



Presents

A film
by
IAN GABRIEL

FORGIVENESS

DV8 FILMS

in association with

NATIONAL FILM & VIDEO FOUNDATION RAND MERCHANT BANK SABC2
HUBERT BALS FUND (International Film Festival Rotterdam) and GIANT FILMS

in co-production with Film I Väst
present a GIANT FILMS production
"FORGIVENESS"

a film by IAN GABRIEL starring ARNOLD VOSLOO
with ZANE MEAS DENISE NEWMAN QUANITA ADAMS CHRISTO DAVIDS
ELTON LANDREW LIONEL NEWTON HUGH MASEBENZA JEREMY CRUTCHLEY
director of photography GIULIO BICCARI production designer LEON VAN DER MERWE
editor RONELLE LOOTS music PHILIP MILLER produced by CINDY GABRIEL
written by GREG LATTER executive producers JEREMY NATHAN & JOEL PHIRI
directed by IAN GABRIEL

www.dv8.co.za

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Production Information

Title:	Forgiveness
Duration:	112 min
Production Date:	2004
Languages:	English and Afrikaans
Delivery Format:	HD and 35mm, Dolby Digital
Production Company:	DV8 Films Pty Ltd

Production Team

Executive Producers:	Jeremy Nathan and Joel Phiri
Director:	Ian Gabriel
Writer:	Greg Latter
Producer:	Cindy Gabriel
Co- Producer:	Film i Väst
Director Of Photography:	Giulio Biccari
Production Designer:	Leon van der Merwe
Editor:	Ronelle Loots
Music:	Philip Miller

Key cast

Tertius Coetzee	Arnold Vosloo
Sannie Grootboom	Quanita Adams
Hendrik Grootboom	Zane Meas
Magda Grootboom	Denise Newman
Ernest Grootboom	Christo Davids
Father Dalton	Jeremy Crutchley
Llewellyn	Elton Landrew
Luke	Lionel Newton
Zuko	Hugh Masebenza
Eva	Nan Hamilton

Logline

The story of one man's quest for absolution, amid a people destroyed by the weight of his sins.

Short synopsis

An unknown man arrives in the windswept town of Paternoster on the South African Atlantic West Coast. Stranded in the dark mire of a secret past, the mystery of who the man is, why his presence is feared, and what purpose he brings to the town, all combine to make a faceted elegiac and moving film of betrayal, resolution and revenge.

Granted amnesty for crimes committed in the past ex-South African cop Tertius Coetzee (Arnold Vosloo) still feels shackled by the sheer weight of his sins.

An unrelenting quest for closure plunges the family of one of his victims into a furnace of personal emotion. Inclined at first to drive Coetzee away the family becomes involved in a plot to keep him in the town to avenge the death of their son, triggering the road-trip of three friends intent on revenge.

The film's classic "Western" genre damaged anti-hero draws all who confront him into a morally ambiguous universe where murder offers release and betrayal points the way to freedom.

Long synopsis

Granted amnesty for crimes committed in the name of Apartheid, ex-South African cop, **Tertius Coetzee**, (Arnold Vosloo) still feels shackled by the sheer weight of his sins. For Tertius and his bloodstained hands, forgiveness lies in the windswept, austere fishing town of Paternoster, where the family of one of his victims live.

With the help of the local Priest, Coetzee sets up a meeting with the **Grootboom** family. The last thing they need is for the past to be dug up. Intense and uncompromising **Hendrik Grootboom** (Zane Meas) towers protectively over his fragile and beautiful wife, **Magda** (Denise Newman). Things turn ugly, as an especially outraged **Ernest Grootboom** (Christo Davids) and **Sannie Grootboom** (Quanita Adams) confront Coetzee. How dare he set foot in their house?

Coetzee leaves the Grootboom household resigned to the fact that forgiveness will seemingly never come. Sannie, meanwhile, makes a call to **Llewellyn Meintjies** (Elton Landrew), her late brother's former friend. Llewellyn hatches a revenge scheme and implores Sannie to do whatever she can to keep Coetzee in Paternoster, until he can round up his "brothers in arms", thunder into town and exact poetic justice.

So begins a visceral race against the clock, as Sannie begins to question her feelings of anger toward Coetzee, and tries to persuade Llewellyn and his fiery comrades, **Zuko** (Hugh Masebenza) and **Luke** (Lionel Newton), to turn back. But the *angels of death* are fueled by a dark secret that spurs them on relentlessly through the harsh outback of the Karoo desert. Retribution, culpability and forgiveness are all on the cards.

Forgiveness is the first, highly anticipated, debut film by director Ian Gabriel. The elegiac and harrowing story is written by screenwriter Greg Latter. Expect an evocative journey into the **heart of darkness** where the sins of the past are revisited in the present. Like Wim Wenders' **Paris, Texas** and Eastwood's **Mystic River**, the powerful themes at work in **Forgiveness** will cast a lasting spell over you.

