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**south african
international
documentary
film festival**

encounters

10th JUNE - 1st JULY 2000
CINEMA NOUVEAU V&A WATERFRONT CAPE TOWN

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The Royal Netherlands Embassy



PROHELVETIA
■ ■

ARTS COUNCIL OF SWITZERLAND



introduction

THE DOCUMENTARY is more than sound bites of expert opinion or late night television wallpaper; the format is not limited by subject matter or style as the line-up of titles on this Festival demonstrate. Life and larger than life, dreams and fantasy, philosophy and belief, daily lives and inner lives, war and peace, good times, bad times, present times, past times and preoccupations, fly-on-the-wall, in your face, docu-soap, soft-soap and hard-hitting, revealing and revelatory, inspired and inspiring. The breadth is breathtaking. So, welcome to the second Encounters South African International Documentary Film Festival.

This is a Live Event...most of the filmmakers will be in town in the first week to introduce their films and answer your questions. Our guest filmmakers from abroad are Niek Koppen and Hillie Molenaar (Holland), Patricia Plattner (Switzerland) and Paul Watson (Britain). Their films will all have their South African premières at this Festival. In addition we have two World Premières – Lindy Wilson's *Guguletu Seven* and *Narrative of Betrayal* by Craig Matthew & Ronelle Loots. Among the other South African

filmmakers who will present their works are Lauren Groenewald, Munier Parker, Shareef Cullis, Akiedah Mohammed, Cas Rasch, Lungiswa Sithole, Francois Verster and Don Edkins. Debate is an important part of this Festival and so we have invited academics, the people who were filmed and concerned members of the communities portrayed to comment and discuss issues raised in these films. They and you, are what will make this event a real celebration and we are pleased to welcome you all.

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We wish to thank all those who have made such pleasure affordable. **Pro Helvetia** (the Swiss Arts Council) began it all last year and we thank Peter da Rin and Ines Anselmi in Zurich and Mirjam Asmal in Cape Town for their continued support. This year we are very grateful to Hans Glauert and the **Royal Netherlands Embassy** in Pretoria & Claudia Landsberger and **Holland Film**, and to Jo Maurice & Gail Learmont and the **British Council** for helping us go truly International. Thank you to Nico van der Merwe and the staff of **Cinema Nouveau Waterfront** for the use of their facilities and for encouraging Documentary Festival audiences with low ticket prices. Tim Atkinson generously supplied the video and audio equipment. We thank the French Institute in South Africa for their contribution.

Last year **e.tv** commissioned four first-time directors who attended the Close

Encounters Laboratory to make half-hour documentaries. We are proud that three of these films have been nominated for an Avanti Award. **e.tv** will commission another two Close Encounters 2000 candidates to direct their first film. We thank them for their continuing commitment to new South African filmmakers. Two of last year's winning candidates, Eddie Edwards and Cathy Winter, will be in Cape Town to present the films and talk about the Laboratory. Thanks to Sasani for their generous contribution to the future projects of these four filmmakers. Karen Thorne helped write the programme notes and arrange the discussions. Molly Slingsby is the production manager and has ensured the smooth running of the event. Tara Bester is the designer of the programme and poster. We thank them all for their hard work.

Nodi Murphy & Steven Marko

GENERAL INFORMATION

All shows R12 • No other discounts apply
Cine 6 seats 97 with access for 2 wheelchairs
Cine 3 seats 70 with access for 2 wheelchairs
Cinema Nouveau, Waterfront: 425 82 22 / 3
Computicket: 430 90 10
Festival Office: 448 06 08



3



NIEK KOPPEN

Niek Koppen's destiny was sealed at the age of 15 when his mother took him to the cinema to see Fellini's *Satyricon*. By the age of 17 it was the work of Johan van der Keuken that pointed him in the direction of his true vocation:

documentary. Koppen graduated from the Dutch Film and Television Academy in Amsterdam in 1981.

Influenced by the Cinéma Vérité movement of the 60s and 70s, Koppen was attracted by the freedom offered by the documentary format in exploring the issues that interest him. And it is as simple as that, really. "There are no rules", he says, "If as long as it's real. I do not like fake documentaries."

Koppen is motivated by issues that are of direct personal interest to him, for example, *The Battle of the Java Sea*, a highly acclaimed film of a naval battle in

1942, was influenced by the fact that his mother's first husband was killed in the battle.

His style evolves and is informed by the subject matter with which he is dealing, but one thing remains constant; a quiet, observant and omnipresent camera, and his ability to tell a story through visuals.

The Hunt illustrates his uncanny ability to get so close to his subject matter that it reveals itself, warts and all, without intervention by the filmmaker. The level of access that he is given to the lives of his subjects is testimony to his commitment to "unravel people in a positive light".

Koppen is a guest of the Festival courtesy of the **Royal Netherlands Embassy** and **Holland Film**. He will introduce the first screenings of each of his films. He will be a tutor at the Close Encounters Laboratory.



