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eNews with Sally Burdett and Pat Pillay



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The guys of *Rhythm City*

The fearless Patta

ENews editor-in-chief and *3rdDegree* anchor presenter/ executive producer, Deborah Patta, is committed to a cause – revealing the facts in which the truth lies. She appears to thrive on chasing a news story, cutting through the layers of subterfuge and fearlessly going for the jugular if necessary.

At the launch of eNews in June she provided her vision of what the 24-hour news channel would encompass. "This is a platform where we will debate issues with no fear, no favour and cover stories with integrity, as we believe that this is a way of making a contribution to make SA a better place to live in."

These high objectives, if not expressed by Patta, could have sounded like a lot of hot air and hype-talk. But Patta has already proved her investigative credentials with a slate of controversial programmes. With the persistence and aggression of a bulldog, she gnaws away until she exposes the injustice, corruption or bigotry which afflicts our society.

She will be remembered for the way in which she umpired a heated debate on John Pilger's controversial documentary *Palestine Is Still The Issue*. Branded by some as "excellent" and by others as "biased", Pilger's film dealt with the



TAGLINE – Deborah Patta

Israeli occupation of Palestine. When criticised for allowing the film to be shown, she said: "It saddens me that after the tough battle for freedom of speech, some people still want to smother that which they don't want to hear or have heard. It is our duty as journalists to seek out the voiceless and make them heard."

She has covered global events like Princess Diana's death and New York's twin tower attacks. She has interviewed famous personalities like America's Oprah Winfrey and Israeli

politician Shimon Perez. But it is as a ruthlessly probing investigative journalist and as someone who is not afraid to challenge authority that e.tv viewers know her best. She grilled the African National Congress (ANC) veteran Lieutenant General Andrew Masedo, until his lack of credibility was exposed.

Patta is also quick to defend the defenceless. She brought to the attention of viewers the touching story of Makhosi Mkhize, a woman who was raped, mutilated and brutally tortured. The *3rdDegree* investigation into the case revealed that Makhosi was dealt a double injustice when police failed to examine her case. The *3rd Degree's* story on the case won producer Sam Rogers the CNN African Journalist of the Year Award.

Patta cut her teeth as a journalist on Radio 702 and joined e.tv as a senior correspondent in 1998. She was appointed chief anchor of *eNews Live* as well as executive producer and anchor of *3rd Degree* in 2000. In 2005 she was appointed editor-in-chief of e.tv News. In the 10 years she has been with e.tv, she has become synonymous with the channel's successful foray into the competitive area of television news broadcasting. 📺

Revolutionising news broadcasting in SA

When e.tv launched its prime time news slot, *eNews*, a year after it went on air, it was run from a small newsroom and on a tight budget. But even with limited resources *eNews* was able to establish a loyal following of viewers who were prepared to forgive the production hitches because it provided an unslanted daily account of news happenings around the country.

The courageous decision to move into daily news broadcasts in 1999 prepared the ground for the launch in June this year of a 24-hour news pay-TV channel broadcast from a bright new hi-tech newsroom manned by almost 200 journalists

and technicians.

Initially e.tv, through its division eSat, intended branching into satellite subscription broadcasting. eSat was one of five successful bidders for a satellite pay-TV broadcast licence but towards the end of 2007 it became clear that it had canned the idea in favour of a 24-hour pay-TV news channel to be broadcast on the MultiChoice bouquet of channels.

eNews in the ensuing months has settled down technically and is meeting its promise to give viewers ongoing pertinent, insightful and independent news from an African perspective and thereby filling a huge information gap in South Africa. Led by editor-in-chief

Deborah Patta, who never fails to go where others fear to tread, and anchor presenters, the experienced journalists Redi Direko and Jeremy Maggs, the homegrown *eNews* has set itself on a level with other international channels which offer live reports, breaking news, sport, weather, current affairs, entertainment, financial information and in-depth analysis. In time e.tv would like to become the first global news channel to project an African and South African perspective of world news. "It is our expectation that, as we grow, we hope to be in millions of homes around the world," said Marcel Golding, e.tv CEO, at the launch of *eNews*. 📺



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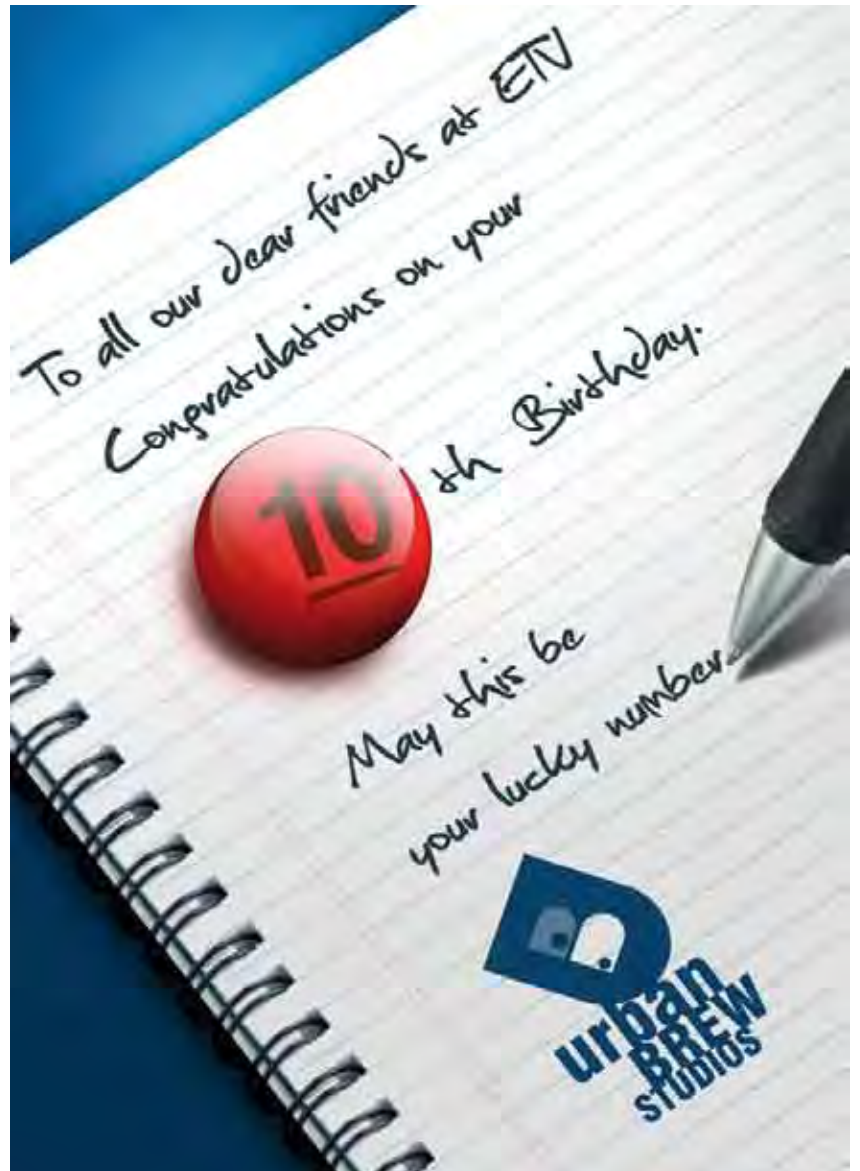
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Stunt SA



Motion Picture FX S.A.



Pyranha Stunts

Like any part of the film industry, the developments in technology have done much to enhance the stunts which make us gasp with admiration. For one, the computer age has helped to eliminate some of the dangers that stunt performers had to face in the past, says **Mo Marais of Stunt Network**. "Also, our actors are a lot more physical and capable of doing some of their own stunts. With the help of wire-removal and blue screen technique we are able to have our leads more involved in the stunts."

Aubrey Lovett of Global Stunts & Special Effects adds: "CGI is taking some of our work away but let's be honest, there is nothing like some guy falling six floors and then a cutaway to him bouncing on the car. This brings me to the point that as a stunt co-ordinator you had better know your camera angles and the way to get the best shots of a stunt."

Franz Spilhaus of Pyranha Stunts says that stunts have come a long way over the years. "Nowadays, the testing and planning of stunts are far more rigorous. With the use of new equipment we are able to accomplish far more in camera and thus push the boundaries of action. We know that the new gear makes it possible to pull

off the even more dangerous stunts out there."

Nic Grigg of Action Works adds: "As audiences globally become more and more used to violence, they call for bigger and better stunts. Stunts and special effects companies need to evolve and develop better equipment as well as training techniques and come up with better and safer methods to design and execute bigger action sequences."

Leon Breytenbach of Motion Pictures Special FX says that stunts are not as dangerous as they used to be. "Stunts are safer and not a wild west show anymore. I think all stunt companies in South Africa can be proud to be professional and

safe."

Antony Stone of Big Bang Stunts explains that technique and equipment have improved over the years. "Planning has remained the same. Understanding the camera and computer technology is imperative to being a great stunt and special effects co-ordinator. The more we understand these aspects of movie making the more advice and options we are able to provide to the director."

According to **Adam Horton of Hooligan Stunt Company**, the possibilities of what can be done with CGI are endless. It is a great help for co-ordinators to understand green screen and CGI. It is very important as this

helps the look of the film and the editing process."

Doug Hardy of Stunt SA comments: "As much as CGI takes away from us it also creates new challenges for the stunt/FX team. For a Johnnie Walker commercial we shot, we had to build a 100m long track down the middle of a road to blow up a car in reverse. This enabled us to propel the car on the same line and explode portions of the car at the same spot so that in post the different takes could be overlaid to build up the shot of the car exploding. Often the result of a collaboration between actual physical elements and CGI result in a far better end product. I learn something new everyday."