Forgiveness and Revenge: The impact of South Africa's Truth and Reconciliation Commission

After hearing the testimonies of over 21 000 victims of Apartheid and receiving over 7000 applications for amnesty, South Africa's Truth and Reconciliation Commission completed its work in July 1998. Despite the closure that the Truth Commission awarded to victims and the public, its after-effects still dominate the South African consciousness. Now, overwhelmed by foreign journalists covering the ten years that mark South Africa's democracy, South Africans are taking personal stock of their past. Newspapers carry stories of new arrests of Apartheid criminals. Journalists debate the motives behind such acts. Film makers are producing films that transform South African stories from memory into the present and are returning them to public view.

The idea of forgiveness and the awarding of amnesty to political prisoners has been alternatively debated, praised, studied, rejected and misunderstood. The South African Truth Commission remains prominent in the minds of world politicians, philosophers, and academics and of course the people it affected most, both victims and perpetrators. While some have accused the Truth Commission of co-opting and absorbing anger at past injustice, others have called its healing process a miracle. Poet Antjie Krog argues "*the world is poorer for insisting that what happened in South Africa was a miracle (and therefore not really applicable elsewhere) instead of recognizing it as one of the biggest moral contributions of the 20th century.*"

Truth Commissioner Dr Faizal Randeria suggests "*If we cannot understand what made people think and do what they did, these conflicts will arise again within our society.*" In a similar way, José Zalaquet, chairman of the Chilean truth commission, argues that such a process reveals '*the guts not to give in to easy justice*'.

The idea of 'easy justice' is thrown open in *Forgiveness*, when a killer granted amnesty is pursued by a mysterious group intent on revenge.

Antjie Krog argues that '*the person who kills ... is doing it because he has lost his humanity. If you kill the perpetrator, you destroy your own opportunity to get your humanity back.*'

Forgiveness explores both reconciliation and revenge and reveals the bitter fruit of not forgiving. In storing up hatred and choosing revenge we deny not only the humanity of the perpetrator, we stunt our own humanity as well.

Directors Notes

Written from the set of *Forgiveness* by Director, Ian Gabriel

NOTE 1: THE WEAPON AND THE WOUND

Jung speaks of the unbreakable bond between the weapon and the wound, the bond of intimacy that ties a killer to the killed.

That's the bond that runs like a spine through Arnold Vosloo's performance of Tertius Coetzee in *Forgiveness*.

Tertius Coetzee is the archetypal drifter and condemned outsider. He arrives in the small town of "Paternoster" on the South African Atlantic West Coast. His character is reminiscent of classical Western-themed anti-heroes: he's made his trip through Babylon and he's returned to repent in the hope of finding redemption. To do this he must come face-to-face with the family of Daniel Grootboom.

The harm that a sudden death inflicts on a family is not just the pain of loss. Long-cherished expectations are buried and relationships within the family are altered beyond recognition. Denial slips in and occupies the place recently left vacant. A polite refusal to accept devastation takes over. Denial becomes the modus operandi for continued existence.

This is a universal story about an individual, brutal act that lives on because justice has not yet been done. On the canvas of our story, all the lives of those who survive are affected by the injustice of Daniel Grootboom's death ten years earlier. All are poorer for what has happened – their lives disabled until injustice is put right.

NOTE 2: AN INDEPENDENT VOICE

The decision to shoot *Forgiveness* as a high definition digital movie affords us an opportunity to tell this simple, moral tale in the strongest possible way, stripping away the artificial and laying bare the essential dramas of the story. The comparatively low cost of HD stock has given us (as low budget independent film makers) the luxury to explore performance as extensively as would normally be the case with a higher budget film.

Our aim has been to evolve pace out of meaning rather than out of traditional Eisensteinian fragmentation and manipulation of diverse angles and edits; to shift confrontation from the film method of manipulation to the film content itself; to allow the performances to breathe their own life into the film.

Our method is dependent on an escalation of tensions within the subject matter. Work-shopping of the actor rehearsals helped to broaden the role of the actors and heighten the tensions around their presence on screen.

In this film, we take a non-manipulative, you might say necessary 3rd world approach to camera, light and composition and storytelling – We promote the use of simple character and story development and avoid where we can, the use of artifice to heighten dramatic effect. This is the voice we hope to develop and proclaim as our own. This is not a rigid "dogma". But we take a pragmatic approach to what's available to us. Found objects – particularly the neglected stories and recent history of our own lives-are the currency of our filmmaking.

