey and Faizon Love, and the Disney IMAX feature *The Young Black Stallion*.

RON DAVIS (Editor), has worked as a Film Editor/Supervising Sound Editor for more than 20 years. He has worked extensively with John Boorman and has overseen editing and sound editing on a number of Boorman's films. Ron's credits include *The Tailor of Panama*, *David Copperfield*, *The General*, *Lee Marvin War Hero*, *Angela Mooney Dies Again*, *Two Nudes Bathing*, *Beyond Rangoon* and *I Dreamt I Woke Up*. His sound editing credits are *Night Train*, *In The Name of The Father*, *Where the Heart Is*, *The Field*, *My Left Foot*, *Honour Bound*, *Dream Demon*, *Hope and Glory*, *The Burning Secret*, *Arthur's Hallowed Ground*, *Little Shop of Horrors*, *Eat the Peach*, *The Emerald Forest*, *Dream One*, *Forever Young*, *Educating Rita*, *The Missionary*, *Angel*, *Bad Blood*, *Excalibur* and *Silver Dream Racer*.