HOW DOES THE SOUTH AFRICAN INDUSTRY COMPARE?

Marais says that over the past 10 years the SFX and stunt industries have grown enormously. "We have had the good fortune of doing lots of work and therefore gained lots of hands-on experience. Both departments need to be extremely creative in order to achieve what's being asked of them, under huge pressure, with small budgets. We compete with our foreign counterparts but we must remember that we are still a young industry

in comparison and nothing can replace experience."

Lovett adds: "We are definitely lacking as far as technical equipment goes, but then our budgets are tiny compared to American budgets. I have co-ordinated a German movie called *Platinum* but we are losing stuntmen due to work being so scarce."

Spilhaus maintains that we compare favourably. "The stunts guys are well educated and quite experienced in more than one speciality. The difference between ourselves and overseas crew is they generally have two or so things that they are good at and the rest kind of falls by the wayside. We are lucky here in South Africa as the stunt crew is fairly small, which allows for the guys to get quite a few jobs every year. The one thing that we focus on is the development of our equipment to meet international standards. This is an area that needs to be improved. We are very involved in training for young stunt people wanting to get into the industry."

Craig Ginsberg of The Mad Company comments: "We are way behind in the availability of serious equipment and consumables because of the cost factor. In talent and capability we are ahead of a lot

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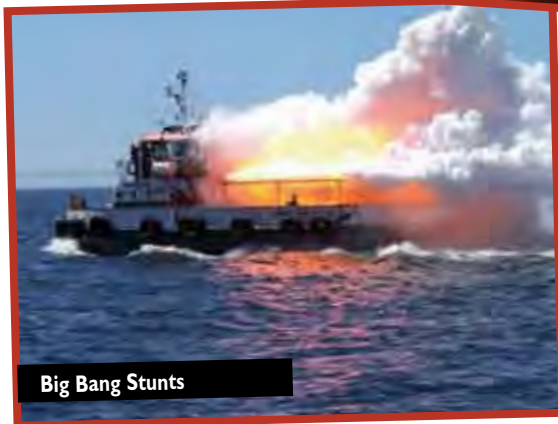
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Hooligan Stunt Company



Pyranha Stunts



Big Bang Stunts

industry. We do however fall short as far as a stunt register or stunt union is concerned. The Americans have a stunt union which stunt performers need to belong to if they wish to work on Union Productions. The British have a stunt register. South Africa needs this if it is to maintain standards. With the influx of more

foreign work here we need to conform to their standards."

REWARDING

Stone explains: "Over the years in South Africa we have worked with stunt coordinators and crews from all over the world. Although it has always been

rewarding to work with them and making new friends is great, most of the time we have felt that it is merely a waste of money to bring them over here. Our technology, equipment and skill level are most definitely on par with the rest of the world. Not only that, we are regularly asked to provide way more for less. Our rehearsal time and shoot time due to budget constraints often creates great pressure. However there is nothing like a challenge in the field that we love and have devoted our lives to."

Horton elaborates that there has been a rise in the standards. "I have spent my whole life travelling around the world and worked in all the big countries. However I find myself unable to leave South Africa due to its busy influx of projects coming in each year. The logistics support is the best I have come across and we definitely have the hardest working crews. With stunt co-ordinators like Roly Jansen and Mo Marias, they rank with the best in the world. Franz Spilhaus must be one of the best stunt riggers in the world."

Lee-Anne Liebenberg of Stunt4Reel says that South Africa needs a stunt union. "However the big problem here is that everyone seems to be in it for themselves. I would like to see a qualification system. I think it has become a money game with no passion. The latest trend, which I find not only disturbing but inherently dangerous, is SFX companies doing stunts with no qualifications. We must keep up, if not build up, our standards on par with international ones."


Hardy adds: "I feel that training is an issue. Other than Dimensional Stunt

School in Cape Town, I am unaware of any training for SFX and stunt people. We do a lot of in-house training but in order for our standards to keep up to date we need to do more training."

STUNT QUALITIES

All those interviewed agreed that a good stunt performer requires certain unique qualities. According to Marais stunt performers need to be conditioned and up to date with the latest techniques and equipment. "They also need to be humble and never take anything for granted because the smallest detail is as important as the obvious dangers."

Spilhaus comments: "Stunt performers need to have a love for what they do. This is a very tough industry and if you are not willing to work at it then it will swallow you alive. Training is also very important and one has to keep up-to-date with all the latest technical trends. A fit body makes a fit mind."

Grigg concludes: "Besides patience and a good sense of humour, the best qualities one can have is a solid background, a good sense of timing and balance and a strong, determined will. Safety is crucial and one must always listen to the stunt co-ordinator." 

from page 36

of countries. Specialised skills are not as developed due to the diverse nature of the stunt and effects industry in South Africa."

Grigg adds: "The level of our industry compares favourably to the international

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Stunning stunt work

Most of South Africa's top stunt companies have been busy on a variety of work from film productions to TV and commercials. Screen Africa looks at some of the productions.

STUNT SA

Doug Hardy: "Our work includes the following: *Last House on the Left* (car rig and SFX), *Amelia* (SFX co-ordinator), *Luck* (animatronic shark wrangler), *End Game* (stunt performer and fire safety co-ordinator), *Scorpion King - Rise of the Acadian* (SFX foreman), *Starship Troopers* (SFX foreman), and the following commercials: *Johnnie Walker* (stunt co-ordinator and SFX), *Lactose*, *Tiger Beer*, *Zoom and Outsurance*."

STUNT NETWORK

Mo Marais: "The last year has been extremely busy one. We did five feature films and several commercials. Features included: *Starship Troopers*, *Flashbacks of a Fool*, *The Deal*, *Scorpion King*, *The 3 Investigators* and we then started 2008 with the classic Wes Craven thriller, *Last House on the Left*."

PYRANHA STUNTS

Franz Spilhaus: "We are very busy this year with local and international work. Grant Hulley has just finished working on the Peter Jackson project, *District 9*. We developed a new car cannon system for the film which was used to great effect. Franz has been busy on an overseas shoot, *Sinng is King* shot in Cairo, Egypt. Franz was also the stunt co-ordinator on *Lost City Raiders* with DO Productions as well as *Safari* with MIA. We have also shot some really big commercials. One that stands out is *Rexona*. This commercial was very high risk and we were on a knife edge the whole shoot but the end result is amazing."

GLOBAL STUNTS AND FILM EFFECTS

Aubrey Lovett: "We worked on the South African film

Jerusalem. We are currently busy with a few productions such as *Jacob's Cross* and with all the Picture Tree commercials stunts and SFX. We are also busy between *Muvhango* and *Generations*."

ACTION WORKS

Nic Grigg: "We started off 2008 with a live launch of the television series, *Terminator - The Sarah Connor Chronicles*. This was an action-packed show. We then did the BBC series, *Silent Witness*. We are currently busy on another British television series, *Wild at Heart 4*, having done the previous three seasons. This is a family drama and although it does not thrive on action, for us it is a combination of safety and stunts. Our experience with animals has also given us the opportunity to work on an Animal Planet shoot, *Eaten Alive*."

MOTION PICTURE FX S.A.

Leon Breytenbach: "We have recently done the stunts and effects for *Mr Bones* and *Wit Light*, a Dutch film. With *Mr Bones* there were effects and stunts every day with falls, burns and car chases. We also do a lot of training for young stunt people and have some good women coming through."

BIG BANG STUNTS

Antony Stone: "We started last year by co-ordinating both the stunts and special effects for a feature called *Tunnel Rats*. The project followed a platoon of American soldiers called Tunnel Rats into Vietnam. We then did *Generation Kill* for HBO. With *Generation Kill* we detonated some of the biggest explosions ever placed on film and most definitely the biggest by a South African special effects company.

We then did a four-part British period television series called *The Devil's Whore*. We have just completed a project with Film Afrika called *Special Forces Heroes* which tells the three true stories of the SAS engagement with terrorists at Barras, Mirbat and Flight 181. The project required many explosions and bullets as well as stunts work and rigging."

HOOLIGAN STUNT COMPANY

Adam Horton: "Our recent work includes: *Crusoe* (stunt co-ordinator), *Scorpion King* (flight co-ordinator), *Doomsday* (assistant stunt co-ordinator/flight choreographer), *24-Exile* (assistant stunt co-ordinator/flight choreographer). The most challenging was the film *Crusoe* with big stunts and SFX in every episode in remote locations."

THE MAD COMPANY

Craig Ginsberg: "We have worked on *Fear Factor* and done everything from the planning to execution. The shoot is very challenging because we work under time constraints with logistical challenges - 20 locations in 17 days."

STUNTS4REEL

Lee-Anne Liebenberg: "I worked on *Doomsday* and was both an actress and did everything from sword fights, action sequences etc. The biggest challenge was to give the director and co-actors the performance of an actress and not a stunt woman, which I believe I pulled off. I do a lot of stunt co-ordinating which I feel is difficult in South Africa as production companies see me as a female in a male industry. And after 18 years of experience, I am a bit tired of proving myself. I plan to get an overseas agent and see what emerges."



Motion Picture FX S.A.



Stunts4Reel



Big Bang Stunts



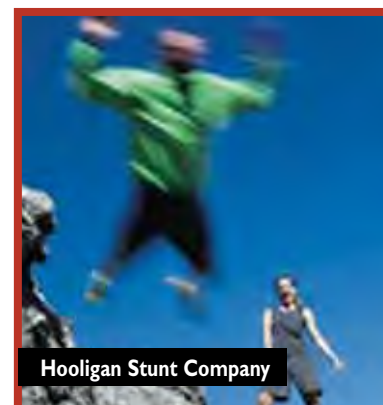
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Our role in skills development

Since its inception, Defining Success has focused on business and people development, looking at theory and practical application in achieving business objectives.