THE HUNT

Holland 1997 86min 35mm
Dir: Niek Koppen

The Hunt is the first documentary to explore, from the inside, the increasingly secretive, complex and fascinating world of English foxhunting set against the background of public outcry for the banning of this blood sport. The film follows the Ludlow Hunt in middle England over a full season. Never before has a film crew been given such access to the workings of a hunt. The result is a shocking, at times moving, document which reveals incidents like the shooting of redundant hounds, the digging out and killing of foxes. Supported by a resonant score, this observational documentary will baffle you with its honesty, superb photography and its controversial images of a 'sport' which, increasingly, has become a political issue.

Best Documentary: Newport International Film Festival 1998

Sunday 18th	8pm	Opening Night
Sunday 25th	7:45pm	

SIKI

Holland 1992 60min Video
Dir: Niek Koppen



In 1922 Louis M'Barick Fall was the first black man to win a world boxing title. Even today people on three

continents can recount tales of Battling Siki, each presenting their own interpretation. Siki, the unbeatable African hero, the intelligent "savage", the fighter against racial discrimination. Siki the extravagant dandy, walking the boulevards of Paris with a leopard, the loving husband and father; the womaniser and bigamist. Using unique film and photo material, interviews and eyewitness accounts, Koppen creates an authentic and moving portrait of this mythical personality. Koppen will introduce the screening on Thursday 22nd and answer questions from the audience. *Siki* will be screened with *The Man who would kill Kitchner* on Tuesday 27th at 8pm.

Prix du Public, Vue sur les Docs, Marseilles 1992.
Film Award, City of Utrecht 1992.

Thursday 22nd	9pm
Tuesday 27th	8pm



HILLIE MOLENAAR

Hillie Molenaar left school at 15 and worked as a cleaner, waitress, bookkeeper and potato-peeler before finding her niche as a documentary filmmaker in 1974 when, at the age of 29, she made her first film *Protest Garden*. She was assistant to the legendary Jons Ivens before she formed Molenwiek Film with Joop van Wijk in 1978. Jointly they have produced and directed a dozen award winning documentaries and short films including *The Factory* (1980), *Isingiro Hospital* (1993) and *Crossroads* (1990). She has since formed her own production company HM Films. In her youth she thought she could change the world, now all she hopes to do is show another point of view. In her first documentary on abortion she tried to show that the issue was more complex than simply taking a pro- or anti- stance. Then she went behind the Iron Curtain where she found no enemy, only ordinary people living their

lives... Whilst she does not identify with any one style of filmmaking, her technique is recognisable by virtue of the respect she shows 'ordinary people' and the way she encourages them to express themselves in her films. Molenaar believes that filmmakers must know what they want and be willing to fight for it, to have an 'elephant skin' while maintaining a necessary flexibility. "Directing is a horrible job", she says. Molenaar is a guest of the Festival courtesy of **Royal Netherlands Embassy and Holland Film** and will act as a tutor on the Close Encounters Laboratory. She will introduce the first screenings of each of her films.



THE DAILY NATION

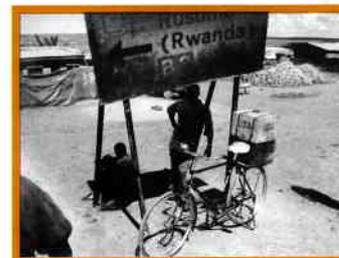
Holland 2000 70min 35mm
Dirs: H Molenaar & J van Wijk

After making a series of portraits of single institutions in the "complex reality" of Africa, award winning directors, Hillie Molenaar and Joop van Wijk, now shed light upon the successful Kenyan newspaper *The Daily Nation*. Focussing on the way in which it symbolizes the history and present day reality of post colonial Africa. *The Daily Nation* gives a revealing view of the biggest and most modern newspaper in East Africa. The story of the newspaper is about the ongoing wrestle with objectivity and independence as Kenya's only source of independent information and is a constant reminder of the importance of the independent press. The film shows how the editors and journalists, printers and street vendors operate as

a well-oiled machine as it churns out the news of the day.

CROSSROADS

Holland 1997 60min 35mm
Dirs: H Molenaar & J van Wijk



At an intersection of roads from Uganda to Tanzania and from Kenya via Rwanda to Zaire, some half million refugees from Tutsi-Hutu violence stream in to create a boomtown called Benaco. The newcomers – whose roles in the Rwandan genocide are unknown – mean big business and a wave of petty crime. A single white wedding dress, rented out to refugees, becomes an emblem of innocence and hope painting a remarkable portrait of humanity uprooted, but still striving for some semblance of home.

Gouden Beeld Best Social Political Documentary, Dutch Academy Awards

Sunday 18th 8.15pm Opening Night
Sunday 25th 6pm

Monday 19th 8pm Opening Night
Monday 26th 6pm



PATRICIA PLATTNER

The quality which best describes Swiss filmmaker, Patricia Plattner, and which perhaps explains the extraordinary sensitivity of her films, is her humility. "When making a film it is important to have a premise, a clear idea of what you are looking for, but it is equally important to keep your mind open, to observe, to listen and not judge. You must not impose your preconception of what the film should be about." Plattner has made both features and documentaries and all her films reflect an innate curiosity, her eagerness to understand other peoples' cultures and her love of travel. If there is any continuous thread in her films it is that they are not made in Switzerland. Plattner derives her inspiration from the world at large. *The Owl and the Whale*

focuses on travel writer, Nicolas Bouvier, who wrote about his car journey from Switzerland to Japan. *Hotel Abyssinie* is the story of a group of Italians, then in their 50's, who chose to remain in Ethiopia after the Second World War. During her trip to South Africa, Plattner hopes to develop her documentary project about Ndebele art. Bringing her insight and sensitivity to bear, she intends to tell the story behind the image that has come to reflect the traditional art form in Southern Africa. In the same way that Plattner explored the issue of self empowerment in *Made In India* (showing at this Festival) she hopes to look at how Ndebele craft workers have organised themselves in order to protect their interests. That is, of course, if that is what she finds. Maybe the film will end up being about something completely different...