NOTE 3: MOTIFS AND MYTHOLOGY

Motifs of religion and revenge recur throughout the screenplay for *Forgiveness*. These include the lynch, the noose and the cross, the plentiful harvest of the bloodied fish, the last supper, the last night of confession, temptation and anguish before the arrival of Judas, and the potentially St Paul-like conversion of Ernest from persecutor to disciple.

Fishing nets hold both Daniel's grave and the Grootboom house in its place; rusted hooks bear testimony to the pain that flesh has suffered.

These motifs create a rich subtext and a mythological layer that underpins the story. A delicate treatment can give to these symbols the texture and weight of remembered dreams in a stream-of-consciousness convergence of image and emotion for the audience. But we don't want to drag the film into a mire of unrelieved symbolism – so if it all slips past with an occasional flicker on enough retinas we'll have done our job ok.

Many cinematic journeys comprise a shift from the polarities of light to darkness or the reverse: In *Forgiveness* our journey takes place on the fringes where dark and light press up against each other; creating a rough, visible, often uncomfortable seam where truth and denial, and dark and light coexist.

As the textures shift, so too do the extremes of light from the winter sunlight, often misty exteriors to the dark interiors of the homes and the interior of the avenging assassins car.

Our choice was to shoot this project at the end of winter when the blue sky and landscape of Paternoster starts to shift, giving us darker skies, dramatic cloud formations and occasional off-shore mists and hot directional sunlit landscapes swept by an unforgiving wind. The wind, the sand and the sea are all characters in this film.

Ian Gabriel

Producer's Notes – Cindy Gabriel

Part of our approach to *Forgiveness* was to keep the film making requirements simple. We worked with a small cast and a dramatic script – we focused on storytelling rather than visual effects. Our aim was to make filmmaking an accessible possibility for the South African film industry, telling our own stories.

Giant Films and DV8 spent 2½ intensive years developing the script for *Forgiveness* over a number of drafts with writer, Greg Latter. Script workshops and script consultants such as Shawn Slovo and Neil McCarthy were involved in the script development process. Ian Gabriel's involvement as attached Director on the project meant he was able to steer the script development process through to the final shooting script.

The approach was to make use of the creative resources available to us before we got to the costly on-set stage of the production. We facilitated numerous rewrites, we set rehearsals and workshops with the on-screen talent before shooting began. A week's rehearsal with the principal talent is quite unusual, and usually reserved for big budget movies.

As a result of rehearsing and workshoping key scenes in the film with the actors, we were able to develop a tight, cohesive emotional bond with the four characters who play the Grootboom family – Denise Newman, Christo Davids and Quanita Adams, all from Cape Town and *Isidingo's* Zane Meas from Johannesburg. The clash of the characters with Arnold Vosloo's ex-cop character is pivotal to the drama of the film.

On the other hand we've used high quality HD technology, the best Panavision lensing available with a 35mm blow-up for theatrical release. The technology allows for significant savings in post-production, processing, sync-up and transfers and enables us to shoot more footage and explore the subject fully. We also achieved a great look for the film that remained authentic and honest.

A 3rd world approach to storytelling has led to a recent crop of films out of Brazil, Argentina and Mexico. With *Forgiveness* we hope to contribute to the growth of a South African cinematic voice.

Forgiveness is a drama that deals with issues of truth and reconciliation in a universal, cinematic way. *Forgiveness* was achieved in a 5 week prep and 5 week shoot on location in Paternoster, two hours outside of Cape Town.

Cindy Gabriel

Biographies of principal cast

Arnold Vosloo

Arnold Vosloo is best known to international audiences for his role in the Hollywood blockbuster *The Mummy*. He starred in *The Mummy Returns* and is slated to play in the 3rd *Mummy* instalment, shooting in Manhattan in 2005.

Arnold Vosloo quickly established a fine reputation as an actor in his native South Africa, winning several awards for his theatre work. His film career in South Africa brought him The Dalro Award as Best Actor for both *Boetie Gaan Border Toe* (1984) and *Circles in a Forest* (1990).

After moving to the United States, he appeared in *Born in the RSA* at Chicago's Northlight Theatre and starred with Al Pacino Sheryl Lee in the celebrated *Salomé*.

Vosloo established himself as a strong character actor landing prime antagonist roles for auteur directors like Ridley Scott's *1492: Conquest of Paradise*, John Woo's *Hard Target* and George Miller's *Zeus and Roxanne*. Equally at home on the television screen, Vosloo appeared in *American Gothic* for Fox and *Nash Bridges* for CBS.

But it was his starring role in Stephen Sommer's blockbuster series *The Mummy* and *The Mummy Returns* that really propelled Vosloo to the pinnacle of Hollywood stardom. *The Mummy Returns* remains one of the top 50 highest-grossing films of all time.

Vosloo's commitment to play ex-Apartheid cop Tertius Coetzee in *Forgiveness* marked a considerable casting coup for the film. His decision to choose the low budget film over more lucrative television series offers in the United States reveals the degree to which his home country – and his belief in the importance of producing compelling independent films – remains close to his heart.