I have received many e-mails requesting information on skills development in the film and television sector and more specifically, MAPPP-SETA and its role in facilitating skills development. I was also inspired by the address of the keynote speaker at the opening of the TriContinental Film Festival, who touched on the importance of job creation and upskilling our nation.

Over the next few editions I'll focus on MAPPP-SETA and how it intends transforming the sector through skills development.

As per the description given on its official website, MAPPP-SETA "is a non-profit

making organisation that supports and facilitates education and training in the media, advertising, publishing, printing and packaging sectors. MAPPP-SETA is founded on the Skills Development Act and the Skills Development Levies Act. MAPPP-SETA assists organisations, which pay levies in our economic sector, to raise the skills levels of the sector, making the sector more competitive and sustainable in the global market. This is achieved by increasing the capacity of the organisation in the sector as well as the providers to deliver quality education and training interventions for the workforce and the employers."

I recently interviewed the newly appointed CEO of MAPPP-SETA, Bheki Zulu, and couldn't help being impressed by his motivation and determination

to succeed.

In 2000 Bheki served as an Education and Training Quality Assurance Co-ordinator with the South African Qualifications Authority (SAQA). His journey continued as Quality Assurance Specialist at the Poslec SETA, and as Executive ETQA Manager at the Health and Welfare SETA. He completed a Masters degree in Public and Development Management in 2006 and was this year appointed CEO of the MAPPP-SETA.

Mariam:

"The MAPPP-SETA has undergone some turbulent times and had its board suspended by the Minister of Labour in October 2007. PricewaterhouseCoopers was appointed as administrators for a six-month period. What are some of the challenges you face at MAPPP-SETA?"

Bheki:



"Cleaning up the image of the SETA. I see us partnering with key stakeholders such as the broadcasters, print sector and others in transforming the sector in skills development.

"Communication is also a challenge. As a SETA we have had some wonderful achievements in terms of people benefiting from learnerships and other grants, but we have not celebrated or publicised these. We plan on making the sector more aware of our achievements.

"Financial stability - due to the period of administration there are insufficient funds available currently. So we have to source funding and ensure financial stability. We must improve service delivery to internal and external stakeholders, revamp our quality management system, ensure compliance, monitoring and evaluation

and reporting as scheduled.

"At the beginning of the National Skills Development Strategy, we commissioned research on the sector skills plan. This plan is updated annually. Based on the outcome we ensure the development of people in those areas identified. In the film sector, for example, we now have a qualification on intellectual property, as a direct result of the gap that was identified."

"In the next issue Bheki Zulu discusses the Learnership - what it is and how to benefit from it.

"Exert your talents, and distinguish yourself, and don't think of retiring from the world, until the world will be sorry that you retire." - Samuel Johnson

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TELEVISION

SA-packaged Indian channel

A year and a half in the making, Saffron TV, the niche channel that targets the South African Indian community, went on air on 1 September on MultiChoice's DStv channel 456. The launch was preceded by in-depth national qualitative research about what the Indian community wanted when it came to media. A rigorous assessment of the realities of supplying pay-TV channels informed the channel's business plan.

Conceived and packaged by Ochre Moving Pictures, Saffron TV has 20% local content, producing seven hours of local shows every week, with a team of three producers. The remainder of the content is acquired internationally.

Says director of Ochre, Stan Joseph: "We certainly would like to increase our local content in the future - it's a core value

proposition for watching the channel. But the reality is that it's also very expensive. In the short term we are focused on quality and not quantity. We are also looking at event-driven content with sponsorship opportunities, which would give us new revenue streams for local content."

Saffron TV was set up in April this year, with shooting commencing in July. The show is recorded and played out from Global Access in downtown Johannesburg and packaged at Ochre. All in all there is a crew of 12 working on the project.

For the past year Ochre has evaluated a number of broadcast and new media opportunities for its parent company Avusa. An aspect of this research involved looking at viable niche markets locally where the Avusa group could be a leading brand. As Avusa was already

in a leadership position in the Indian community with brands like the *Sunday Times Extra* and NuMetro Bollywood, developing a broadcast brand for the Indian market was a logical step.

In a serendipitous move, Joseph approached MultiChoice at a time when they were wanting to put a local element into their DStv Indian offering. MultiChoice GM: Content Aletta Alberts explains: "The rich cultural heritage of the Indian community is epitomised in Saffron TV. With its local content being appealing and relevant to Indians in South Africa, we are confident that the launch of Saffron TV will further complement both the DStv North and South Indian bouquets".

The channel's mix of local content covers gossip, cooking, fashion, health, guys' interests and relationships. Ochre's



SPICED UP TV- Stan Joseph

research showed that what the Indian market wanted was content that caters to their lifestyle, but from an Indian perspective. The Ochre team concluded that creating a Indian lifestyle channel would clearly differentiate it from the other international Indian channels on the DStv bouquet, which primarily offer movies, Indian soaps and dramas.

Saffron TV's international content comprises Indian lifestyle shows and Bollywood

gossip and talk. Says Joseph: "We have also handpicked some high rating studio entertainment shows and reality shows from Indian TV. This gives us the feel of a general entertainment channel for the whole family. Ochre has built strategic partnerships with major Indian brands Zoom Entertainment and NDTV Lifestyle. You can't get their content on the DStv Indian bouquet."

Ochre believes the Internet and mobile are key to giving viewers 360 access to Saffron TV. The first objective for the website is to get feedback from viewers, which will act as a research tool until Ochre tests the channel in a few months time. The website will also act as a gateway for user generated content. Saffron TV plans to roll out value added content on mobile to provide fun, short form entertainment and to give viewers the opportunity to use their mobile phones to express themselves and be on TV.

A worthy celebration

Carte Blanche is one of South Africa's longest-running multi-award winning investigative journalism programmes on television. It has dealt with everything from political intrigue, corruption scandals, environmental issues to profiles of South Africa's great sports people, personalities and leaders. This year *Carte Blanche* celebrates 20 years on air. *Screen Africa* spoke to some of the people who have been at the helm of making the show what it is and who have been instrumental in taking it to this landmark.

The right to see it all

By Angela van Schalkwyk

For 14 years, executive producer **George Mazarakis** has been at the helm of M-Net's flagship magazine and actuality programme, *Carte Blanche*. Through the years, Mazarakis has consistently maintained the programme's core quality of professional investigative journalism. He subscribes to the conviction that viewers have 'the right to see it all'.

Finally have George Mazarakis on the phone. There had been much calling and e-mailing to and fro to set up a time for an interview. It appears that all Mazarakis' time is devoted to planning the weekly *Carte Blanche* programme, which amazingly never seems to lack topical and pertinent issues to assure a record viewership each Sunday evening on pay-TV channel M-Net.

This week in August is particularly difficult for him, because he leaves the next day for his family home in Greece, supposedly for a holiday. Even there, however, he will preview forthcoming *Carte Blanche* inserts to ensure they are up to the high standard of broadcast journalism he demands from his producers.

It is due to his professionalism that Mazarakis had honoured the undertaking to be interviewed by *Screen Africa* in the midst of the tension of getting the next *Carte Blanche* in the can and tying up loose ends before his holiday departure. As my call is put through to him, I overhear the end of his conversation on another phone and it is clear from his tone that he is angry with the person on the other side and will not be cajoled by a plea for a favour. I gather from this exchange that the charming Mazarakis can turn nastily icy when dealing with people he distrusts.

The launch of *Carte Blanche* 20 years ago under the helm of the acclaimed television producer, Bill Faure, set a benchmark for South African broadcast

journalism. Its no-holds-barred approach to social and political issues made the programme de rigueur weekly viewing for South Africans deprived of open and frank debate. When Faure died, the *Carte Blanche* tradition for quality journalism was maintained under executive producers Linda Vermaas, Pieter Cilliers, Susan Stos and Mazarakis.

PIVOTAL ROLE

For the past 14 years, Mazarakis has played a pivotal role in extending the investigative component of *Carte Blanche*. In the true mould of old time news editors he has provided the necessary support and guidance, which have enabled anchor presenter Derek Watts as well as regular insert producers Diana

Lucas, Devi Sankaree Govender, Victoria Cullinan and Odette Schwegler to tackle issues about the darker side of human and social nature with courage and honesty.

Mazarakis has also sought to find the good in people, and the programme's producers have been encouraged to seek out people who, when confronted with terrible adversity, are able, through their achievements,

to inspire admiration. Under his leadership, *Carte Blanche* has achieved more than 100 international and local awards for credible journalism in various fields.

But Mazarakis has also not escaped criticism for his adventurous approach to some topics. It was questioned whether the programme's handling of the discovery of bones linked to the missing Gert van Rooyen girls,



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which involved a machine using principles of 'quantum physics', was sensational claptrap rather than investigative journalism.

In delving for truth, he has also had to risk running the legal gambit, as was the case with the programme on illegal cottages on the Transkei Wild Coast. The outcome was favourable for Mazarakis. The tribunal found the programme insert was "balanced, fair, and presented all points of view; those of the government, the legal cottage owners, the illegal cottage owners, and all other affected parties".

CONTROVERSIAL

Much of the success of *Carte Blanche* can be attributed to its controversial debate. But Mazarakis points out that he and the team also work hard each week to find the right mix of inserts, which can range from hard topics, politics, and social commentary to inspirational human stories. "We also try to achieve consistent, quality television."

It's a team effort, explains Mazarakis. At the editorial meetings the whole team is present to suggest and discuss forthcoming inserts. "Ultimately

the decision rests with me and I try to be democratic about the selection. As an executive producer one needs to have the big picture in mind and what makes the country tick.