Plattner is a guest of the Festival courtesy of **Pro Helvetia**, the Arts Council of Switzerland. She will introduce all screenings of *Made In India* and the first of *Maestro, Maestro!* She will act as a tutor on the Close Encounters Laboratory.

MADE IN INDIA
Switzerland 1999 91min 35mm
Dir: Patricia Plattner



The Self Employed Women's Association (SEWA), first created in the

Indian state of Gujarat, is a unique trade union. So successful, that currently it has 217 000 members in organised collectives throughout the sub-continent. SEWA began as an attempt to assist and organise India's countless poor women, toiling at home, as street vendors or in the fields, 'self-employed' because they have no employer. Regardless of differences in religious and caste backgrounds, the SEWA women have created their own network of empowering structures, including their own bank. SEWA also concerns itself with issues of health and training & education. Inventive and courageous, these women have stepped out from the shadows and their quiet determination is reflected in Plattner's beautifully filmed, unobtrusive style.

1st Prix des Indépendants, Festival Média nord / sud 1999.

Prime la qualité de l'Office Fédéral de la Culture, Département Fédéral de l'intérieur, 1999.

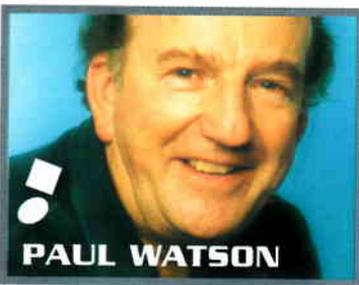
Sunday 18th 8pm Opening Night
Thursday 22nd 8pm
Panel Patricia Plattner, Nyame Gonwe, Margaret Ruteis, Nodi Murphy



MAESTRO, MAESTRO!
Herbert von Karajan
Switzerland 1999 85min Vid
Dir: Patricia Plattner

Conductor's baton poised to strike and one fist raised vengefully in the air – this image is now part of the Karajan legend. "He could prolong a measure with a simple movement of the arm. His technique was breathtaking", Christa Ludwig recalls. Ten years after the death of the Maestro, some of the great artists who worked with him tell about their experiences, the rehearsals, what it was like to work under him as an orchestra conductor, his abilities as a stage director and businessman, his fascination with the latest technology. Using archival material of rehearsals, classes for conductors and television interviews there emerges the portrait of a modern individual with no sides to his nature, one of which is the forgotten detail that he was a member of Hitler's National Socialist Party. Plattner will introduce the first screening and answer questions from the audience.

Wednesday 21st 8.45pm
Monday 26th 8pm



PAUL WATSON

In 1967, as a "fly on the wall", Paul Watson filmed *The Family*. This new technique was to become the forerunner of the docu-soap format. Watson, described by some as the father of docu-soaps, dismisses the trend believing that the subversive potential has been trivialised and "dumbed-down". His first docu-soaps had socio-political content, they were to be the real life spoof of drama soaps. Watson's intention was to use the potential of this format to explore the human condition. "Documentary film must question the status quo and you can only do that if you speak to ordinary people, not politicians. People need to understand one another better." Watson would prefer to be remembered for *A Wedding in the Family* which unearths the subtext that permeates a wedding between two very ordinary young people. Watson elicits

confidences, so much so that the film is as much about the bitter disillusionment of the failed first marriage of the groom, as the sweet union of marriage itself. "My films are unique, they are influenced by the wants and the needs inherent in the film. My style evolved and is informed by the subject matter with which I am dealing." As a tutor for the Close Encounters Film Laboratory, Watson hopes to convey the message that filmmakers need to be subversive, to probe the stereotypes, to dig beneath the surface, to bring the evidence into question and to live in the lives of the people they are filming. "Documentary is a very important medium to help us understand each other. Authorship is everything. We are not making gilded lilies. Be innovative. Be childish." Before becoming a filmmaker, Watson was a painter. Studying at the Royal College of Art he was part of the pop art generation of the '60s'. "I found myself painting twenty pictures on one canvass. I wanted movement, time and development. It seemed natural to direct films". Paul Watson is a guest of the Festival courtesy of the **British Council**. He will introduce the first screenings of his films.



A WEDDING IN THE FAMILY
UK 2000 90min Video
Dir: Paul Watson

Is a wedding about a triumph of optimism over experience? As Stuart and Anna prepare to tie the knot, their families and friends brood on the current state of their own relationships. For some, matrimony is no cause for celebration. Paul Watson unearths what is going through the minds of the people attending a church wedding as they are reminded of their own vows. Made over a period of nine months, this film is remarkable for showing both the complexity of peoples' lives and the way they are prepared to reveal themselves. Sue particular says some astonishing things about her marriage. Watson says of his role, "We just talk. People tell me things. I'm like the wedding guest in the *Ancient Mariner*."