Quanita Adams

Quanita Adams, Michaelis School graduate and Honours graduate at UCT, was part of “*For Coloured Girls Who Have Considered Suicide When The Rainbow Is Enuf*” production at the Baxter Theatre in 2002. Since, she has been cast in Fugard’s play *Valley Song* and possibly her greatest achievement thus far has been Nadia David’s *At Her Feet*, which provided her with an opportunity to show off her rap and hip hop singing style. Quanita Adams plays Sannie Grootboom. *Forgiveness* is the first opportunity Quanita Adams has had to play a leading film role.

Zane Meas

Zane Meas has appeared in numerous stage, television, film and radio productions. During his studies at University of the Witwatersrand he toured France, Scotland and the Netherlands with the musical *Sophtown*. Taking the lead role in the series *The Game* made Zane a household name in South Africa. Maintaining that status, Zane currently stars in the South Africa’s favourite soapie, *Isidingo*. He plays Hendrik Grootboom a ‘salt of the earth’ fisherman and father of Sannie and Ernest in the film *Forgiveness*.

Denise Newman

Denise Newman plays the role of Magda Grootboom, wife of Hendrik. Denise Newman began her film career in 1980 when she starred in the Nobel Laureate Nadime Gordimer’s short story turned international film *City Lovers*. Since, she has been cast extensively in film/dramas, television series and stage shows as well as working in theatre-in-education. She won the Avanti Award for Best Actress for her portrayal as *Bokkietjie* in *Tussen Duiwels*.

Christo Davids

Christo Davids plays the young son of the Hendrik and Magda Grootboom, Ernest. Having begun his acting career in film at the age of eleven, when he starred in the US film *Ernest in the Army*, Christo Davids has since starred in *Desert Rose*, *Shooting Bokkie* and *Twist The Movie* and has raked in numerous best actor awards on stage, amongst them being, Best Actor 2001 at the George Arts Festival and Regional Best Actor 2000 at AKTV for *Raka*

Lionel Newton

Lionel Newton studied at Cape Town University from 1986 to 1988. He has acted in over thirty plays for which he has won several awards. He has also acted in several movies including Les Blair’s feature for Channel 4, *Jump The Gun* for which he won the *All African M-Net Award* for best actor. Lionel Newton is best known for his work with Mouth Peace Productions. On stage, Lionel has most recently been seen in the part of Estragon in Samuel Beckett’s *Waiting For Godot* for which he won a Vita award for best actor. On television, Lionel is the notorious serial killer in *Isidingo* and is at present in the series *Soul Buddies*.

Elton Landrew

After obtaining a Distinction for his Trinity College Performer's Certificate, Elton Landrew went on to perform in numerous local productions. He had a leading role in *Kat and the Kings* that toured Europe extensively and most recently he appeared in *District Six* and *Vatmaar*. *Forgiveness* is his first feature film, where he plays the role of Llewelyn.

Jeremy Crutchley

With extensive experience in feature films, television, theatre and voice-overs Jeremy Crutchley has reached audiences throughout the world. *Forgiveness* is his latest project where he plays the role of Father Dalton. Over the years he has been nominated for numerous local and international awards including a Fleur de Cap for Best Actor in Mark Graham's *I was King*, an Ashanti Award in 2001 for playing Charl in *Angels in a Cage* and an M-Net African Film Award in Stephen King's *The Mangler*.

Nan Hamilton

With extensive training behind her name, Nan Hamilton has shown her talents in a range of areas including theatre, television and film. She performed in *Styx* directed by Alex Wright that went on to become USA Movie of the Month, as well as *Diamond Hunters* with British director Dennis Berry. *Forgiveness* is her sixth feature film where she plays the role of Eva. Most recently she was nominated for a Vita Best Supporting Actress award in 2000.

Hugh Masebenza

Multi-talented Hugh Masebenza received drama training at the Pretoria Technikon. He has extensive experience in theatre, television and film – a highlight being the award winning *GOD IS AFRICAN* directed by Akin Omotso. When he is not acting he is working on his music and soon to be released self composed and performed CD. Hugh Masebenza plays the guitar and writes his own songs.

Biographies of key crew

DIRECTOR - IAN GABRIEL

Ian Gabriel is one of South Africa's most prolific commercial directors and is internationally recognized as a top performance director with exceptional visual flare.

Ian's background in drama can be traced to his years as Producer at Dorkay House, Johannesburg's famous multi-racial theatre venue in the '70's and '80's where he worked with many of South Africa's jazz and theatre greats.

This laid the foundation for his inspired direction of 80's pop *enfant terrible*, Malcolm MacLaren, music videos that exposed unexpected dance images of Soweto. His vision was recognized at the New York Film & TV Festival in 1982 – he won a unique double award and the respect of audiences everywhere.