"Often one has to break the cycle and sometimes the alternative is depressing. But the aim is always to be insightful, enlightening and refreshing. It is a difficult balance to strike. Do you sacrifice truth for entertainment? Do people want us to pretend something is not happening? All we can do is to do the programme in a responsible and entertaining way."

Mazarakis admits to being sceptical. "I do not trust easily, but I have also been given reason to doubt people. I'm not cynical by nature but a healthy dose is no bad thing in journalism."

The stories about child abuse and xenophobia have touched the hearts of viewers as well as the *Carte Blanche* team. The exposés by the team have also been able to chop down politicians on occasions. "But I remain acutely aware of the impact the programme can have on the lives of people."

For the past weeks, the political shenanigans in the country, unending stories of

corruption and financial world turmoil have provided an unending source of stories for *Carte Blanche*. "It is a unique situation to be in - so many stories to choose from. It can be exciting but these times can also be depressing."

TALENTED TEAM

Carte Blanche producers work on one story at a time and are given a week's break in between. Mazarakis is consistently on duty. "Yes, deadlines can be stressful and relentless, but I have become immune to them. I am fortunate to be able to feed my energy by working with enormously bright, talented and committed people."

Mazarakis' career is an example of television meritocracy. Born of Greek parents (his grandparents were immigrants from Greece), he spent his youth in Bloemfontein where he attended St Andrews school. After university, he worked for SABC radio as a presenter/producer on *Radio Today* and on SABC television for *Good Morning South Africa*.

He got his first taste of television current affairs as executive producer on SABC's *Agenda* and the *Election '94*

broadcast. Subsequently he was responsible for the production of the final election debate between Nelson Mandela and FW de Klerk. He also devised and directed a string of SABC programmes - *Looks to Live By*, *Revlon's Face to Face*.

He then decided to do an academic stint as a senior lecturer in the Department of Journalism and Media Studies at Rhodes University, Grahamstown. From there M-Net snapped him up to take the helm at *Carte Blanche*.

In 2004 he directed a live broadcast of *Carte Blanche* from the Athens Olympic Games. In 2005 he executive produced the successful *Show Me The Mommy* and in 2007 he was responsible for the *FIFA World Cup Preliminary Draw* for M-Net. He has been involved in major worldwide productions such as the *Millenium Midnight Moment*, which he directed on Robben Island and the *FIFA 2010 World Cup Preliminary Draw* from Durban in November last year. Both these productions had an audience of four billion people.

Outside television, his passion is conducting the adult choir of the Chapel at Saheti School in the Byzantine Chant. 🎵

CARTE BLANCHE ACHIEVEMENTS

- Done 2 680 stories (over 830 *Carte Blanche* Domestic broadcasts, 592 *Carte Blanche* Africa broadcasts)
- Won over 100 awards
- interviewed 19 600 people
- visited 55 countries
- travelled 4 million kilometres
- Shot 9 million metres of footage
- 200 people creating the show every week
- had 4 000 questions put to experts in online chats

To the Carte Blanche Team

Celebrating 20 years of great television:
Consistently incisive, honest
and balanced Investigative Journalism,
"Unmissable" Entertainment,
and Socially Responsible Involvement.

Our time together has been an adventure.
Here's to the next 20.

From Sophia, Jonathan
& the Modern Times family.



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Making it happen

Karen van Schalkwyk speaks to some of the *Carte Blanche* producers

DEREK WATTS



Derek Watts has been with the show since its inception. Asked how he would describe the 20-year journey, he said that it is like no other programme in the world. "It can take you from the harrowing images of the Boipatong massacre to the survival of an amazing woman, Alison, who had her throat and stomach slit and left for dead. From the adrenaline rush on the flight deck of a nuclear aircraft carriers during the Gulf War operations to the admiration of a rock steady surgeon performing a bloodless liver transplant.

"From the excitement of a Rugby World Cup victory to the depression of

a housing minister who walks out on an interview because he can't explain how the funds of the needy have landed up in his wife's bank account. From the exhilaration of Mount Everest without another soul at base camp, to the tragedy of a producer killed by a tiger in Luanda. It has been a privilege to share all these experiences and emotions with our viewers."

Watts says that all of this is due to the team. "The collaboration has been the most important aspect. The cameraman who risks all to get a crucial shot, the editor who works 48 hours without a break to get the story on air. All the way through to our executive producer, George Mazarakis, who never lets the standards slip, and of course the amazing journalists, producers and presenters."

Some of the most challenging stories have been the reporting on the Zimbabwe crisis. Watts explains: "It has been a nightmare trying to report on the Zimbabwe crisis over the last few years. The problem is that you can't get a presenter there (the CIO were hunting the lodges for me a few weeks ago) and you can barely get footage using hidden cameras."

Watts says that the most important lesson he has learnt over the years, "is to become less self-conscious about myself and concentrate more on the interviewee

and the story. As we say on *Carte Blanche*, the story is king!"

Looking towards the future, Watts says that he would like the stories to be more natural and gritty. "This would reduce time spent on lighting and pretty

set-ups. But this is a hobby horse that I have been riding for a few years now. The bottom line is that *Carte Blanche* remains a top investigative programme and will continue to go from strength to strength."



DIANA LUCAS

Producer Diana Lucas has produced some of the show's best inserts. Lucas comments: "I think *Carte Blanche's* success started by personalising, by telling the stories behind the news headlines. One of *60 Minutes'* executive producers once said that you have to tell the story - to script as if your seven-year-old would understand. *Carte Blanche* developed this very simple approach.

"Secondly, it was about maintaining the integrity in the face of sometimes enormous political and corporate pressure. I think this was very much due to Derek and former presenter Ruda Landman, having their own strong integrity matched by the producers. Thirdly, not shying away from telling it like it is."

Regarding deciding what content to produce, Lucas explains: "We are responsible for the inserts. Sometimes people I have met or dealt with give me a story and if it hooks me I will sell it to *Carte Blanche* at an editorial meeting."

Lucas says that some of the biggest challenges are the following: "Away shoots often provide the biggest challenges. We work with South African budgets and this often does not translate internationally. I was with Derek Watts and a crew in Bahrain for the threatening first Gulf War. There were virtually all the media from the world there with dollar budgets and huge entourages and weeks to spare.

"We had a hotel room as an office, a week to stay and our South African rand. To get onto that USS George Washington

Aircraft Carrier and tell our story, we had to use ingenuity, determination and persistence to jump the long line of press. Going to Palestine to cover the conflict there also meant using our contacts like Mike Hanna (CNN then) and making a plan. I think our greatest success is how we have to get to a situation - be it a war or human drama - and tell the human story and deliver it quickly."

Press freedom can be a challenge says Lucas: "I think more often than not, press freedom is often controlled by business and the story is censored because of business interests."

Asked how the programme has progressed over the years, Lucas explains: "*Carte Blanche* started off small and local. We went international with the Hale-Bopp Comet story and just grew and grew."

Lucas explains that the highlights have been numerous. "We've met some truly remarkable people - in Ethiopia an 80-year-old Dr Catherine Hamlin, who started a Fistula Hospital in Addis Ababa treating thousands of woman all over Africa for free. In Afghanistan, Marine Jacquemin, a French foreign correspondent so affected by the devastating health crisis (where 600 children and 50 mothers die every day) she decided to build a hospital to serve the woman and children.

"Whether it's telling a story about 'The Singing Dustman', James Bhemgee, a Cape Town garbage collector who had an operatic voice and ended up on the London stage, or Somalian born Waris Durie, who after a female circumcision ritual at 13, escaped her future and became a top model, to our own Desmond Tutu, the stories have been amazing. We will continue to do our best."





VICTORIA CULLINAN

Victoria Cullinan has also been one of *Carte Blanche's* top producers. She says that the reasons for the show's success are numerous. "The first is format: the fact that the stories are 'people' centred. In other words, it is the people and not the issues that are the focus of the story. Case studies and experiences are used to highlight issues which affect many of our viewers.

"The other aspect is story telling. The structure or the way a story is told is paramount. A lot of skill and thought goes into telling a compelling story that sticks to the facts and is told within 10 or 12 minutes. From the beginning *Carte Blanche* adopted the presenter led approach - using the presenter as a way of taking the viewer through the story."

Cullinan continues: "The other aspect is producers and directors. Although all the producers are freelance (as are all the support crews, editors etc.), there is a pervasive ethic of loyalty and dedication to the programme. This is core to the success. The strong producer base has also helped maintain the sense of stylistic continuity over two decades. There is a genuine desire to do justice to the stories and the case studies in the stories. Diana Lucas and I have also been with the show for 19 and 18 years respectively and we still feel a personal sense of responsibility towards the people we feature in the inserts and of course, to telling the story as vividly and as accurately as possible."

On the show's internal working process, Cullinan explains: "A

story is brought to an editorial meeting where it is discussed and accepted or rejected. Many of the stories come from the full time research team at the office. The name *Carte Blanche* says it all: it is about variety and the story proposals range from investigative to quirky."

Cullinan elaborates on the highlights of the show. "The biggest response has been to the animal stories: gorillas in Rwanda, Tuli elephant abuse. My personal highlights include having travelled to some extraordinary places around the world: China for the Shaolin Monks, India for the earthquake in 2001, Europe, the 2007 American Cup and many countries in Africa.

"The scariest story was probably in Mogadishu, Somalia. Ruda Landman and I went to

shoot a story a few months after two journalists had been killed by an angry mob and the Americans had been hounded out by the rampant 'Kat' chewing Somali's. It was one of my first stories, I was trying to prove myself, but it was the craziest, most anarchic place I have ever experienced. We had an armed guard with AK-47s and rocket launches. Scary stuff!"