SYLVANIA WATERS
UK /Australia 1992 - 1993
2 x 30min episodes Video
Executive Producer: Paul Watson

You've seen *The Truman Show*. You've seen *EdTV*. Now see the real thing. *Sylvania Waters*, the original docu-soap, is a searing portrait of the average, dysfunctional, middle class Australian nuclear family. You will love to hate Noelene Donaher, the unpalatable matriarch antagonist and protagonist, pity her beleaguered and bullied son and sneer at her hen pecked husband. Go on, get it out of your system. Executive Producer Paul Watson, accused of being the father of the docu-soap genre says, "None of those films has a father, they're all bastards". He goes on to dismiss many examples of the genre because they "don't add to an understanding of anything". Watson's original intention was to challenge the status quo, "and you can only do that if you speak to ordinary people." Judge for yourself. And stay for a chat after the screening.



LAUREN GROENEWALD

Lauren Groenewald began as a radio journalist producing programs for Channel Africa. Thereafter she

moved into television, producing various arts and social documentaries and became the Acting Executive Producer of the *The Works*. She consulted on projects for Times Media Television and in 1999 she produced and directed *Nat Nakasa: A Native of Nowhere* for TMTV. She is a partner in Plexus Productions, which specialises in social documentary. Lauren is a guest of the Festival and a tutor in the Close Encounters Documentary Film Laboratory.

NAT NAKASA
A Native of Nowhere
SA 1999 59min Video
Dir: Lauren Groenewald

This story transports you from Verwoerdian South Africa and Sophiatown in the 50s, to Harlem in the 60s, under the growing influence of Malcolm X, and the seventh floor of a building in New York from which Nat Nakasa, one of South Africa's most visionary journalists, plunged to



his tragic death, only a year after leaving South Africa on an exit permit. The film is made up of searching and personal interviews and archival material and includes music drawn from the period. Groenewald will present her film on Monday 19th June at 8pm.

BABY FATHERS
SA 1999 27min Video
Dir: Kethiwe Ngcobo

For many South African men babies are trophies, proof of their virility. *Baby Fathers* probes teenage myths of sexuality through the lives of three young 'men' who unexpectedly have become fathers, examining the values of SA youth, trying to see the world as they see it. No tale of doom and gloom, *Baby Fathers* illustrates how the challenge early parenthood propels the lives of three young men in a new direction.

Monday 19th 8pm
Friday 30th 6pm



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For



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LINDY WILSON

Lindy Wilson began filming the forced removals of people into segregated 'group areas',

because she saw that history was being removed without trace. With a borrowed 16mm camera she shot her first film *Crossroads* in 1978. Several years later in the *Last Supper In Horstley Street* she showed the removal of one of the last families from District Six. She has since made several documentaries and produced the 16-part TV series of documentary films, *Unbanned: Films South Africans Were Not Allowed To See*. In the same year, 1993, she won awards for *A Traveling Song* and began to write fiction. This new course was disrupted when, for two years, Wilson attended sessions of the Truth and Reconciliation Commission. She decided to tell the extraordinary story of *The Guguletu Seven*. This film will be completed just in time for its **World Premiere** at this Festival on Wednesday 21st at 6pm. Lindy Wilson will introduce this screening.



THE GUGULETU SEVEN

SA 2000 105min Video
Dir: Lindy Wilson

This is the story of an ambush. At 5am on 3rd March 1986, police surrounded Crossroads in Guguletu, Cape Town, as 'terrorists' planned to attack the 7.25am police bus. However, the bus safely passes, the terrorists are sighted and, in as many minutes, seven young men lie dead. Ten years later the tale is unraveled by a team of young investigators for the Truth and Reconciliation Commission, their findings lie at the core of the film. The genre is a detective story. Lies are uncovered, cover-ups identified, encrypted codes are broken. The means by which the *real* truth is uncovered is the journey of this film – the true story of seven South Africans. Its exposure affirms a culture where, yet again, truth is more compelling than fiction. The Festival organisers are pleased to host the **World Premiere** of this film.

Wednesday 21st 6pm World Premiere
Saturday 1st July 6pm



ROUGH RIDE

SA 2000 52min Video
Dir: Dumisani Phakathi

Rough Ride takes a personal journey of discovery through the eyes of four pioneers of the taxi industry. Together they reveal the seeds of conflict that would erupt in the minibus blockade protests of 1993 that brought Johannesburg to a standstill. The control of transport systems was integral to the strategies of South Africa's apartheid regime. Consequently, in South Africa today, the main form of commuter transport is an unsubsided, aging and war-torn minibus taxi fleet. It has grown over seven decades, from the illegal operations of sedans in the 30s to a national transport system that carries over 65% of commuters today. *Rough*

Ride unravels the evolution of the culture of minibus taxis, amidst the madness of apartheid.

THE LIGHT AHEAD

SA 1967 16min Video
Dir: Anthony Thomas

A little classic about the glorious South African transportation system in the heyday of the National party Government. Made by the Department of Information, the film depicts three journeys from coast to interior and shows the vast network of roads and rail routes to the industrial centre, Johannesburg. Filled with the naïve optimism of the 60s, the film abounds with nostalgic references to the Great Trek as we retrace the steps made by the Afrikaner forefathers.