Launching his own production company, Giant Films, with partner Cindy Gabriel in 1995, Gabriel soon became one of South Africa's most hotly-requested directors by agencies worldwide. His ever-growing roster of over 400 commercials showcases his work with observations of performance, life and humour as well as with the choreography of big-budget special effects, motion control, temps mort and detailed compositing.

Drawing on his love affair with a good story, Gabriel started working with numerous writers, readers, actors and artists in the late 1980's – his dream to develop quality South Africa-themed documentaries and feature films. He has recently completed principal photography on his debut feature *Forgiveness*, starring Arnold Vosloo.

As a result of structured improvisations and rehearsing and workshopping key scenes in the film with the actors, Gabriel fostered a tight, cohesive emotional bond amongst his lead characters. The film compels its viewer to 'focus on the psychology of forgiveness and revenge - themes that demand attention at the start of the 21st Century.'

Ian Gabriel is co-authoring the noir feature screenplay *The Motor Gang* that is currently in development and continues to develop several other projects, determined to bring the magic of homegrown tales to the attention of the world.

PRODUCER - CINDY GABRIEL

Cindy Gabriel has been involved in film and television for 16 years. During this time, Cindy has produced for production companies and advertising agencies across the globe.

In 1995 Cindy partnered with established commercials director, Ian Gabriel, and founded Giant Films with a view to creating artfully-told stories on film. The company's success inspired Cindy to introduce a Service Division in 1998, geared towards facilitating high-end international productions.

Always seeking opportunities to expand the company, Cindy has been instrumental in the development of the Giant Films Longform Division since 1999. This division has grown to the extent that it is currently in development on three feature-length film projects.

Cindy has produced the first of these film projects, *Forgiveness*, and is one of the first independent producers to produce under the recently launched Dv8 banner.

WRITER- GREG LATTER

Greg is currently South Africa's most established screenplay writer with 16 feature film credits and over sixty hours of TV drama and comedy produced.

Since 1998, Greg has been the Head-writer on the 13-part TV series *Soul City (IV)*, which he developed from synopsis to treatment, through to first draft, second draft, and final polish – *Soul City's* screenplays deal with Rape, HIV/AIDS, Disability, Depression, Asthma, Adult Literacy and Small/Micro/Medium/Enterprises in the South African context. *Soul City IV* received five out of six drama awards at the 2000 Avanti Awards, including Best Drama Series.

Soul City was featured in an exclusive article in Time Magazine (July 2, 2001) under the title "Emotional Intelligence". Besides South Africa, *Soul City* has been broadcast in Zimbabwe, Zambia, Nigeria, Namibia, Malawi and Barbados, and has been dubbed into French and Portuguese for showing in Ivory Coast and Mozambique.

He developed the screenplay for *Forgiveness* in consultation with Gcinaphi Dlamini, Ian Gabriel, Shawn Slovo and Neil McCarthy. The screenplay for *The Motor Gang*, the Giant Films project currently in development, has been written by Greg Latter and Ian Gabriel.

DIRECTOR OF PHOTOGRAPHY - GIULIO BICCARI

Giulio Biccari hails from Johannesburg, South Africa where he studied a BA Dramatic Arts, majoring in Film at the University of the Witwatersrand.

After graduating, Biccari made his first feature, *Shot Down*, with Andrew Worsdale and Jeremy Nathan. The film was shot on super 16. It was 15 years before Biccari shot another feature. In the late 80's Biccari, together with Jeremy Nathan and with the backing of Channel 4 got 12 students together and founded a community film and television school with FAWO.

He has worked on numerous documentaries including the groundbreaking Mail and Guardian Television drama series *Soul City* and Oliver Schmidt's *Rhythm and Rights*. He worked with Ingrid Gavshon on an extensive documentary series about the history of the ANC as well as *To Bear Witness* about Holocaust survivors living in South Africa.

Biccari returned to feature films with *Queen's Messenger* directed by Darrell James Roodt. In 2001, Biccari shot *My Life* for Brian Tilly, a documentary about the life of the remarkable South African AIDS activist, Zackie Achmat, who has refused anti-retrovirals until they are made freely available to all South Africans.

In 2001, Biccari shot the feature, *Promised Land* for Jason Xenopoulos. Shot in 26 days, this all-star South African drama attracted considerable interest from international buyers at the 2002 Cannes Film Festival and went on to win Best Script at the Tokyo Film Festival 2002. Most recently Giulio completed the HBO feature, *Consequence* starring Armand Assante and directed by Anthony Hickox, the Big World Cinema feature, *Proteus* directed by John Greyson, and two Motion Picture Corporation of America Features, namely *Pavement*, directed by Darrell Roodt, and *Blast*, directed by Tony Hickox and starring Eddie Griffin and Winnie Jones

PRODUCTION DESIGNER – LEON VAN DER MERWE

Leon van de Merwe was born in 1958. His teenage years were spent in the Vaal Triangle Badlands before leaving for university where he studied music at the University of the Witwatersrand.