Cullinan concludes: "The show has always focused on finding stories where the people in the story are the focus. Over the years aspects of the show have been tweaked here and there, but the basic format has remained the same. I guess it has become kind of like an old friend who appears every Sunday night in the sitting room. There is a constant drive to keep the stories fresh. I have loved every minute of it." 🍷

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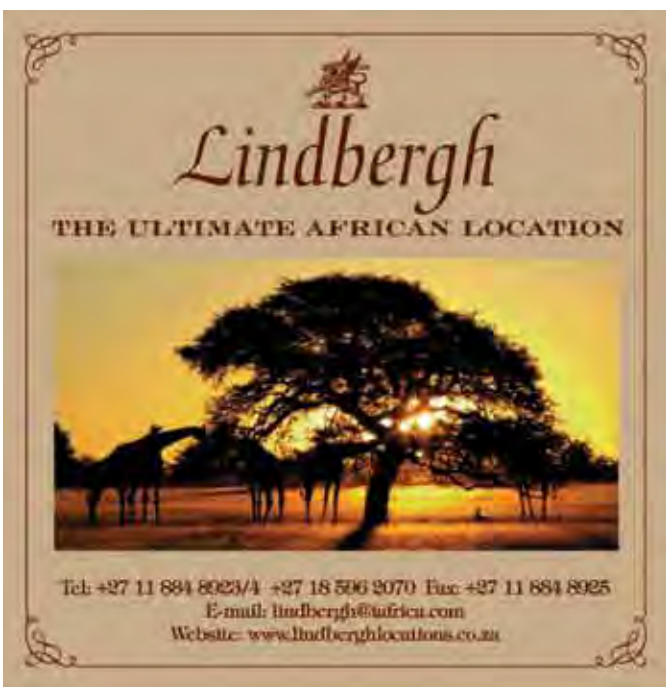
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ORDER OF INFORMATION

1. Title
2. Production Company
3. Director
4. Genre

IN THE PIPELINE

KNILCHER - WHEN LOVE HURTS

Two Oceans Production
Prod: Giseler Venzke/ Bertha Spieker
Feature

MHLONGO

Creative Pictures cc
Dir/Writer: Vusi Dumisani Nhlapo
Short Film

PROJECT HAMMER

Two Oceans Production
Prod: Giseler Venzke/ Bertha Spieker
Feature

TIME FRAME

Two Oceans Production
Prod: Giseler Venzke/ Bertha Spieker
Feature

WASTED YEARS

Two Oceans Production
Prod: Giseler Venzke/ Bertha Spieker
Feature

IN DEVELOPMENT

2000 CARATS

Crazy Apple Motion Pictures
Dir: Craig Tarling
Feature Film

A DIFFERENT MODE OF BLACK

Nouvele Films
Dir: Dumisani Zungu
Documentary

AFRICA TODAY

Current Affairs Films cc
Prod: Jane Lipman
Series of Doccies For CBC

A SHOT AT THE BIG TIME

Just Do It Productions cc
Director: Russell Underhill/ Ian Roberts
Writer/ Producer: Janet van Eeden

BRANDY & COKE

Red Pill Productions
Dir: Neil Sonnekus
Feature Film

CAMPUS

Young Minds Productions
Dir: Pule M
Feature

DREAM OF SHARHAZAD

Luna Films with Sundance Institute
Bridget Pickering/ Neil Brandt
Documentary

GRACE

Sandile M Productions
Writer: Sandile Mchunu
Short Film

HERE I COME

Dogg Bite Entertainment
Dir: Siphwe Dominic Mpanza
Public Service Announcement

HYENA'S SCREAM

Two Oceans Production
Prods: Giseler Venzke/ Bertha Spieker
Feature

ILUNGOLO

Creative Pictures cc
Prod/Writer: Vusi Dumisani Nhlapo
Short Film

IMAGINE AFRICA 2

Broadcast HIV Africa
Exec Prod: Carolyn Carew
Feature/ Documentary

JULIUS CAESAR

ZenHQ/ Grindworks
Exec Prod: Chris Roland
Feature

KALAHARI

Philo Films
Feature

KENNEDY'S BRAIN

Two Oceans Production
Prods: Geseler Venzke/ Bertha Spieker

KEEP YOUR EYE ON THE BALL

Stiletto Entertainment
Prod: Tracey-Lee Dearham/ Andrina Moodley
Documentary

LOXION FEMME FATALE

Stiletto Entertainment
Prod: Tracey-Lee Dearham Doccie/ Drama

MY GENERATION

Current Affairs Films/ Untitled Films
Prod: Jane Lipman/ Melanie Anstey

MY SECRET SKY

Vuleka Productions
Dir: Madoda Ncayiyana
Feature film

NOMA KANJANI (WHATEVER IT TAKES)

Dogg Bite Entertainment
Prod: Siphwe D Mpanza
TV Drama

PHP BILLITON - HILLSIDE CARBON PLANT

International Radio Pictures, Inc
Exec Prod: T King
Corporate

SOBUKWE - THE ICON

Born Free Media
Prod: Carolyn Carew
Feature/ Documentary

SOBUKWE - THE ICON

Puo Pha Productions
Drama Series 2

STORIES FROM A WAR

Sean O' Sullivan
Exec Prod: Sean O' Sullivan
Documentary

SUPERMAMA

GoogelPlex Productions
Dir: Karen van Schalkwyk
Feature

TEENS AND SEX

Current Affairs Films cc
Prod: Jane Lipman
Documentary

TEN COMMANDMENTS

Maxi D Productions
Prod: David Max Brown
Drama

THE COLOUR OF LOVE

Maxi D Productions
Prod: David Max Brown
Drama

THE CARAVAN

Two Oceans Production
Prods: Giseler Venzke/ Bertha Spieker
Feature

THE CHILIMILA SAFARI

International Radio Pictures, Inc
Dir: Kit Reynolds/ Joel Ngoepe
Documentary

THE ESCAPE

Current Affairs Films cc
Prod: Beata Lipman
Feature film

THE FRINGE

ZenHQ
Prod: Chris Roland
Feature Film

THE GARDEN

Two Oceans Production
Prod: Giseler Venzke & Bertha Spieker
Feature

THE HUNTER'S DAUGHTER

Two Oceans Production
Prod: Giseler Venzke
Feature

THREE ROSES

Razor Sharp Films
Prod: Rachel Young
Feature

TROUKOEK

Afrokaans Media
Prod: Leroux Botha
Feature Film

TRUE FILMS SLATE

ZenHQ
Prod: Chris Roland
Feature Film

ULTIMATE AFRICA: FROM GUTS TO GLORY

Chalia Films
Prod: Shalin Sirkar
TV Series

US AID CARE VOLUNTARY SAVINGS/ LOAN PROJECT

Panache Video Productions
Prod: Liesel Eiselen
Documentary

VEIDA XERXES: CURSE OF THE RED EYE

House of Madzaland PTY Ltd.
Dir: A Ononem Asikele
Feature Film

WIDE COUNTRY

Two Oceans Production
Prod: Giseler Venzke/ Bertha Spieker
Feature

WITCH BURNINGS IN SOUTH AFRICA

Mother Films
Prod: Rachel Young/ Lesley Anne Mulder
Documentary

ZULU FOR SALE

Luna Films cc
Exec Prod: Luna Films cc
Sitcom Series

IN PRE-PRODUCTION

AFROX MIC WELDING

FC Hamman Films
Dir/ DOP: FC Hamman
Plant Video

AFROX PERMIT

FC Hamman Films
Dir/ DOP: FC Hamman
Work Video

90 PLEIN STREET 2/3

Born Free Media
Dir/ Prod: Carolyn Carew
TV Series

COCA COLA SOCCER ZONE

SABC Sport
Exec Prod: Pat Mahuma
Sports Zone

DAISY DE MELKER

Bragge Film & TV
Exec Prod: Guy Bragge
Docudrama

DEAD VOICES SPEAK

Vuleka Productions
Dir: Madoda Ncayiyana
Documentary

DRAWING THE LINE

Current Affairs Films cc
Prod: Jane Lipman/ Nevile Josie
TV Series 2

FAMILY BONDS

Sosiba Entertainment
Deon Potgieter
TV Sitcom Series 2

FOLLOWING JESUS

FRENCH
FC Hamman Films
Sound: Drian Coetzter
Drama Episode 1

GLAMOUR & GLORIA

Two Oceans Production
Prod: Giseler Venzke/ Bertha Spieker
Feature

JANJAWED

ZenHQ/ Event Film
Dir: Uwe Boll
Feature

LOFKLEUTERS & JAN DE WET

FC Hamman Films
Prod/Dir: FC Hamman
6 Episode DVD



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FC Hamman Films
Dir/ Editor: FC Hamman
Travel Commercial

RHYTHM CITY
Curious Pictures
Soapie

SCANDAL
Ochre Moving Pictures
Creative Prod: Romano Gorlei
Daily TV Soap

SELIMATHUNZI
Shonyama Productions
TV Variety

SEX IN THE CITY OF HARARE
International Video Fair
Prod: Susan Pietrzyk
Documentary

SOCCER CITY EPISODE 2
Seventh Wave Communications
Dir/ Prod: John Bonham Carter
Documentary

SONG OF WHALES
Two Oceans Production
Prod: Giselher Venzke/ Bertha Spieker
Feature

SPIRIT SUNDAE
New Wave Productions
Exec Prod: SABC TV Religion
TV Magazine Programme