Saturday 24th 6pm
Thursday 29th 6pm

CINÉMA VÉRITÉ
Defining the Moment
 Canada 1999 102min Video
 Dir: Peter Wintonick



This feature is all about the documentary, a fascinating retrospective of some of the century's finest non-fiction films,

and a celebration of the contemporary legacy of the cinéma vérité movement of the late 50s and early 60s. The Vérité (or direct cinema) movement was driven by a group of rebel filmmakers tired of stilted documentaries. They wanted to show life as it really is: raw, gritty and dramatic. They were responsible for some of the most important technological breakthroughs in modern filmmaking. Part road movie, part history, part celebration, *Cinéma Vérité* travels across North America and Europe in search of the Greats who changed the way we see the world. We follow Wintonick and his crew on their own quest for truth: the truth of what really happened during the Vérité revolution. Wintonick is the director of the renowned *Manufacturing Consent*.

Special Ecumenical Award, Berlin International Film Festival
Best Canadian Feature, Festival International Nouveau Médias, Montreal.

Friday 23rd 6pm
 Panel: Brenda Goldblatt, Paul Watson, Shareef Cullis,
 Hille Moleenaar, Patricia Plattner, Niek Koppen
 Friday 30th 8pm

SUNLESS (Sans Soleil)
 France 1983 100min 35mm
 Dir: Chris Marker



Inspired and inspiring, *Sunless* is quite the best documentary film ever made! It takes

the form of a visual letter, here the musings and recollections of an intelligent, observant and inquisitive man who has been around the world and back. He has a sense of humour, he's well read and he wants to share with you the wonders he's seen. He's taken note of the tiniest details, of apparently insignificant moments that linger, that he knows make for a bigger picture. The primary locus is Tokyo, the people and their customs, the juxtaposition of the intimate neighbourhood festivals and robotic technology. Chris Marker is cinema's greatest essayist and this dreamy philosophical and sociological experimental film is like nothing you have seen before, it is that rare phenomenon - a demanding but rewarding film experience. *A Time Out* Top 100 of the 20th Century.

Courtesy of the French Institute in South Africa.

Wednesday 21st 6pm
 Thursday 22nd 6pm
 Monday 26th 7.30pm

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WAITING FOR HARVEY
 UK 1969 105min Video
 Dir: Stephen Walker

Cannes, festival and market place, appeals most to any filmmaker dreaming of discovery. The most important player on the scene is Harvey Weinstein, the make-a-break mogul of Miramax ... if you can get to see him. Stephen Walker followed four filmmakers through the hustle and bustle of Cannes 1998. James Merendino from Los Angeles, hopes his seventh film *SLC PUNK*, about the punk rock scene in Salt Lake City, will propel him to fame. Mike Hakata, cans of film on his lap, takes the bus from London. Fellow Londoner Lloyd paints his truck as an advert for his script (about cannabis) and puts his sleeping bag in the back. Frenchman Erick Zonca, director of the acclaimed *Dream Life of Angels*, is wary of what success can bring. Putting things into perspective, *Waiting for Harvey* is a comical film about success, money and tinsel.

It screens in a fabulous double-bill with *Battu's Bioscope*.

Friday 23rd 9pm
 Saturday 1st July 8pm



BATTU'S BIOSCOPE
 1998 Poland 59min 35mm
 Dir: Andrzej Fidyk

A colourful vehicle with an enormous inscription on the bonnet - *Battu's Bioscope* - rambles along the sun scorched Indian roads. Mr Battu is the owner of one of 2 000 mobile cinerama in India. The bioscope comprises of an old Soviet projector and a few sheets of white cloth. Andrzej Fidyk's team accompanies them from Calcutta, via fishing villages, snakes hunters' settlements and a leprosarium, to the distant Orissa province. Mr Battu has finally received a permit, after trying years, to show films to those who do not even know that cinema exists. Mr Battu is going to be their first introduction to civilization. *Battu's Bioscope* shows on a double-bill with *Waiting for Harvey*.

Grand Prix, Strasbourg, 1998
Golden Spire, San Fransisco, 1999
Grand Prix, Banff 1999

Screens with *Waiting for Harvey*



HITMAN HART
Wrestling with
Shadows

Canada 1998 94min Video
Dir: Paul Jay



For a year a film crew followed Bret Hart, five times' champion of the World Wrestling Federation, hoping for an unprecedented look behind the scenes. What they got was the most dramatic story in the history of wrestling. Granted unique access, director Paul Jay got beyond the tightly guarded walls of wrestling morality plays. As fantasy crosses into real life, the true story of Hart's struggle with Vince McMahon, legendary owner of the WWF, is revealed. The climax is the biggest double cross in the history of pro wrestling. The award winning *Hitman Hart* is a fascinating film about good and evil, sacrifice and greed, loyalty and betrayal – and a man in a world of moral uncertainty, fighting to keep a sense of personal dignity and truth.