He played in alterative – jazz rock bands, *Benny B Funk* and *The Softies* before he found himself in the film industry.

He is the writer of a screenplay *Gam Brulee* which he developed with the collaboration of *Forgiveness* director, Ian Gabriel. *Forgiveness* is his first outing as production designer. "Leon brings an authentic aesthetic to the film" says Ian Gabriel.

EDITOR – RONELLE LOOTS

Ronelle Loots studied BA journalism from 1974-1976 at the University of Orange Free State and in 1984-1986 she studied BA Science of Religion in the University of South Africa.

She has received numerous awards for her work, including a South Guild of Editors Award in 2000 for her Editing work on the feature film *Promised Land*, directed by Jason Xenopolous. She received the award for Sound and Editing at the Avanti Awards for *Ochre and Water* (Documentary) and as well as the NTVA craft awards 2000 and the M-Net Vita Awards (1994) to name a few.

Since 1985 she has been the Editor of numerous series for the SABC, as well as editing single dramas. As one of the top feature film editors in the country, Loots has edited several projects – most notably *Forgiveness* (2003), *Twist* (2003), *Critical Assignment* (2002).and *Pavement* (2002).

Her recent documentary credits include *Karoo Kitaar Blues* (2003-Editor) Director: Liza Key, *Positive in Lesotho* (2003-Editor) Director: Teboho Edkins, *It's my life* (2001-Editor) Director: Brian Tilley and *Ochre and Water* (2000-Editor/ Sound Designer/ Producer) Director: Craig Matthew.

MUSIC COMPOSER - PHILIP MILLER

After first studying and practicing law, Philip Miller left a legal career, to study music composition with Professor Jeanne Zaidel -Rudolph in South Africa and Professor Joseph Horovitz at the Royal College of Music in London. In 1996, he obtained a postgraduate diploma in Music Composition for film and television from Bournemouth University, United Kingdom.

Since returning to South Africa in 1998, he has scored soundtracks to many local television drama series, including he acclaimed and award winning drama series *Yizo Yizo 1 and 2* directed by Oscar nominee, Angus Gibson and Teboho Mahlatsi. For Mahlatsi he has also scored the soundtrack to *Portrait of a Young Man Drowning*, which won a Silver Lion Award for best short film at the Venice Film Festival in 1998. Miller was awarded an Avanti Television award in 2002 for his soundtrack to Lindi Wilson's film *The Guguletu Seven* commissioned by the BBC.

Miller has collaborated for many years with the renowned artist William Kentridge¹ scoring the soundtracks to his animation films of which have been exhibited at galleries and museums all over the world including the Serpentine Gallery, London, the Guggenheim Museum and MOMA in New York and MCA in Sydney.

In 2003, working with a group of talented South African singers including Neo Muyanga and Gloria Bosman, Miller produced an album of South African lullabies, the Thula Project, which has had huge commercial success.

Miller is currently working on an *oratorio* with the writer Antjie Krog to be performed in South Africa in 2006.

CREDITS LIST

Cast

Tertius Coetzee	ARNOLD VOSLOO
Hendrik Grootboom	ZANE MEAS
Magda Grootboom	DENISE NEWMAN
Sannie Grootboom	QUANITA ADAMS
Ernest Grootboom	CHRISTO DAVIDS
Llewellyn	ELTON LANDREW
Zuko	HUGH MASEBENZA
Luke	LIONEL NEWTON
Father Dalton	JEREMY CRUTCHLEY
Eva Le Grange	NAN HAMILTON
Crayfish Seller	DUNCAN SUMMERS
Go Back Woman	SYLVIA ESSAU
Petra	CELESTE MATTHEWS
Nurse	NINA SHEPHERD
Llewellyn's Wife	NATALIE YON
Llewellyn's Baby	FAWAAZ MARLIE
Zuko's Brother	TSHAMANO SEBE
Boytjie	IVAN ABRAHAMS
Traveling Salesman	ISHAM SEPTEMBER
Jana	AMRAIN ISMAEL-ESSOP
Restaurant Girl 1	ELLA GABRIEL
Restaurant Girl 2	CHANELLE SANTANA
Waitress 1	MANDINE BROWN
Waitress 2	CINDY VAN HOOI
Foot Tapper	ROBBY ODENDAAL
Fishermen	PATRICK SMEDA
	DE ADAMS
	DIRK CLOETE
	DEREK WENTZEL