STUDIO 53
M-Net Inhouse Productions
Insert Dirs: Navan Chetty
Mag Programme

SUNLIGHT KHANYA EKHAYA 2
Bragge Film and TV
Dir: Alan Farber
Mini Reality Show

SUPER SWIMMER
Media Ventures
Dir: Chris Moolman
Sport Magazine

SYSPRO
Seventh Wave Communications
Dir/ Prod: John Bonham Carter
Corporate

TAKALANI SESAME
Ochre Media
Children's Educational

TAKE 5
Combustion Pictures (Pty) Ltd
Dir/s: Faqeeq Dyer/ Shandu
Nesengani/ Navan Chetty/ Deeno Naidoo
TV Magazine programme

TAKE IT ON
Touchdown Africa
Prod: Bert Du Toit
Teen Reality Series

TELKOM SPLASH
Media Ventures
Dir: Chris Moolman
Sport Magazine

THE AMBASSADOR
Two Oceans Production
Prod: Giselher Venzke/ Bertha Spieker
Feature

THE BIGGEST LOSER 2
Red Pepper Pictures
Reality TV

THE BIG QUESTION V
Pandamonium Productions
Dir: Kate Stegeman/ Emily Richards
Michael Schneider
TV Series

THE LAB 2
Curious Pictures
TV Series

THE LIST
Joziewood Films
Prod: Batana Vundla
Feature

THE OMO AMAZING CHALLENGE
Bragge Film & TV
Dir: Alan Farber
Mini Reality Show

THE WAS AND FEAR
Amocine
Dir: Joaquina Bebe
Feature

THE PRISONER
ITV
Writer: Bill Gallagher
6 Part Series

THIBELA TB CONSENT VIDEO
FC Hamman Films
Prod Man: Odette van Jaarsveld
Corporate

TOP BILLING
Tswelopele Productions
Prod: Patience Stevens
TV Magazine

TRANSITIONS
Format Productions
Paul Emmanuel
Short Film

TRAUMHOTEL KAPSTADT
Do Productions
Prod: Marlow de Marld
Feature

TRAVELLING UNPLUGGED
Touchdown Africa
Dir: Byron Taylor
Travel Reality Show

UMNOTFO WAMI
Blue Wizard Productions
Prod: Selvan Munsamy
Educational

URBO: THE ADVENTURES OF PAX AFRICA
Clockwork Zoo
Prod: Matthew Brown
Kids Animation - Series 2

YAD VASHEM FELLOWSHIPS
Sean O' Sullivan
Dir: Sean O' Sullivan
Documentary

VIBE'Z
Touchdown Africa
Exec Prod: Sebolelo Phakisi
Reality TV Show


VILLA ROSA
Spectro Productions
Dir/s: Vickus Strijdom/ Abdies van der Merwe/ Leroux Botha/ Isabel Smit
TV Drama

YO.TV
Urban Brew Studios
Insert Dir/s: Herbert Hadebe/ Sebelelo Phakisi/ Terri Cooperman/ Guy Hubbard
TV Children's Programme

XILUVA
Touchdown Africa
Exec Prod: Sebolelo Phakisi
Youth Educational Series SABC2

ZIYAWA LA!
Touchdown Africa
Prod/ Dir: Gregory Molale
Traditional Variety Show SABC1

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ALBERT SCHWEITZER
Two Oceans Production
Prod: Giselher Venzke
Feature

ANGLO AMERICAN
On Communications
dir: John Simmons
International Corporate

ASWANG!
Focus Films/ Anton Ernst
Entertainment
Prods: David Pupkewitz/ Malcolm Kohl/ Anton Ernst
Feature Film

CLAY AIKEN IN SOMALIA
Shadow Films
Dir: David Forbes
Documentary

CRISSCROSS
AFDA
Prod: Llewellyn Howes/ Tarryn Pitchers
Short Film

DEVIL'S WAR
The Out of Africa Pic Company
Lance Samuels
Feature

DISTRICT 9
Kalahari Pictures
Prod: Peter Jackson
Feature

DOOMSDAY
Rogue Pictures
Dir: Neil Marshall

DRAWING THE LINE

Current Affairs Films cc
Prod: Jane Lipman/ Neville Josie
TV Series 1

END OF THE ROAD

Film Afrika
Prod: Meryl Schutte
Dramatic Comedy for M-Net

EARTH FROM ABOVE

DO Productions
PM: Bernard Chaudot
Documentary

GNLD OMEGA 3

FC Hamman Films
Dir/ DOP: FC Hamman
Corporate

GNLD PRO VITALITY

FC Hamman Films
Dir/ DOP: FC Hamman
Corporate

HOLLARD INSURANCE

- PROJECT NEXT
International Radio Pictures. Inc
Prod: Dylan Strydom
Corporate

LIFE HEALTHCARE

COLLEGES

FC Hamman Films
Prod: Drikus van der Berg
Corporate

LOST CITY RAIDERS

DO Productions
Exec Prod: Brigid Olën/ Marlow
de Marth
Feature

MOFERERE - LENYALONG

Mojo Movie Factory
PM: Vicky Kgabo
Sitcom

MR BONES 2

Videovision Entertainment
Prod: Anant Singh
Feature

MUCH LOVE AND LIGHT

Mutodi Films
Prod: Mutodi Neshehe
Feature

OUTSIDE

Two Oceans Production
Prod: Giselher Venzke/ Bertha
Spieker
Feature

PEACE ON PAPER

End of Earth Productions
Doccie/ Feature

PFUNZO SAFE SCHOOL

SERIES
Current Affairs Films cc
Prod: Jane Lipman/ Neville Josie
TV Magazine

ROOIBOS WITH MILK

DO Productions
Prod: Marlow de Marth/ Selma
Brunner
TV Feature Film

SPOON

Inspired Minority Pictures
Feature Film

SOUTHERN CROSS

Kwacha Media
Dir: Kalumbu Kapisa
Feature

THE MEANING OF THE 21ST CENTURY

Sean O' Sullivan
Prod: James Martin
Feature Documentary

THE MANUSCRIPTS OF TIMBUKTU

Black Roots Pictures
Documentary

TISO CONFERENCE VIDEO

FC Hamman Films
PM: Odette van Jaarsveld
Corporate

WOMAN IN ART

Canada/ Shadow Films
Prod: Claudine Pommier/ David
Forbes
Documentary

ZCC: ZULU

CONGREGATIONAL CHURCH

Iliso Films
Dir: Ayanda Mncwabe
Documentary

COMPLETE

ARENE EJU

Daylight Network
Dir: Okanyi
Feature

3 SAIA RITE OF PASSAGE

Format Productions
Paul Emmanuel
Short Art Film

BRYAN ADAMS IN LONDON

FC Hamman Films
Exec Prod: Roger Uys
Corporate

DIAMOND DIVER

Two Oceans Production
Prod: Giselher Venzke/ Bertha
Spieker
Feature

DUMISANI FILM CAREER TOUR

Creative Pictures
Dir/ Prod: Vusi Dumisani Nhlapo
Edu Documentary

FOLLOWING JESUS

FC Hamman Films
Prod: Susan Cherian (US-based)
Drama Series 1

FREE STATE PREMIER'S OFFICE

Seventh Wave Communications
Dir/Prod: John Bonham Carter
Corporate

GENERATION KILL

The Out of Africa Picture Co/
HBO
Dir: Susanna White/ Simon Cellan
Jones
Feature

HTC TOUCH DIAMOND

The Public Pool
Prod: Gail Wyness
Commercial

IMAGINE AFRICA

Broadcast HIV Africa
Dir: Mickey Dube
Reality Show

IT'S A GO - XBRL CONFERENCE

FC Hamman Films
Dir: Neels Smit
Corporate

JOZI'S PIPE DREAMS

AFDA
Dir: Themba Oliphant
24-min Short Film

LETTA MBULU

L Dukashe Production
Prod: Lumko Dukashe
Music Video

MANDOZA

AMOCINE
Dir: Joaquina Bebe
Feature

OUR HOUSE

ZenHQ
Dir: Chris Roland
TV Series 1

SHAHEED: TRIBUTE TO ELVIS

Journey, Home & Treasure
Prod/Dir: Feizel Mamdoo
Mini Documentary

SILENCE OF THE WOMAN

Micaya Productions
Dir: Gabriel Mondlane
Feature

SOCCER CITY

Seventh Wave Communications
Dir/Prod: John Bonham Carter
Documentary Series 1

STORMS IN AFRICA

Two Oceans Productions
Prod: Giselher Venzke/Bertha
Spieker
Feature

TEARS FOR SORROW

Creative Pictures
Dir: Vusi Dumisani Nhlapo
Short Film

THE 3 INVESTIGATORS - TC

Two Oceans Productions
Prod: Giselher Venzke/ Bertha
Spieker
Feature

TSHISA 2

Moja Movie Factory
Tandi Mavata
TV Series

Screen Africa relies on accuracy of information received and cannot be held responsible for any errors or omissions which may occur. E-mail production updates to: info@screenafrica.com



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[ITVS INTERNATIONAL CALL] FUNDING OPPORTUNITY

ITVS International promotes the exchange of compelling documentary films between the United States and other nations, going beyond stereotypes and headline news to provide television audiences around the world with new insight into the cultures and people that comprise our global community.

ITVS International Call enables independent producers from outside the United States to create documentaries for U.S. television. Through the Call, storytellers from other countries introduce U.S. audiences to their global neighbors, opening a window into unfamiliar lives, experiences and perspectives from around the world.

ITVS International Call seeks films in production or post-production phase and encourages independent producers to submit their projects for consideration.