Awarded Best of Festival Hot Docs! 1999
Gold Camera Award US International Film and Video Festival

Saturday 24th 7:30pm
Panel: Big Bad Bruce: Shaun Koen, Karen Thorne.
Thursday 29th 7:30pm

ROMANCE DE VALENTIA
Only the Brave

Holland 1993 90min 35mm
Dir: Sonia Herman Dolz



This is an extraordinary film about an extraordinary spectacle: bullfighting. The film challenges the audience to look beyond their preconception of this vainglorious pastime and accept bullfighting for what it is. The man who grows and loves the bulls, the strutting *torero* and his fearful mother; the women who sew the sequins and brocade, the bulls, the feverish crowd, the blood, the sweat, the breath, the dust, the fear; the fabulous death, the slaughterhouse, the taxidermist. This film is a remarkable portrayal of bravery, of man pitting himself against beast and the celebration of death. Recorded with great respect and craftsmanship, the film takes us behind the scenes into the world that surrounds the fight.

Golden Hugo for Best Documentary,
Chicago 1994
Best Documentary Troia 1994

Monday 19th 6pm
Wednesday 21st 8pm

18

MAGUS VISION

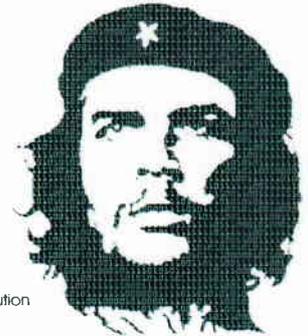
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THANK YOU TO THE FOLLOWING COMPANIES AND ORGANISATIONS THAT HAVE KINDLY MADE THEIR WORK AVAILABLE TO THE FESTIVAL

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ENCOUNTERS

Festival Office: 38A Trill Road Observatory 7925 Cape Town
Tel: + 21 448 0608 Fax: + 21 448 1065
www.bigworld/encounters

SOUL IN TORMENT

Zimbabwe 1999 26min Video
Dir: Prudence Uriri



Independence 1980 means peace and the end of oppression. Yet soon after the celebrations another war begins in Matabeleland. But why when the battle for freedom and justice had been won? Uriri introduces us to a member of the 5th Brigade, a secret army that planned massacres on behalf of the newly formed Zimbabwean Government, whose deeds still torment him. The film examines notions of truth and reconciliation that foreshadow current events in Zimbabwe.

**AN ACT OF FAITH -
The Phelophepa Health Train**
SA 2000 26min Video
Dir: Toni Strasburg



An Act of Faith tells the story of the Phelophepa (Good Clean Health) Train that travels to remote areas of South Africa bringing primary health care to impoverished

Sunday 25th 8.15pm
Wednesday 28th 6pm

rural people who do not have access to health facilities. This warm, humorous film follows the train's extraordinary manager, Lilian Cingo, the medical staff, students and patients for 3 weeks during 1999. 'We are like a big family', laughs Christiaan Lintnaar the pharmacist 'and like all families we fight – but then we have to sit with the person over breakfast, lunch and dinner'.

**WHY DID THEY KILL
THEIR NEIGHBOURS?**
Japan 1998 49min Video
Dir: Kumiko Igarashi



Words can kill. This fascinating and disturbing documentary offers a unique account of the role of Radio Milles Collines in the massacre of 800 000 people. In 1994 Rwanda was torn apart by the attack of the Hutu majority upon the Tutsi ruling minority. Francois is the first to be released from a prison holding 3000 men accused of genocide. He is the only one to admit to murder. His tragic story unfolds.

Prix Italia for Current Affairs Documentaries 1998.

Soul in Torment & An Act of Faith & Why Did They Kill Their Neighbours? Screen together in the programme named The Struggle Continues

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NARRATIVE OF BETRAYAL

SA 1999 26min Video
Dirs: Craig Mathew & Ronelle Loots



Set in Angola, *Narrative of Betrayal* explores issues of national identity in a

country crippled by internal conflict. Members of the "Angolan Group for Reflection on Peace" meet, on a rooftop in Luanda, to discuss the predicament of their country. What is freedom of thought? Are Angolans still perpetuating colonial will? What went wrong in the transition from socialism to democracy? How is the Angolan identity influenced by European values and the concept of an African Renaissance? What is the vision for the future? The contemplative words of these free-thinkers give shape and meaning to the images of war-torn Angola. The film examines a society of concentrated pockets of oil and diamond wealth amidst a sea of poverty and corruption.

Narrative of Betrayal plays with *White Farmer, Black Land* in the programme named *Aluta Continua*.

Monday 22nd 6pm
Tuesday 23rd 6pm
Wednesday 24th 6pm
Thursday 25th 6pm
Friday 26th 6pm
Saturday 27th 6pm
Sunday 28th 6pm
Director: Craig Mathew, Ronelle Loots
Screenplay: Craig Mathew, Ronelle Loots
Producer: Steven Markovitz



WHITE FARMER, BLACK LAND
SA / France 2000 57min Video
Dir: Aldo Lee

This film follows Daan Fritz and his family and a few other pioneers as they travel northwards in the footsteps of their Boer ancestors who, two hundred years ago, set out on the Great Trek which has become the founding myth of Afrikaner culture. Thus, the 'Chosen People' continues its divine mission "bringing the light of civilisation to the heart of darkest Africa". In 1990 some white farmers decided to participate in an agricultural development project in Northern Mozambique. But the rich Niassa lands are already occupied by the Yao, who are dead set against letting these rich Afrikaners grab hold of the lands of their ancestors.