National Film and Video Foundation

EDDIE MBALO
KAREN SON
TERRENCE KHUMALO

SABC2

ALETTA ALBERTS
ROSA KEET
LAURA MACKENZIE
ANNEKE MEIRING

Film I Väst

Tomas Eskilsson,
Bengt Toll

Production Team

Production Manager	GENEVIEVE LE CORDEUR
Production Coordinator	MILITZA BUNCE
2 nd Assistant Director	RICHARD WALL
Script Supervisor	MAUREEN CONWAY
Director's Assistant	RENE WESTON
Unit/Locations Manager	MIKE BEGG
Unit Assistant	EMMANUEL 'MANNIE' NTUMVI

Production Accountant DEIDRÉ ROSENBERG
Accounts Assistant ELLEN MANASI

Camera

Focus Puller SAREL ELOFF
Assistant Camera FRANCOIS LATEGAN
Assistant Camera MICHAEL BRENNAN

Grips

Key Grip RODERICK DEAN-SMITH
Best Boy Grip PIERRE RUMBELOW

Lighting

Gaffer KENNETH FISHER
Best Boy Lights GAVIN NELL
Spark BARRY TIFFEN
Genny Operators ANDRIES NGALEKA
MAKELA PULULU

Sound

Sound Recordist CONRAD KUHNE
Boom Operator BERTRANDT ROETS

Art Department

Set Dresser KATJA MOEBITZ
Standby Props MARC MELVILLE
Scenic JOHN TRAFFORD
Set Runner STUIT VAN RENSBURG
Swing Gang REEFE SAMPSON
GERALD JOHNSON
PETER JOHAN CORIAZEN
DUNCAN SUMMERS
CLYDE SUMMERS
RYNO SUMMERS
EUGENE MURRAY

Key Make-Up / Hair Artist MARISA LOURENS

Wardrobe Assistant GILLIAN CASTLE

Action Vehicles Courtesy of MOTOPROP
Tracking Vehicles THE GOOD GUYS
CAMERA CARRIERS

Armourer SA ARMOURY SERVICES

Animal Handlers BRIAN VORSTER
LUKE CORNELL

Stunt Crew

Stunt Coordinator MO MARAIS
Fight Choreographer DARRYL ANDREWS
Stunt Double for Ms Adams RIANA ALFREDS

SFX Coordinators STUNT SA
MXFX

2nd Unit

Cameraman CLIVE LEVIN
Best Boy Grip JENS P BACHER

Underwater and Marine Unit

Camerawoman VICCI TURPIN
Best Boy Grip JENS P BACHER
Marine Safety MARINE SCENE
Marine Coordinator GRANT SPOONER
1st Assistant KEN HUTCHINGS
2nd Assistant JEREMY JOHNSON

Giant Films Personnel

Office Support KATHERINE TRIPP
NIKKI VAN NIEKERK
Placement Liaison STEVEN ROSENBERG
Communications NOMAWETHU PLAATJIE
Researcher ANNABELLE WIENAND

Dv8 Personnel

Script Editors ATHOS KYRIAKIDES
MTUTUZELI MATSHOBA
Marketing LEBONE MAEMA
Trainee Producer MATSOBANE LEBELO
Communications "JACK" MOKOENA
NELLIE NHLAPO
Mr "P" Mlangeni

Forgiveness Trainees

Trainee Producer SHALIN SIRKAR
Trainee 3rd Assistant Director SANDILE NTOMBELA
Camera Trainee JEFF MATINI
Trainee Grip SEAN GESWINDT
Trainee Grip SIFISO JEZILE
Trainee Spark WISEMAN DINIZULU
Trainee Standby Props ERIC 'RAFIQ' THOMBELA
Trainee Make-Up JILL SWAIN
Trainee Rushes Assistant JULIOUS MUDEH
Trainee Production Assistant JEAN CLAUDE BOKETSU

Giant Films thanks the following companies for their generous support

Diageo Group, Guinness, Saltcor Group, Cellular Dynamics,
The Beauty Team

Security & Communications

Genesis

Catering

Head Caterer LINDSAY ROSEN
Head Chef AMANDA JONES
Chef MICHAEL VAN SCHALKWYK
Team Leader DOMINIQUE PAUL
Craft Team Leader DESIREE FERNANDEZ

Publicity Photographer ESTELLE SCHOLTZ

Refinery Post-Production

Post-Production Consultant PAUL HANRAHAN
Post-Production Co-ordinator JONENE VAN ZYL
Online Editor/Colorist MARTIN LLOYD
Sound Design, Edit and Final Mix BARRY DONNELLY

Cinema Sound Studio FILM I VÄST STUDIOS, Sweden
Cinema Mix EDDIE SIMONSEN

HD to 35mm Transfer REKORDER ApS, Denmark

Assistant Editor CORNE GILDENHUYS

Refinery Technical and Support Staff
Kariem Latief, Desmond Ngoqo, Lennox Gxasheka,
Arthur Thomas, Roderick Adams, Mercia Meyer