DEADLINE TO APPLY: FEBRUARY 6, 2009

For more information about guidelines, eligibility and how to apply, please visit www.itvs.org/producers/international_guidelines

ITVS INTERNATIONAL CALL IS AN INITIATIVE OF ITVS AND FUNDED BY THE WILLIAM AND FLORA HEWLETT FOUNDATION, FORD FOUNDATION AND THE JOHN D. AND CATHERINE T. MACARTHUR FOUNDATION

September figures show that the Cape Town lab is processing more long format work. The commercial business going through the bath has also increased – almost doubled in fact and the amount of processing still remains ahead of its figures during a similar period last year. Johannesburg is, however, somewhat down on last month but an error in reporting over the past couple of months indicates that a feature film was in fact processed through the baths. Johannesburg is still marginally down on the figures from a similar period last year. The commercials submitted by Media Host have remained flat, showing a marginal decrease on last month.

We would like to thank the laboratories and Media Host for the information they have supplied to us. We make no attempt to identify the title of the production, or the production house or any other information as this is often confidential information – we supply simply the numbers.

We rely on the co-operation of broadcasters, suppliers of commercial material to broadcasters and local film laboratories for information, however at the moment local broadcasters are not forthcoming in

providing these vital statistics.

Efforts will continue to be made to build on this statistical data base in order to improve the accuracy, and should readers have comments or other ideas in terms of statistic gathering, please send an e-mail to web@screenafrica.com. Your comments would be appreciated.

STATISTICS FOR SEPTEMBER 2008

THROUGH THE LABS:

Johannesburg

Features	Shorts	Commercials	Doccies	16mm	35mm
2	0	12	1	4	11

Cape Town

Features	Shorts	Commercials	Doccies	16mm	35mm
5	7	44	0	17	39

COMMERCIALS SUBMITTED TO BROADCASTERS VIA MEDIA HOST

September	1180
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Vital Sta' tis' tiks

AUDIENCE RATINGS

JULY 2008

THIS MONTHLY FEATURE SELECTS PROMINENT LOCAL PRODUCTIONS AND RANKS THEM IN TERMS OF AR RATINGS. SELECTED FOREIGN PROGRAMMES ARE SHOWN ONLY FOR COMPARISON.

ARS ARE WEIGHTED OVER THE PERIOD OF TRANSMISSION AND THE NUMBER OF TRANSMISSIONS DURING THE CALENDAR MONTH. DATA IS SUPPLIED BY THE SOUTH AFRICAN ADVERTISING RESEARCH FOUNDATION AND PROCESSED BY INTERACTIVE MARKET SYSTEMS (SOUTH AFRICA) (PTY) LTD.

THE TOP FIVE PROGRAMMES

SABC1

Rank	Programme	Date	Genre	AR
1	Generations	23/07/2008	Soap	24.70
2	Laduma On I	24/07/2008	Spor	19.77
3	Shakespear:Death Of A Queen	29/07/2008	Docu	19.18
4	Zulu News	23/07/2008	News	19.09
5	Shakespear – Ugugu No Andile	08/07/2008	Dram	19.00

SABC2

Rank	Programme	Date	Genre	AR
1	Muvhango	08/07/2008	Dram	13.29
2	Stokvel	20/07/2008	Sitc	12.76
3	Gospel Time	13/07/2008	Reli	9.88
4	7de Laan	01/07/2008	Soap	9.30
5	Mzee Wa Two Six	17/07/2008	Sitc	9.17

SABC3

Rank	Programme	Date	Genre	AR
1	Days Of Our Lives	17/07/2008	Soap	9.41
2	Pimp My Ride	05/07/2008	Vari	7.63
3	Music	14/07/2008	Musi	7.20
4	Goldfinger	05/07/2008	Movi	6.68
5	Isidingo:The Need	17/07/2008	Soap	6.37

M-NET

Rank	Programme	Date	Genre	AR
1	Carte Blanche	27/07/2008	Maga	1.96
2	Egoli-Place Of Gold	23/07/2008	Soap	1.75
3	Perfect Stranger	13/07/2008	Movi	1.74
4	Spiderman III	27/07/2008	Movi	1.68
5	Blades Of Glory	20/07/2008	Movi	1.57

E.TV

Rank	Programme	Date	Genre	AR
1	International Smackdown	16/07/2008	Spor	12.65
2	Spider-Man 2	27/07/2008	Movi	12.19
3	Blade Trinity	06/07/2008	Movi	11.86
4	International Raw	06/07/2008	Spor	11.50
5	Rhythm City	17/07/2008	Dram	10.97

We feature the top five shows viewed for each of the channels.

THE CREAM OF THE LOCAL PRODUCTIONS

Key: Day/s refers to the day or days of the week the programme is transmitted. Frequency refers to how often it is transmitted – D=Daily, W=Weekly, S (followed by a number) indicates a series of that number of episodes. Television Universe estimated at 5.232 million households. One ratings point of all viewers represents about 145 590 viewers. **Key to genres:** Actu: Actuality,

Docu: Documentary, Dram: Drama, Educ: Education, Maga: Magazine, Musi: Music, News: News, Quiz: Game Show, Real: Real life, Reli: Religion, Sitc: Sitcom, Soap: Soap, Spor: Sport, Vari: Variety, Y.Ent: Youth Entertainment,

Name	Genre	Start Time	Day/s	Frequency	Channel	July 2008 AR	June 2008 AR
3rd Degree	Maga	20:00	Tue	W	e	2.49	2.63
7de Laan	Soap	18:30	M-F	S5	2	8.41	9.30
50/50	Maga	19:30	Mon	W	2	4.31	
Binnelanders	Dram	18:30	M-F	S5	M	1.06	0.97
Carte Blanche	Maga	19:00	Sun	W	M	1.41	1.48
Egoli-Place of Gold	Soap	18:00	M-F	S5	M	1.42	1.34
Fokus	Actu	18:30	Sun	W	2	7.28	7.32
Generations	Soap	20:00	M-F	S5	I	21.70	22.11
Gospel Gold	Musi	09:00	Sun	W	2	5.41	6.21
Hillside	Dram	21:30	T	W	I	6.06	6.71
Hybrid Living		21:30	W	W	3	1.95	2.43
Isidingo:The Need	Soap	18:30	M-F	S5	3	5.25	5.07
Jam Alley	Vari	18:30	Fri	W	I	6.94	7.82
K-TV	Y.Ent	Vari	M-F	S5	M	0.18	0.16
Laduma on I	Spor	Vari	Vari	S5	I	6.76	9.44
La Familia		18:00	Maga	W	2	3.16	
Morning Live	Maga	06:00	M-F	S5	2	2.00	2.39
Muvhango	Dram	21:00	M-T	S4	2	10.39	10.98
News at Seven	News	19:00	Daily	D	e	6.42	6.88
News at Seven on 3	News	19:00	Daily	D	3	4.18	4.34
Pasella	Maga	19:30	W	W	2	5.21	6.13
Rhythm City	Soap	18:30	M-F	S5	e	9.48	9.22
Scandal	Dram	19:30	M-T	S4	e	6.52	6.72
Selimathunzi	Vari	18:00	Sat	W	I	8.69	7.71
Special Assignment	Docu	21:30	Tue	W	3	2.80	2.96
Top Billing	Maga	19:30	Thu	W	2	3.74	4.39
Tube	Y.Ent	Vari	M-F	S5	2	2.24	2.32
Yo-TV	Y.Ent	Vari	M-F	S5	I	2.14	2.25
Zola 7	Maga	19:00	T	W	I	11.21	11.85

TOP FOREIGN SHOWS

Days of Our Lives	Soap	17:10	M-F	S5	I	7.69	8.44
International Smackdown	Spor	20:30	W	W	e	12.15	10.89
The Bold and the Beautiful	Soap	18:00	M-F	S5	I	12.46	12.57

The above represents a selection of programmes only, and is calculated on the total calendar month's weighted average of the total audience over all age groups. If you want a particular programme included, please e-mail **Enid Venter** at enid@ihjohannesburg.co.za. The purpose of the schedule is to show the types of programmes South African audiences view, and to what extent.

SABC/ Sony contract biggest ever

facilitate the Cup. Their requirements are HD, hence the need for additional OB units by May. Also, delivery of the other two units at a later stage helps us spread the cash flow over two years. The units are wired for 24 cameras, but initially will only be equipped with 18. In addition part of the package includes 10 Sony HD cameras with which to upgrade our Multi-Purpose Units (MPUs) to HD."

MPUs are four-camera units that are particularly useful for unilateral facilities which overseas broadcasters use to add their specific style to transmissions.

Goedhals is confident that his company will meet the tight deadline. "We will be using Spectra in the UK to build the chassis and do the coach work. Because of time constraints both units will be built in parallel. The units will then travel to Sony Basingstoke to be wired and fitted out with the equipment. At this stage we will send the engineers who will operate the units to Basingstoke to familiarise themselves with the equipment and systems and complete the final commissioning. The units will then be shipped to South Africa where final acceptance will take place."

Goedhals is used working under this kind of pressure, having delivered many other "super trailers," the most recent being pay-TV broadcaster M-Net's first HD unit. "Our biggest problem is shipping the units to South Africa. Fitting in with shipping schedules that sometimes change at the last minute and delays caused by bad weather can play havoc with deadlines."

Bonthuys adds; "One of the units will be based in Cape Town, the other three in Johannesburg. Although the units will be used primarily to cover sport, entertainment and events of national interest will also be enhanced by the HD output of the vans. I must point out, however, that the transmission of the HD signal from the units to the home viewer in South Africa is still quite far away. Nevertheless, the superior quality of HD broadcasts visibly improves the present pictures and audio, even in the current standard definition (SD) format. Our pilot digital terrestrial test transmission, due to start on 1 November, is the start of the process to ultimately move towards providing the general public with HDTV. We still have to upgrade our satellite uplinks, receiving and digital storage systems, which is the next step in SABC's digital migration. At present, if there is a need for HD transmissions, we hire in HD compatible digital satellite news gathering (DSNG) units from companies such as Globecast and Telemedia."