Screens with *Narrative of Betrayal*

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CLOSE ENCOUNTERS

These four films were commissioned by e.tv from scripts developed in the Close Encounters Laboratory 1999.

All four films will screen together. The evening is kindly sponsored by SASANI.

J.G. STRIJDOM IS VERY, VERY DEAD

SA 1999 26min Video
Dir: Pule Diphare



In the heart of the administrative capital of the new South Africa, stands a monument to the old order of apartheid in Strijdom Square.

With his giant imposing, bronze bust. The authoritative statue is perched under an ominous dome, surrounded by blocks of heavy concrete buildings which celebrated Afrikanerdom in Pretoria. The square, once the domain of white order and supremacy, today has been turned into a commercial center and a haven of ever encroaching black people who have challenged the establishment and declared their freedom under the

shadow of Afrikaner pride. *JG Strijdom is Very, Very Dead* reflects the contradictory feeling of those who live and work in the shadow of the dome. It is a film of paradoxes which captures the changing complexion of a city released from the trappings of a fallen ideology.

MY AFRICAN MOTHER

SA 1999 26min Video
Dir: Cathy Winter

"I remember the forbidden back yard living quarters into which I often transgressed. My secret journey from our tiled and odourless kitchen into the enfolding smell of suurpap, lifebouy soap and bodies contained in that room".



My African Mother examines the relationship between white South Africans and their nannys through personal narrative, interviews with children and their nannys, as well as extraordinary home movie footage from the 1960s and 70s. *My African Mother* is an eloquent testimony to the relationships that developed between young whites and their "other mothers" and the black children left behind, motherless, in the surrounding peri-urban townships and far flung "homelands".

THE FIGHT

SA 1999 26min Video
Dir: Eddie Edwards

The Fight follows Andile "One by One" Tshongolo as he works towards a challenge for the Western Cape Middleweight Boxing Crown. The film focuses on the relationships between Andile and his trainer, Steve Naude; his employer, Trudy Houareau; his brother, Xolani, his supporters and friends. It culminates in the fight that could set him on the road to the big time. Tshongolo lives in the Marconi Beam squatter camp known as Chukutown, 'place of trouble'. He works as a groom at Houareau's Racehorse Stables in



Milnerton. Andile turned pro with the intention to box his way out of the township and give his family the opportunities that he did not have.

LADY WAS A MASHOZA

SA 1999 26min Video
Dir: Nokuthula Mazibuko

Black women, known as abo-mshoza, were part of a township, mainly working class, sub-culture called Isipantsula. Isipantsula had its hey-day in the late 70s and early 80s. It was modeled around very expensive clothes, a particular dance style, and members prided themselves being insolent and disregarding authority. The film focuses on a group of five women, now in their early forties, and their anecdotal reminiscences of their wild youth, set against a backdrop of images of Jo'burg and Soweto in the 70s intercut with 90s urban life and a vibrant 70s disco music track.

issues of faith



ISIBANDE

SA 1999 26min Video
Dir: Lungiswa Sithole

Isibande takes us on the spiritual journey of a young Amampondo woman and her family as they celebrate her coming of age. We see the completion of a lifecycle, as the older generation of women pass to their daughters and their community the knowledge of a rich cultural and spiritual heritage that will live into the next generation.

Filmed in Khayelitsha, *Isibande* is the directorial debut of Lungiswa Sithole.

THE SECOND WIFE

SA 2000 24min Video
Dir: Akiedah Mohamed

The Second Wife reflects the experience of a polygamous Muslim couple in the Western Cape. The participants are frank and honest way in which they talk about the difficulties inherent in polygamy. Whilst Islamic Law permits polygamy, it is clear that justice should form an integral part of the decision to enter into a polygamous union. Couples who are able to deal successfully with such unions, however, remain the exception rather than the rule. The question is not whether polygamy is justified, but how Muslims translate the laws of Islam into everyday existence. A

brave, innovative film, about a sensitive issue within the filmmaker's community.

MUSIC IN ISLAM

SA 1999 26min Video
Dir: Munier Parker

Muslims are divided by issue of whether music, in the celebration of Islam, is permitted or not. There are those who believe that music is not *Halaal*. Others see music, instrumentation, melody and lyrics as an expression of their devotion to God and a means of bringing Islam to the youth.

ALTERED STATES

SA 1999 24min Video
Dir: Carsten Rasch

"Thousands of years ago, primordial man discovered a way to talk directly with the gods. By altering their state of consciousness, they could heal the sick, make rain and control the movement of animals."

The film makes the connection between San trance dances and the rave scene, and features thought-provoking interviews. It includes unique and beautifully shot footage of people in a trance-state, and is edited to a very trancey soundtrack.

A LETTER TO MY COUSIN IN CHINA

SA 1999 52min Video
Dir: Henion Han



A personal and moving account of family's history, the immigrant's

lifelong search for home and one man's realization of what **home** means. Twenty years in the making, the film begins with Han's parents' childhood in Hainan, their arranged marriage and tragic separation and their poignant reunion in South Africa 14 years later. It tells of a family's struggle to forge an identity in a foreign land, as second class citizens during the apartheid years.