Camera, Grips and Lighting Equipment

Media Film Services
ProGrip
Panacam Africa

Production Vehicles
United Vehicle Services
Tempest Car Hire
Imperial Truck Hire
Kempston Caravans
Kempston Film Division

Location Equipment
Sitewise
Unit Afrika
Nice Equipment Company

The Producers wish to thank the people of
Paternoster, Western Cape
for all their generous support

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Angela Anastopoulos

Filmed with
Panavision Primo Digital High Definition
Cameras and Lenses



The Producers would like to thank the following people

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Robert Russell, Nirvana Singh, Helen Kuun, Bianca Miles, Sandra Den Hamer,
Heather Mansfield, Gcinaphi Dlamini, Shawn Slovo, and Kobus Botha

“Tell It Like It Is”

Performed by: The Flame
Produced by: Graeme Beggs
Released by: Teal Records, 1994
Written & Composed by: Davis/Diamond

“Ek sal jou nooit vergeet nie, Tien duisend myl,
Aan die einde van die nag, Liefing dis wonderlik”

Performed by: Virginia Lee
Composed & Produced by: Malcolm Lombard
Released by: Teal Records, 1996

Additional music performed by

Johannesburg Philharmonic Orchestra

Strings: Miroslav Chakaryan, Ivo Ivanov, Viara Markova, Elbe Henkins,
Marjan Vonk, Elizabeth Rennie, Susan Mouton, Laurie Howe,
Marike Prins, Nico Kruger, Melanie Hofmeyer
Indian Flute & Kelp player: Priyesh Bhana

Soundtrack recorded and mixed by

Ian Osrin & Gavin Eckhart at
Digital Cupboard

TV Archive Footage

“7de Laan” - Courtesy of SABC

Developed with the support of

National Film and Video Foundation
Hubert Bals Fund, International Film Festival Rotterdam,
SABC2 and Scrawl

a
dv/8 Film

in association with

National Film and Video Foundation
Rand Merchant Bank
Hubert Bals Fund, International Film Festival Rotterdam,
South African Broadcasting Corporation – SABC2
Giant Films

in co-production with
Film i Väst



FILM I VÄST



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About DV8

Realizing the need to establish an infrastructure for South African filmmakers to get their exciting projects made in a stable and secure environment, producers Jeremy Nathan and Joel Phiri created **DV8 – a digital feature film initiative that will over the next three years develop, produce and market twelve (12) genuinely South African digital feature films.**

A slate of four (4) films per year will be produced primarily for television distribution both locally and internationally and the best films will receive theatrical exhibition.

Dv8 aims at nurturing South Africa's pool of scriptwriters and filmmakers, through **the creation of an "enabling creative environment"** that caters for established, new and developing talent.

The Dv8 production model has a strong emphasis on script development and training. The training programme aims to strengthen the existing skills base in script development and production of feature films. It will allow key creative and technical personnel to build confidence and enhance their existing skills.

The Producers of DV8 have put out a **call for new stories from aspiring and established writers and filmmakers.** You can now join the new wave of Electric African Cinema and stand a chance to tell your story on digital film.

Entry into DV8 is open to all South African citizens, of all ages, educational or professional background. All you need is a brilliant idea for a feature film. The DV8 call for entries is open ended; the sooner you submit your entry the greater opportunity you will stand for early selection. Submit your script – Write Now.

This innovative, pioneering project has to date secured the full support of the National Film and Video Foundation (NFVF), the South African Broadcasting Corporation (SABC 2), the Hubert Bals Fund (Rotterdam International Film Festival), Ster Kinekor and Rand Merchant Bank (RMB)

About GIANT FILMS

Founded in 1995 by Producer Cindy Gabriel and Director Ian Gabriel, Giant Films is one of South Africa's fastest-growing production companies, producing and servicing the production of commercial films and documentaries.

Giant Films' is in production on its first full-length feature film, *Forgiveness*. Another two feature film screenplays are in the development stage.

Giant Films has also supplied production funding, services and facilities for the production of the award-winning, feature length documentary *Main Reef Road* (completed) and *Taking Back the Waves*, which is currently in production.

Giant Films is an investor and the producing partner with DV8 in the feature film *Forgiveness*, due for release in April 2004.

An important component of Giant's longform division is its commitment to training and empowerment. 10 trainees in departments from production to lighting, camera, grips and art department were employed on the feature film *Forgiveness*.

Giant Films is the only production company to be nominated for Business Day's Business Arts Sponsorship Award for its ongoing sponsorship of artists from all communities in Cape Town.

For more information on Giant Films, please visit our website www.giantfilms.co.za

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