Both Bonthuys and Goedhals agree that HDTV has rekindled enthusiasm and interest in television. "The clarity and quality of HD is fantastic and the addition of these new units will place SABC firmly into the category of a world class broadcaster."

The Johannesburg High Court has dismissed the application by Digital Horizons to have the R380m tender awarded to Sony SA by the SABC set aside. Judge Frans Malan ruled that delaying the tender could affect the SABC's ability to broadcast matches during next year's Confederations Cup and the 2010 World Cup, SABC News reported. Sony SA can now move forward with its tender to supply the SABC with four HD OBs vehicles.

Disgrace wins at Toronto

the film directly to Maximum and the North American territory, as well as to Europe, Mexico and Turkey.

"The Toronto screening was the film's world première and it was a phenomenal launch pad. Toronto is an audience friendly community and the accolades for *Disgrace* were brilliant; the film was really well received. International distribution is now very much in Fortissimo's hands but I do know that the film will be released in South Africa by Videovision Entertainment in the first quarter of next year year. It is an arthouse release with commercial legs."

Disgrace tells the story of a dissolute university professor (played by John Malkovich) whose life falls apart after an ill-advised affair with one of his students. Forced to resign, the professor seeks refuge at his daughter's farm in the Eastern Cape. Their relationship is tested when they both become victims of a vicious attack.

DO Productions met with Steve Jacobs when he and his wife, Anna-Maria Monticelli, who wrote the script and executive produced the film, came to South Africa to do exploratory recce. Although *Disgrace* was financed entirely in Australia, the South African contribution was considerable. The film was mostly shot in the Cedarberg and Citrusdal, and everyone working on the film in South Africa was local apart from Monticelli, Jacobs, Australian DOP Steve Arnold, the script supervisor, sound mixer and the three leads - John Malkovich, Eric Ebouaney and Fiona Press.

"Steve Jacobs had always wanted to shoot in South Africa to maintain the authenticity of the storyline," comments Olén. "The project came about when Anna-Maria Monticelli acquired the rights to the book, wrote the screenplay and approached JM Coetzee, who liked it very much. Casting John Malkovich in the lead role was integral to the project. John had previously read the book, in fact most people who participated in the project, including the film's investors, had already read the book and were very responsive to the project. So it wasn't a difficult sell."

Disgrace was shot in February 2007 on 35mm Panavision in harsh conditions, courtesy of the extreme summer weather and the remote locations, only accessible via rugged roads. "As always the South African crew were exemplary. It's not really fair to single out anyone from such a wonderful, creative and efficient team but I have to mention the contribution of 1st assistant director Wendy Alport, production designer Mike Berg and of course production manager Shireen Hattingh," notes Olén.

Key heads of department included the talents of costume designer Diana Cilliers and supervisor Jane Forbes, set dressers Fred Du Preez and Tom Olive, props master Egbert Kruger, make-up artist Debbie Hare, Gilles Boisacq (lighting), Robbie Fivaz (grips), Rob Carlise (prosthetics) and Grant Hulley (stunts). Locations were serviced by Pierre Buys and his team. Lastly, the casting was executed by casting director Moonyeen Lee.

South African cast members included Ian Roberts, Buyani Duma, Michael Richard, Ntombi Makutshi and Denise Newman, among many others.

Disgrace was post-produced in Australia.

Cape Town Film Studios appoints CEO



A SITE TO BEHOLD -
The Studios location at Faure



includes four stages of varying sizes (1 x 2 100m², 1 x 1 200m² and 2 x 1 850m²), plus production offices of 1 500m² and workshop space in excess of 2 800m². This first phase is scheduled for completion during the first quarter of 2010.

The Cape Town Film Studios have taken a long time to reach this stage and the appointment of Dekker and his team will go a long way to putting industry scepticism to rest regarding the shareholders' commitment to the project.

Dekker is enthusiastic about his new position and confident of meeting project deadlines.

See *Screen Africa's* interview with Nico Dekker on page 4.

PSB in Southern Africa

Broadcasting Development (AIBD). The session revealed the importance of autonomous management models, programming that is cognisant of people's expectations, and supervisory systems that are immune to political and economic influence."

The AGM presented SABA's PSB policy and committed to the Declaration of Principles of Freedom of Expression in Africa, which states that: "State and government controlled broadcasters should be transformed into public service broadcasters, accountable to the public through the legislature rather than the government."

To this end public broadcasters, whose transmission systems

should cover the entire country, should be governed by a board which is protected against any interference, with editorial independence guaranteed. Lastly, the public service ambit of public broadcasters should be clearly defined and include an obligation to ensure that the public receive adequate, politically balanced information, particularly during election periods.

Lopes continues: "The AGM mandated the secretariat to engage with regional governmental organisations in order to implement this policy. A Memorandum of Understanding with SADC in this regard should be concluded by the end of 2008. Further, national governments should be co-opted as partners

and the participation of regulators should be strengthened."

A keynote address from South African public broadcaster SABC focussed on the changing environment of broadcast sound and audiovisual archives from 'end-of-the-production-line' to central content provider. What was stressed was the necessity to preserve nations' collections through digitisation and the challenges of this process. A proposal for the formation of a sound and audio-visual archive forum under the auspices of SABA was approved.

It was announced during the AGM that the negotiations between the International Federation of Football Association (FIFA) and the African Union of Broadcasters (AUB) on broadcasting sports rights for 2010 FIFA World Cup South Africa

are at an advanced stage. An agreement will be concluded by the end of the year. This session also provided an update of South Africa's readiness to host the tournament and invited proposals on developing Africa's broadcast resources beyond 2010.

The Technical Committee will spearhead training for digital migration during 2009 and update technical information on the SABA website (www.saba.co.za). SABA members were warned not to underestimate the importance of the planning phase of the transition from analogue to digital platforms and urged to become involved in the regulatory processes.

"It was very encouraging that the heads of delegation re-committed themselves to SABA's ongoing project, SADC

Calling (a weekly, half-hour radio programme featuring news from the region). Each member state will produce a two- to three- minute news / current affairs programme and send it to Channel Africa on a weekly basis. Channel Africa will produce the final programme and send it to member broadcasters on shortwave, satellite and the internet," commented Lopes.

MBC was elected as the new SABA president with the new board of directors consisting of Radio Nacional de Angola, MBC, Radio Mozambique, Namibia Broadcasting Corporation and Swaziland TV Authority. Outgoing president SABC remains on the board as does Tanzania Broadcasting Corporation

The next SABA AGM will take place in October 2009 in Lesotho.

Seen at IBC, Amsterdam



Robin Adams (Autodesk) and Stacey Pearson (Touchvision)



Vuyo Ntyembezi and Gelfand Kausiyo (Radio Broadcast Facilities)



Steve Schafer (Visual Impact) and Kim Smith (ZSE)



Bob Sharples (Protea), Gerald Newport (Protea) and Eric Wiese (Macro Video)



Phil Lord (Christie)



Gerhard Roets (Video Lab) and Peter Kolster (Autodesk NY)

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High Court rules in Sony SA's favour

The Johannesburg High Court has ruled that Sony SA can move ahead with the R380m tender to supply the SABC with four high definition (HD) outside broadcast (OB) vans for the 2010 Soccer World Cup.

SAFTAS date set

The 3rd South African Film and Television Awards (SAFTAS) will take place in early February 2009 at the State Theatre in Pretoria.

Weekend motoring channel to launch

IGNITION will launch on DSTV on 11 October. It's the first dedicated TV platform for an industry that ranks as one of the largest contributors to South African GDP.

Creative Circle does away with points systems

The Creative Circle exco has decided unanimously to do away with the existing creative points system.

Channel 4 cuts jobs and budget

Hot on the heels of news of Channel 4's advertising downturn and economic pressures, comes news that it is to lay off 150 employees and will cut spending by £100m over two years.

GlobeCast assists Ivory Coast's first private channel

GlobeCast is providing a broadcast solution that combines remote broadcast delivery via Internet with satellite distribution of Ivory Coast's TAM TAM TV.

Jerusalem tops R1.2m

Ralph Ziman's *Jerusalem*, the new South African gangster drama, made R1.2m at the local box office as at 11 September.

SA mobisoap in finals at MIPCOM

Seduction 101, a 13-week mobisoap produced by Curious Pictures was selected as a finalist in MIPCOM's cross platform media screenings.

Triomf gets SA release

Michael Raeburn's *Triomf* will be released locally in February 2009, opening at Cape Town's Labia Theatre before moving to selected Nu Metro sites.

Events

OCTOBER

3 – 23 **Architect Africa Film Festival (AAFF) 2008**

Johannesburg, Cape Town, Durban, Bloemfontein, Port Elizabeth
www.archinet.co.za or www.sterkinetor.com

11 – 12 **MIPCOM JUNIOR**

Cannes, France
www.mipcomjunior.com

13 – 17 **MIPCOM**

Cannes, France
www.mipcom.com

19 – 24 **Wildscreen Festival 2008**

Bristol, United Kingdom
www.wildscreenfestival.org

21 – 23 **Africast 2008**

Sheraton Hotel and Towers, Abuja, Nigeria
E-mail: munajimada@africastabuja.com

16 -17 **Promax/BDA Africa 2008**

Sandton Convention Centre, Johannesburg
www.promaxafrica.tv

23 **9th Screen Africa Annual Industry Golf Day**

CMR Golf Club, Maraisburg, Roodepoort

NOVEMBER

5 – 12 **American Film Market**

Santa Monica, Los Angeles, USA
www.americanfilmmarket.com



Susan Harrison (Harris), Vic Reardon (Harris), Andrew Cole (Concilium) and Sally Wallington (Harris)



Spescom Media IT's Ricky Pather, Rupert Dalton and Sean du Toit

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