THE MAN WHO WOULD KILL KITCHENER

SA 1999 26min Video
Dir: Francois Verster

Fritz Joubert Duquesne, soldier; PO; hunter; explorer; inventor; novelist; saboteur; escapist; filmmaker; fraudster; spy; murderer and certified lunatic, claimed that he was responsible for the death of Kitchener. This film takes the viewer on a sprawling journey that was the life of this illusory figure.

Sunday 25 5.15pm
The filmmakers will be present at the screening to discuss their films.

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Monday 19th 6.30pm
This film screens with *A Letter to my Cousin* on Monday 19th with and on Tuesday 27th with *Sika*.

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schedules

DATE TIME CINE 1 TIME CINE 5

OPENING NIGHT

Sun 18 8pm Made in India 8.15 The Daily Nation

CINE 6

CINE 3

OPENING NIGHT

8.15pm A Wedding in the Family 8pm The Hunt

Mon 19 6.30pm A Letter to my Cousin in China 6pm Romance de Valentia

8pm Nat Nakasa 8pm Crossroads
Baby Fathers

Tue 20 6pm Sylvania Waters No Screenings

8.30pm CLOSE ENCOUNTERS:
JG Strydom is Very, Very Dead
My African Mother
The Fight
Lady was a Mashoza

Wed 21 6pm Guguletu Seven 6pm Sunless

8.45 Maestro, Maestro! 8pm Romance de Valentia

Thu 22 6pm ALUTA CONTINUA: 6pm Sunless

Narrative of a Betrayal
White Farmer, Black Land
9pm Siki 8pm Made in India

Fri 23 6pm Cinéma Vérité No Screenings

9pm Waiting for Harvey
Battu's Bioscope

Sat 24 6pm Rough Ride No Screenings

7.30pm The Light Ahead
Hitman Hart

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DATE TIME CINE 6 TIME CINE 3

Sun 25 5.15pm ISSUES OF FAITH: 6pm The Daily Nation

Isibande
The Second Wife
Music in Islam
Altered States

8.15pm THE STRUGGLE CONTINUES: 7.45pm The Hunt

Soul in Torment
An Act of Faith
Why did they kill their Neighbours?

Mon 26 6pm ALUTA CONTINUA: 6pm Crossroads

Narrative of a Betrayal
White Farmer, Black Land
8pm Maestro, Maestro! 7.30pm Sunless

Tue 27 6pm A Wedding in the Family No Screenings

8pm Siki
The Man who would kill Kitchner

Wed 28 6pm THE STRUGGLE CONTINUES:

Soul in Torment
An Act of Faith
Why did they kill their Neighbours?
8pm Sylvania Waters

Thu 29 6pm Rough Ride

The Light Ahead
7.30pm Hitman Hart

Fri 30 6pm Nat Nakasa

8pm Baby Fathers
Cinéma Vérité

Sat 1 6pm Guguletu Seven

8pm Waiting for Harvey
Battu's Bioscope

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the panelists

Shaun Koen is a former title-holder of the all Africa Heavyweight Championship and a former Tag-Team champion. He is both a wrestler and a wrestling promoter and wants to get kids off the streets, off drugs and into sport.

Big Bad Bruce is 205kgs of muscle and likes to hurt people. When he is not beating up people he takes out his frustrations on car chassis's through his panel beating business.

Shareef Cullis is a film producer with Stonehouse Communications and a media activist. He has produced numerous documentaries including, edu-drama series, 'Rhythm and Rights' on human rights and democracy.

Brenda Goldblatt has spent many years working for the foreign media including CBS, BBC and Channel Four. She is an Commissioning Editor for e.tv and in a short space of time has done much to promote documentary film making in South Africa.

Abdul Kadar is a Somali filmmaker who is presently in South Africa making a film entitled *Errant Night*. His other films include *Seashells*, *Why Me?*, *Tree of Life* and *Water Means Life*. As an African filmmaker he has strong views on the impact of colonialism on culture and identity in Africa.

Don Edkins is a film director and producer with a particular commitment to using the power of the audio-visual medium as a tool for development in the region. He is the Series Producer of *Landscape of Memory*, a collection of films that deal with the theme of truth and reconciliation in the region.

Ciraj Rassool is a Professor in the Department of History at the University of the Western Cape.

Nyame Goniwe is a development and training consultant and manages rural projects for international donor organisations.

Margaret Ruiters is the Regional Secretary of the Self Employed Women's Union (SEWU) which was established to negotiate on behalf self-employed women around issues of common concern.

Meganthri Pillay is a filmmaker and Executive member of the Black Film and Video Makers Association. She has a particular interest in women in media and 'challenging the form' of documentary film.

Karen Thorne is an avid wrestling fan and would be filmmaker. President of Videazimut, an international network of media NGOs.

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SASANI FILM congratulates

The winners of
Close Encounters Documentary Film Laboratory 1999

Pule Diphare – *JG Strijdom is Very Very Dead*
Cathy Winter – *My African Mother*
Eddie Edwards – *The Fight*
Nokuthula Mazibuko – *Lady was a Mashoza*

In recognition of your achievement we would like to contribute to your next project by awarding you ~ one day on-line and two days audio mix, free of charge, as a sign of our commitment to the making of local documentaries.



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Printed by EDINA GRIFFITHS Cape Town